



Use of Museums as an Interactive Resource in Learning History: A Constructive Approach

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ABSTRACT

This narrative review-oriented study, a sub-part of a larger project, aims to explore the constructive role of museums as interactive instruments in the study of history. The research utilized thematic analysis to interpret existing literature on how engaging with and learning at museums enhances critical thinking, collaborative learning, student involvement, and historical comprehension. Vygotsky's constructivist theory emphasizes the interplay of historical, cultural, and social factors in shaping an individual's identity. Additionally, the concepts of scaffolding and the zone of proximal development (ZPD) are highly relevant in experiential learning, utilizing museums as interactive resources that unlock the full potential of students while considering their unique capabilities. Three primary themes emerged from the literature review: the first theme focuses on knowledge creation and experiential learning, highlighting the active role of students in comprehending historical narratives and artifacts. The second theme, Interactive and multimodal participation, underscores the engaging and illustrative aspects of museum environments. The third theme, cultural and contextual significance, emphasizes the connection between museums and the historical narratives that resonate with community identities and the personal experiences of learners. According to a constructivist framework, museums not only promote a passion for lifelong learning but also enhance students' historical empathy and contextual awareness. The analysis reveals that museum learning environments foster a deeper conceptual understanding by encouraging inquiry-based learning, bridging formal and informal educational experiences, and facilitating collaborative learning. The research concludes that employing museums as effective educational tools can transform history education from mere rote memorization into dynamic knowledge construction. The review wraps up with suggestions for future investigations into interactive, constructivist approaches to history education, teacher training, and curriculum development.



Introduction

The American Association of Museums (2011) articulates that a museum is a non-profit entity committed to the permanent preservation of artifacts for public benefit. It is an organization open to the public, situated at a designated location for collections, reservations, exhibitions, and interpretation of artifacts. UNESCO (2022) characterizes a museum as an institution dedicated to societal advancement that conserves, acquires, connects, and showcases both the tangible and intangible heritage of humanity and its environment for education, enjoyment, and research (Gagnon, 2024). Furthermore, museums play a crucial and significant role as educational instruments that present diverse collections of artifacts by providing experiential learning and integrating education through authentic activities (Chang, 2006). According to Perovic et al. (2013), museums can engage the public in constructive learning. A new museology that emphasizes the value of museums as learning resources needs to be implemented.

Kumar (2007) explains that students develop a moral (contextual, accurate, authentic, and valid) understanding and interpretation of historical figures and events by exploring museums. Using museums as a learning resource, based on the constructive learning theory, may help students examine historical narratives in an objective, transparent, and logical manner. Students can find inspiration from historical narratives by analyzing them from logical, contextual, and rational viewpoints. Students who study history tend to develop diligence, self-confidence, dignity, courage, critical thinking, and inspiration. It also provides an identity that reflects cultural transmission and expansion. Historians use artifacts and objects to explain the history in the context of how things have changed over time.

Asogwa et al. (2013) explain that there are a number of important issues in advanced education that make students less interested in the subject of history. Instead of traditional lectures, students prefer an interactive setting. They wish to investigate the facts and get involved practically. Many historical facts need to be investigated, and students can uncover reality with the aid of practicality. Students learned about history from the museums because they are the most reliable source of historical context. It helps students develop their critical thinking abilities. They investigate and gain knowledge of the historical facts. The museum provides explanations of historical figures, events, and situations, as well as their causes and implications for societal viewpoints.

Utama & Kristin (2020) elaborate that students' imaginations are stimulated by studying history, and they desire to see actual historical events. Museums give students a true picture of history and help them develop their critical thinking abilities. Acquiring knowledge of history solely through conventional classroom teaching is inadequate. Visits to museums significantly improve the learning experience. Learners have the chance to observe and discover outside the traditional educational setting, which elevates their confidence and intellectual capabilities. Furthermore, research highlights that students' academic achievements are boosted when they engage in learning beyond the classroom. This approach also promotes their cognitive and social development. Students' abilities in critical thinking, motivation, communication, and self-assurance are all enhanced.

