Motivation, engagement and understanding in history: A study of using moving-image sources in a Maltese secondary history classroom

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Abstract

This study addresses the question: What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding? Moving images are defined as footage extracts of historical events occurring at points in the twentieth and twenty-first centuries shown on newsreels, documentaries and news broadcasts. In an image-rich, technology-influenced education, learning history with moving images is something that requires investigation. It is possible that as students progress through schooling, motivation and engagement vary. The development of historical understanding, the depth of which may be dependent on the use of procedural knowledge in relation to historical content, is an important objective of history education. This context provides a valid area for research.

Using a single-site study to research moving images in the history classroom, two cohorts of Year 11 mixed-ability students (age 15/16) in a Maltese state secondary school following the history option programme and who were in their final year of secondary schooling, participated in this study. Data sources included audio-recorded whole-class teacher-student dialogues, students' writings and semi-structured group interviews.

Findings indicate that students seemed to be interested in moving images because of their visual and auditory appeal. It was found that features of classroom talk, evidenced in students' spontaneous observations, being responsive to peer contributions, and giving form to understanding through talk, combined to demonstrate motivation, engagement and historical understanding. Analysing the substantive-procedural connection showed that historical understanding was supported when students saw a link between topics and when substantive and procedural knowledge were related. Building on existent research, it is argued that moving images lend themselves to classroom talk as a way of engaging students in a dialogic context, for developing historical understanding and assessing student learning. Recommendations are made for further research and pedagogical development.

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Declaration

I declare that this thesis, of which I am the sole author, is a presentation of original work carried out under the supervision of Professor Ian Davies. This work has not been presented for an award at this, or any other, University. All sources are acknowledged as references.

Dedication

To all teachers and lecturers who have taught, lectured and supervised me along the years and who, in so doing, instilled in me the love of teaching.

CHAPTER 1 – INTRODUCTION

1.1 Introduction

This introductory chapter presents the research questions and explains the aim of the study. In so doing, the chapter locates the study within the developing context of history education. It also describes the search procedure used for identifying the literature.

1.2 Scope and aim of the research

The main topic of this study is the use of moving images in learning history. The study focuses on the question:

> *What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding?*

To address this question, two specific sub-questions will be explored:

(a) *What are the issues in the history classroom regarding motivation and engagement when using moving images?*

(b) *What are the issues in the history classroom regarding substantive and procedural knowledge when using moving images?*

In the context of this research, moving images are defined as extracts from footage about twentieth and twenty-first century historical events captured live on camera, shown on newsreels, broadcast on television, or forming part of historical documentary. Therefore, films or documentaries with a historical theme but featuring fictional representations of the past will not be considered as falling within this category of historical source material.

It is to be noticed that the two forms of historical knowledge, that is, substantive and procedural knowledge, are in this thesis presented separately both in the literature review (Chapter 2) and the findings chapter (Chapter 4). These two domains of historical knowledge constitute the backbone of the discipline and proceed together in teaching and learning. However, for the purposes of the analysis of this research it was necessary to make a separate treatment of each not because they are seen as distinct entities but in order to understand better the contribution of each in relation to the whole picture of history education and how they integrate to bring about historical understanding. Nor is their order of presentation indicative of any particular emphasis. Both areas are then brought together in the discussion chapter (Chapter 5) and the integrative discussion (Chapter 6).

Research in history education has consistently been making bold claims about the importance of historical understanding to history education. Haydn, Stephen, Arthur, and Hunt (2015) assert that the greater the sophistication of pupils' understanding of procedural concepts in relation to historical content, the greater is the depth of their historical understanding. Also, Pickles (2010a) makes the point that arriving at conclusions from historical sources involves drawing on a complex range of understandings related to the discipline of history. The primary focus of research concerned with historical understanding has been on progression, that is, the levels of understanding achieved by students with regards to procedural concepts as evidence, chronology, empathy, and change and continuity (Ashby, Lee, & Shemlit, 2005; Lee, & Shemilt, 2005; Lee & Shemilt, 2009; Shemilt, 2000; 1987; 1980; Shemilt & Lee, 2003, 2004;). However, this emphasis tended to place substantive knowledge in the background (Counsell, 2011). Subsequently, attention started shifting towards understanding progression within the substantive domain of history (Fordham, 2016; Hammond, 2014; Palek, 2015).