Engaging with museums in an interactive manner enhances students' connection to historical perceptions. Nonetheless, the constructivist theory emphasizes that learners construct knowledge through active engagement with their surroundings, rather than merely absorbing information from outside sources (Yan, 2024). The core concept of constructivist education is that knowledge isn't simply passed from educators or textbooks to learners. Instead, students play an active role in forming and structuring knowledge within their cognitive frameworks by engaging with their environment, interacting with others, and reflecting on their own experiences.

Influenced by constructivist principles, museums have shifted their focus toward individual involvement, incorporating experiential and participatory methods to enrich narrative and knowledge dissemination (Hein, 2006). The theoretical analyses suggest that visits to museums offer practical, constructivist learning experiences that foster students' cognitive and emotional development (Sahani and Prakasha 2025)

This narrative review targets the following aims:

1. In what ways do museum experiences facilitate social engagement and cooperative learning according to Constructivist principles?
2. How do students collaboratively build socio-historical understanding and implement it in their daily activities?

Methodology

This study utilized a qualitative research approach, specifically a narrative review technique, to illustrate the interactive function of museums through the lens of constructivist theory. Narrative reviews are valuable in providing an extensive perspective on a particular subject and frequently outline its historical progression. This approach highlights the significance of analyzing data collected from diverse sources, including literary works and publications (Green, Johnson, & Adams, 2006). To collect the data for the current research, the library research model was adopted. This model includes books, notes, journals, and research reports. Leedy and Ormrod (2001) explain this model as the systematic process of collecting, interpreting, and evaluating the data to increase the understanding of any phenomenon. The library research model is introduced by Thomas Mann, in which he explains the material composed in the form of data obtained from journals, research reports, books, and databases like Scopus, Google Scholar, and webpages. This model provides a proper structure to utilize library resources and search options by applying keywords, themes, and theories (Mann, 2024). According to Page et al., (2021), PRISMA is a systematic data selection process carried out in the research. It summarizes the complete process of data collection by ensuring transparency. To conduct this narrative review-based study the author gathered the data from last twenty five years by applying library research model and PRISMA to define about the comprehensive process of utilizing the resources. By following PRISMA originally, eighty seven research publications based on qualitative and quantitative data were consulted including research papers, reports, thesis, and books recognized through manual references and database searches. After review and evaluation, forty seven sources were eliminated due to duplication and irrelevance. Therefore, forty sources encountered the enclosure criteria and were detained for comprehensive analysis.

Literature Review

History of Museums

MacGregor (2008) explains that the concept of a museum originates from the practices of collection, exhibition, and the sense of wonder. In Roman times, the word "museum" denoted locations for scholarly pursuits, but the concept of the "public museum" as we recognize it today emerged only in the 17th to 18th centuries. By the 18th century, significant public museums began to take shape, such as the British Museum in London, the Louvre in Paris, and the Uffizi Gallery in Florence. In the context of art museums, the late 18th and early 19th centuries marked the establishment of what would evolve into modern art museums across Europe (Conlin, 2013). This period indicates a change in intent: moving from individual curiosity and status to public education, cultural exhibitions by nation-states, and aspirations related to science or comprehensive knowledge.

Museums expanded worldwide during the 19th century, including natural history museums, art museums, ethnography museums, and history museums. The granting of public access to formerly private collections had become common by the early 19th century. Over the following century, public museums were established around the globe. For example, the history of museums in the United States has been studied in relation to how museums respond to social and economic factors. According to Simon (2010), the development of museums was influenced by changing social and economic conditions, and in later decades, legitimacy or public acceptance became a key factor in the growth of institutions.

As the model spread throughout Europe and North America in the 19th century, museums rapidly expanded and diversified. Museums were increasingly institutionalized throughout this time with the development of specialist disciplines like natural history, anthropology, art, and archaeology, as well as the advent of professional curatorship (Murray, 2024). According to Simon (2010), the structural evolution of museums in the United States was impacted by social and economic shifts. During this time, museums were also utilized as instruments of empire, with collections that reflected scientific classification and colonial conquest. Particularly at world's fairs and anthropological exhibits, Casey (2003) claims that exhibitions of the era created narratives that upheld Western supremacy and racial hierarchies.

Scholars started to critically analyze museums as centers of cultural authority and power in the middle of the 20th century. The growing discipline of new museology contested the neutrality and objectivity of conventional museums, contending that they influence social identity and historical memory (Black, 2012). It was now recognized that museums were selective storytellers, organizations that created meanings through display strategies and curatorial decisions (Werner, 2008). Discussions around representation and cultural ownership centered on the institutional authority to include or exclude viewpoints. According to Hoffman (2018), there are still conflicts between curatorial expertise and public participation because museum studies in the United States have shifted to prioritize practical skills over critical theory.

Since the second half of the 20th century, literature views museums as cultural institutions intertwined with power, meaning, identity, and representation rather than simply as objective repositories of artifacts (Casey, 2003). Museum researchers and historians have concentrated on how museums help shape collective memory and how narratives are formed through the display of objects (Werner, 2008). Meanwhile, the definition of what a museum is, along with its architectural, functional, and spatial roles, has been reexamined. For example, one study offers a chronological overview of changes in museum architecture and how definitions evolve through local and international legislation by ICOM and national laws (Doğruer, 2022). A new phase in museum studies is emerging as researchers explore digitalization and transition, as discussed by Liao, Zhao, and Sun (2020). For instance, a study provides a timeline of transformations in museum architecture and analyzes how definitions shift through regional and global regulations (Doğruer, 2022). A new era in museum studies is unfolding as academics investigate digitalization and evolution (Liao, Zhao, and Sun, 2020).

Post-Colonial Challenges and Global Perspectives

The recent studies have examined how museums beyond the Western context have progressed in various ways. Roldán (2015), for instance, illustrates how Latin American museums, like the Colonial Museum of Bogotá, have navigated the creation of national identity while critically re-evaluating their collections from a postcolonial viewpoint. Institutions in Brazil have sought to portray history as an engaging, intricate experience (Serafim, 2025). Researchers assert that prevailing narratives of museum history rooted in Euro-American frameworks often neglect local traditions and the repercussions of colonization (Quadraro & Ianniciello, 2014). Across the globe,

the ambitions and methodologies of museums have evolved in light of these critiques, sparking conversations about restitution, decolonization, and community-driven curatorial practices.

The classifications and spatial measures of museums changed along with their functions. Doğruer (2022) offers an in-depth examination of the International Council of Museums' (ICOM) updated concept of museums as not just static collections, but as vibrant entities that promote social equity, inclusiveness, and engagement. This evolution is mirrored in alterations in exhibition design and architectural frameworks, with modern museums focusing more on digital accessibility, adaptable environments, and visitor participation. Liao, Zhao, and Sun (2020) assert that the involvement of museums is adapting due to digitization and online exhibitions, particularly in the aftermath of the COVID-19 pandemic. Presently, museums must find an equilibrium between virtual engagements and tangible artifacts while preserving their authenticity and educational significance.

According to Habeeb (2000), during the colonial era, the idea of a museum as an open, instructional storehouse of artefacts from natural history, culture, and the arts was brought to Asia. It was European colonists who established the first museums in Asia. First hospitals, then museums, were the British colonial administration's strategy. Museums were essential for understanding the nature and culture of colonial nations and their inhabitants. Museums played two functions during the colonial era: they were exhibitions of imperial authority and civilization, and instruments of knowledge (for studying colonized peoples and their settings). Many Asian states enlarged, reused, or reimagined museums as part of nation-building after gaining independence, with the goals of educating residents, promoting identity, and conserving national heritage. For example, the literature discusses how the National Museum of Singapore evolved from the colonial Raffles Library & Museum into a contemporary organization. Museums in Asia have been evolving into vibrant cultural hubs in recent years, with an emphasis on intangible heritage, interactive displays, and digital forms.

New national institutions emerged after the 1947 partition and the creation of Pakistan. On April 17, 1950, the National Museum of Pakistan was established in Karachi to take care of the country's cultural heritage. Over time, museums in Pakistan expanded their focus to include archaeology (such as Indus and Gandhara), ethnology, science and technology, and regional culture. For instance, the National Museum of Science and Technology in Lahore was founded in 1965 and opened to the public in 1976 to display the heritage of science and technology. These museums serve several purposes, including promoting tourism, educating the public, showcasing national identity, and preserving archaeological artifacts. The Peshawar Museum is well known for having one of the largest collections of Gandharan art in the world. The presence of museums across Pakistan's provinces helps preserve local culture and history, featuring galleries dedicated to folk art, local history, and ethnology. For example, the Pakistani National Museum of Ethnology, also called the Heritage Museum, in Islamabad was established in 1982 (Bhatti, 2012).

According to the International Council of Museums (2021), the 26th general conference, with the notion of the Power of Museums, is scheduled for 2022. ICOM-Pakistan was founded in 1962, but it was rendered inactive and reactive once more in 1975. It has been striving to fortify museums since 2015, when it began to continue its operations. According to Goode et al. (2000), museums are important because they act as repositories of religious and cultural values. They serve as a living organism and advance society's culture.

Classification of Museums

Museums are repositories of art, science, history, and culture, and they are frequently categorized based on their main collections and objectives. Art museums, history museums, science museums, natural history museums, ethnographic museums, and specialized or niche museums are among the

various categories of museums that academics and museum professionals frequently discriminate (Ambrose & Paine, 2012). Each kind fulfills a distinct social purpose influenced by historical events and the changing dynamic between the public and museums.

Art Museums

The main focus of art museums is the collection and exhibition of fine art from both classical and modern eras. These establishments, the Museum of Modern Art or the Louvre, place strong emphasis on interpreting visual culture and appreciating aesthetics (McClellan, 2008). History museums, on the other hand, concentrate on conserving and explaining artifacts associated with historical occasions, personalities, or eras. Local and national history museums Promoting public awareness of historical narratives is the goal of these organizations (Alexander, 2017).

Science and Technology Museums

Museums dedicated to science and technology prioritize learning and involvement through interactive exhibits, frequently captivating children and families. Institutions such as the Science Museum in London or the Exploratorium in San Francisco are crafted to convey scientific concepts in a relatable way (Falk & Dierking, 2000). Similarly, natural history museums curate collections tied to geology, paleontology, zoology, and anthropology. These entities frequently function as both public education hubs and centers for scientific inquiry (Knell, 2007).

Ethnographic Museums

Ethnographic museums around the globe showcase cultural artifacts from various societies, particularly those from Indigenous or non-Western backgrounds, often becoming a source of debate in postcolonial dialogues. Detractors assert that issues like representation, colonial histories, and the repatriation of artifacts are crucial topics that these institutions must confront (Shelton, 2011). The variety present in the museum scene of the twenty-first century is evident in niche or thematic museums, which center on specific subjects or passions. Examples include establishments devoted to athletics, music, or even digital art (Macdonald, 2011).

Moreover, new categories are emerging in alignment with audience demands and technological progress. The rise of Eco museums and community museums highlights a transition towards locally-driven, participatory institutions that prioritize sustainability and social engagement over traditional exhibition methods (Brown and Brown, 2023). These developments emphasize an ongoing dialogue concerning the essence of a museum and its patrons, which is now articulated in the evolving definitions proposed by the International Council of Museums (ICOM, 2022).

Constructive Learning and Museums

Museums play a vital role in informal education as they create unique environments that foster experiential, self-guided, and lifelong learning. By engaging with real artefacts, multimedia installations, and immersive activities, museums encourage inquiry-driven learning unlike traditional classroom environments (Falk & Dierking, 2000). They cater to both cognitive and emotional dimensions of education, appealing to a diverse range of visitors, including children, adults, learners, tourists, and professionals. Hein (2009) claims that museums function as constructivist educational spaces where visitors actively develop their understanding through meaningful interactions with the exhibits. To stimulate curiosity and promote scientific literacy, science and natural history museums often utilize interactive, hands-on displays to make complex concepts more accessible (National Research Council, 2009)

By motivating visitors to analyze, assess, and reflect on visual elements, art museums enhance visual literacy and foster critical thinking skills (Yenawine, 2013). History museums cultivate civic

engagement and historical awareness by helping learners link past events with current issues (Hooper-Greenhill, 2007). Furthermore, by offering programs tailored to diverse age groups, including family events, adult learning opportunities, school partnerships, and online educational resources, museums promote a culture of lifelong education. Recent trends also suggest a shift toward inclusive and collaborative practices, where museums partner with communities to co-create knowledge, thus enriching and making education socially relevant (Simon, 2010). Museums support continuous learning by catering to a broad audience, including adults, children, families, and educators (Hooper-Greenhill, 2007). Self-directed exploration is prevalent in museums, fostering deeper involvement and intrinsic motivation. Hein (2006) describes museums as constructivist learning environments, where visitors actively build knowledge through their interactions with artifacts, exhibitions, and fellow visitors. This hands-on approach, through practical applications and sensory engagement, helps learners grasp complex topics.

Moreover, museums play a vital role in enhancing educational experiences within schools by offering workshops, guided tours, and programs that align with academic standards. As noted by Anderson, Lucas, and Ginns (2003), when school trips to museums are methodically integrated into educational plans, they can bolster students' understanding of concepts and memory retention. This is especially true in disciplines such as history, physics, and art, where the exposure to genuine artifacts or interactive displays can profoundly impact comprehension, establishing tangible connections to the subjects covered in the classroom.

Moreover, the nature of social engagement and the environment plays a crucial role in educational experiences at museums. The Contextual Model of Learning from Falk and Dierking underscores how individual, cultural, and spatial factors affect learning in these settings (Falk & Dierking, 2013). Consequently, museums are increasingly recognized as vibrant learning ecosystems that evolve with shifting educational paradigms and societal needs, rather than merely existing as collections of artifacts. In the digital era, enhancing the visibility and importance of museums in global education through virtual showcases and online educational resources has become more prevalent.

Museums foster emotional learning alongside cognitive development by enhancing empathy, analytical skills, and cultural understanding. As noted by Black (2005), museums encourage both emotional and thoughtful engagement, particularly when presenting exhibits that address historical, social, or moral issues. By presenting diverse perspectives, museums can challenge visitors' assumptions and stimulate dialogue, promoting inclusive and democratic education. They are vital educational institutions that nurture formal, informal, and lifelong learning. Their importance in contemporary education is underscored by their ability to captivate students through experiential, emotional, and social experiences. With the growth of digital technology, museums are broadening their educational outreach via virtual exhibits and online resources, thus reinforcing their role in fostering fair and accessible learning opportunities (Parry, 2007).

Constructivist pedagogy encourages exploration, reflection, and inquiry within learning settings. Rather than simply providing students with information to recall, educators act as guides, assisting them in addressing challenges, posing inquiries, and making connections to their prior knowledge (Nieto, 2008). This approach fosters profound understanding, where knowledge is more durable and adaptable to new situations. Fosnot and Perry (2013) argue that constructivist educational environments promote metacognition, collaboration, and a focus on the learning journey, all of which are essential for nurturing critical thinking and self-directed learning skills.

The idea that learning is most successful when it is social, active, and contextual is one of constructivism's central tenets. When given relevant assignments that are connected to real-world situations, students learn most effectively. Inquiry-based learning and project-based learning, for

example, are founded on constructivist theory since they demand that students research, work together, and reflect (Hmelo-Silver et al., 2007). By encouraging students to apply their information in real-world situations, these techniques improve comprehension and retention.

Furthermore, the constructivist method encourages formative assessment and customized instruction since it acknowledges the diversity of learners. It emphasizes student agency and voice, enabling students to direct their own learning and show their comprehension in a variety of ways (Brown, 2023). Constructivism and student-centered education are thus highly compatible, encouraging independence, drive, and a sense of ownership over one's education.

Jerome Bruner (1966) emphasizes the significance of scaffolding and exploratory learning, asserting that education should focus on fostering curiosity and problem-solving skills instead of mere rote memorization. In recent years, educational theorists such as Fosnot (2005) have pointed out how constructivism nurtures student independence, collaboration, and critical analytical abilities. Learner-centric methodologies, including inquiry-based lessons, team projects, and problem-oriented learning, are foundational aspects of constructivist education (Jonassen, 1999). This approach highlights how language and culture influence thought processes and emphasizes that learning is inherently social and contextual. Research by Fosnot (2005) indicates that constructivist pedagogical methods can enable students to achieve a more profound understanding and enhance their critical thinking capabilities by encouraging them to reflect on and question their assumptions.

Results and Discussion

To recognize diverse cultural stories and foster social unity, contemporary museum methods are increasingly prioritizing inclusivity and community involvement (Sandell, 2007). Museums not only enhance formal education but also promote lifelong learning and critical awareness of culture by facilitating instruction in authentic, multisensory environments. This analysis of a narrative review-based study indicates that museums are progressively being seen as learner-focused, interactive spaces that align with constructivist educational principles. Studies have demonstrated that instead of passively receiving information, museum-goers actively construct understanding by engaging with artifacts, narratives, and contextual clues. Additionally, a large amount of recent research focused on how digital technologies, such as online archives, augmented reality, and virtual exhibitions, can increase accessibility and engagement (Parry, 2010). As a result, museums still have a significant influence on how people and societies perceive and use knowledge. Several important themes about the function of museums in education were brought to light by the reviewed literature. Among these are: museums as constructivist educational spaces; the incorporation of an interactive resources; the promotion of inclusive and lifelong learning; and museum-formal education partnerships.

Museum as Experiential Learning

Within the previous two decades, studies have explored factors that support such practical learning while visiting a museum. For example, a study that reviewed children's learning in a museum noted that interactivity between children and adults/ peers, children and environment has become more and more crucial in the facilitation of such learning. Similarly, from the findings, the reviewers and authors reported that children learned best when they had a sense of control and choice and when they were involved in meaningful conversation with the adults, the peers, or a mediator throughout the museum visit.

Indeed, recent studies have come forward to claim that learning in the museum environment is remarkably consistent with the basic principles of the Constructivist Learning Theory: that the

newcomer building a new mental schema simultaneously creates several outcomes, including the new mental schema, using prior experience and social framing, prior experience and new input, and/or social framing and the new input. One of the more recent efforts is the 2025 paper by Museum game-based learning: innovative approaches from a constructivist perspective, which indicated that such aspects as self-regulation, social interaction, contextualization, and feedback in museum programs considerably stimulated the engagement among visitors and promoted the establishment of a deeper understanding.

Zone of Proximal Development and Scaffolding in the Museum

One of the main concepts of Lev Vygotsky's constructivist theory is the ZPD. The actual development stage and the potential development stage are the two phases of an individual's ability growth. The capacity to complete tasks or resolve various problems independently is an excellent gauge of a person's actual developmental level. The ability to complete tasks and come up with answers under adult supervision or in collaboration with more seasoned peers is a sign of potential development. The gap between the two, or the level of prospective development and the level of present development, is known as the zone of proximal development. Scaffolding is directly associated with ZPD, which is a technique for changing the level of support. Vygotsky believed that children have complex ideas, but are unsystematic, disorganized, and spontaneous. Children will meet systematic and logical, and rational concepts that are owned by people who are more skilled at helping them.

Pedagogical methods and learning in the museum

Senthamarai (2018) states five interactive techniques that can inspire and involve pupils in museum settings. The first is collaborative learning, which fosters student participation and places an emphasis on the group activity. The second tactic is to have students participate in a debate tournament to motivate them. The third strategy that improves student connection is peer tutoring, in which students instruct one another. Students who participate in class discussions and voice their opinions gain confidence. Students' confidence levels will rise as a result of the brainstorming technique, which encourages them to come up with unique solutions to any given issue. Beesley (2004), describes that learning is a procedure that can take place outside of the classroom. It can occur at anytime and anywhere because they establish a connection between events, time, people, and places with the help of history museums. History museums support recognizing the evolution and historical backgrounds. The multiple studies explain that a trip to a museum in the twenty-first century fosters critical thinking and lifelong learning.

According to Pashler et al. (2008), studying history is a technical task since students are unable to experiment or replicate historical events. Artifacts and residue can be used to study it indirectly. Historical facts can be found in journals, artworks, diaries, photographs, and relics from archaeology. The primary and secondary sources mentioned above are separated into two groups. Primary sources are closely related and have firsthand knowledge of historical events. Secondary sources are those that are described narratively by someone but are not directly related to the historical context. Witness diaries and journals are examples of primary sources. Textbooks serve as a secondary source of historical information. It is challenging for locals to learn about the past because it is similar to studying a foreign nation.

The impact of museums on the development of historical thinking skills

Ambrose (2010) elaborated that learning is a process that leads to development, which occurs as a result of experience and increases the potential for improved performance and approaching learning. He defines the modification in learners' behavior, attitude, and level of knowledge. This can amend the thinking perspective, ideas, and concepts of a learner. A student desires to practice

and improve intellectual skills. The purpose of the study is to explore the role of museums as a resource in teaching/learning history. The study follows the constructivist learning theory that suggests how learners construct knowledge through active participation. The constructive theory focuses on the interactive learning environment. The learners can improve their learning through active participation and collaborative learning.

Bhutto and Chhapra (2013) state that the learner builds knowledge instead of being an inactive listener. The constructive theory highlights a student-centered learning situation in which the learner's opinion is more important. It is a theory that enlightens how people learn. It explains that people practice and interpret on their own and replicate according to their understanding. A learning approach explores how students can obtain knowledge to create understanding. An individual creates the ability of interpretation, understanding, creation, analysis, evaluation, and critical thinking skills by being directly involved in an experiment. The constructivism continuum is categorized into two sorts: Cognitive Constructivism and Social Constructivism.

Vygotsky's focus on social constructivism fosters communication between the student and the classroom. Learning is significantly impacted by social interaction. According to the socio-cultural theory, social and cultural interactions with the environment can help a learner learn more efficiently. Teachers must employ interactive teaching methods grounded in constructive theory, according to Bhutto and Chhapra (2013). The authors emphasize how Lev Vygotsky, Piaget, John Dewey, and George Kelly helped to explain how knowledge is constructed.

The constructive theory describes how individuals use their personal experiences as a lens through which to build their own understanding. This theory clarifies scientific research and observational abilities. It explains how individuals acquire and shape their own knowledge and viewpoint. Elliott et al. (2000) emphasize that students must actively participate in order to extract knowledge and facts. According to the author, the active learning approach facilitates the development of an individual's point of view through experience.

Gordon et al. (2008) elaborate on the constructive learning environment (CLE) and constructive learning theory (CLT) by giving students a productive environment. CLE guarantees their involvement, cooperation, and teamwork. The interactive role of museums as a resource for learning increases the curiosity level of the students and allows them to identify the historical perspectives. Buttler and Griffin (2010) describe how to use a collaborative learning environment to increase involvement. The authors describe how learning is impacted by the learning environment. Constructive learning theory, or CLT, aids in determining how the learning process is being implemented.

To engage students in the learning process, Han (2008) emphasizes the importance of collaborative learning and participation. The social and cognitive development of students is central to the theories of Vygotsky and Piaget. Vygotsky's theory highlights the significance of social interaction as essential for learning. Socialization directly influences the learning process. John Dewey, another influential theorist, also stresses experiential learning. He connects education to social processes and advocates learning by doing. Dewey focuses on helping children develop a sense of self-worth and believes that students must experience things firsthand to gain a deeper understanding. According to Hein (2004), Dewey supported museum visits, valuing them as a real source of information about historical events. Dewey links school and extracurricular activities, clarifying that schools are not isolated from life outside. He advocates for using museums as resources for active learning in all schools, believing that education through museums fosters more critical and informed citizens for a more egalitarian society.

Conclusion

Museums are becoming more and more acknowledged as potent learning spaces that encourage experiential and active learning outside of the conventional classroom. Modern museums are dynamic learning environments where visitors can create their own meaning by interacting with exhibits and stories, rather than just acting as archives of artefacts (Hooper-Greenhill, 2007). According to constructivist learning theory, students develop their understanding via participation and introspection, which is highly compatible with the immersive and sensory experiences offered by museums (Falk & Dierking, 2016). Museums encourage curiosity, critical thinking, and contextual understanding through interactive exhibits and interpretive storytelling, which helps students make connections between historical, scientific, and cultural ideas and their personal experiences. This narrative review study has to highlight the constructive impact of museums as dynamic learning resources, emphasizing their potential to foster experiential, inquiry-based, and reflective learning. Through the integration of a library research model and the PRISMA framework for systematic data collection and interpretation, the study consolidates diverse scholarly perspectives on how museums function as interactive spaces that bridge formal and informal education. The findings highlight that museums not only preserve cultural and historical knowledge but also actively engage learners in meaning-making processes through multimodal exhibits, participatory programs, and contextual storytelling. By aligning constructivist principles with museum-based learning, this study reinforces the value of museums as transformative educational environments that promote critical thinking, creativity, and lifelong learning. Future research could further expand this framework by exploring digital innovations and inclusive strategies that enhance accessibility and learner engagement across diverse audiences.

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