A sound body of research has been frequently using visual imagery as a way of gaining insights into students' historical thinking and understanding (Barton, 2006; Epstein, 1994; Foster, Hoge, & Rosch, 1999; Lynn, 1993; Prosser, 2004; West, 1981), for as Hartley (1992) argues, "no picture is pure image; all of them, still and moving, graphic and photographic are 'talking pictures', either literally or

in association with contextual speech, writing or discourse" (p. 28). Considerable insights about students' historical understandings have been afforded by the use of historical photographs, pictures or cartoons, which have been found to help students develop various types of historical understanding (Barton, 2006; Card, 2012; Epstein, 1994; Foster, et al. 1999; Harnett, 1993, 1998; Lynn, 1993; Prosser, 2004; West, 1981). Although these studies vary in their methodology, a common element that can be discerned is the discussion about the complexity and sophistication surrounding the discipline of history. Indeed, as pointed out by VanSledright (2014), "learning how to do history in ways that culminate in powerful and deep understandings is a long and complex undertaking" (p. 39).

Moreover, attention has also centred on the use of film in the classroom (Considene, 1989; Donnelly, 2013; Klein, 2008; Metzger & Suh, 2008; Mitchell Cates, 1990; O'Connor, 1998; Stoddard, 2012; Weinstein, 2001; Woelders, 2007). Some studies have considered films in terms of the development of procedural understanding within the domain of social studies (Marcus & Stoddard, 2005; Mitchell Cates, 1990; Stoddard, 2012; Woelders, 2007). Coming mainly from Canada, USA and Australia, international research is more concerned with feature films than with documentaries. Because films are but "cinematic portrayals of the past" (Woelders, 2007, p. 145), they shall not be seen in this study as constituting primary historical source material (Lang, 2002), as opposed to documentaries, newsreels and news broadcasts, in which one finds real-time footage of events.

At a time when knowledge is explored and constructed in an image-rich environment (Donnelly, 2013), using visual sources to arrive at an understanding of how students learn history is consonant with how important the visual element is to a society which increasingly regards images as revealing what text only attempts to do (Shlain, 2014). Responding to change spurred by technology, teaching has been marked by a shift from print to multi-modal formats (Donnelly, 2013). Using moving-image extracts is an important component of Information and Communication Technology (ICT), and their deployment in teaching relies much on the teacher's skills in using technology to enhance the teaching and learning of history (Haydn, et al. 2015). This context has a direct relevance for investigating how students use moving images as historical source material in the

history classroom. In particular, I seek to use moving images to understand how students learn and develop their understanding. The issues arising from such practices regarding motivation and engagement, and historical understanding lie at the heart of this thesis.

It can be recognised that research in history education is limited by a lack of insight about the use of moving images as a main focus, both as a historical source and as a pedagogical tool (Stoddard, 2012). Moreover, research concerned with visual sources has been carried out mainly with students in their primary and early years of secondary education, with the result that older students remain under-represented. The potential role of moving images in helping students gain and maintain attention and in contributing to their understanding of the past has received scant attention. An important exception is Morgan's (2010) classroom-based observations concerning the use of archival film moving images as primary source material, which serve to illuminate a rather unexplored area in history education. The present study arises out of the perceived need to address adequately how motivation and engagement and historical understanding develop in a classroom in which moving-image extracts are used. In an educational context where students are becoming increasingly media-savvy and are eager to deploy their considerable experiences of visuals in the classroom (Card, 2011), it is opportune to explore how the use of historical moving images may contribute to the teaching and learning process.

The aim of this study, therefore, is to explore issues regarding the use of moving images on two aspects: motivation and engagement of students, and historical substantive and procedural knowledge. A holistic approach to the topic of historical understanding is adopted. In view of this, the study purports to develop a sense of how these aspects interact to contribute towards the whole framework of historical understanding.

My interest in exploring the potential of moving images stems in part from my own teaching. An observation that is discerned whenever visual sources are used in history lessons is that they seem to consistently elicit an immediate response on the part of students, irrespective of their age. With older students who

follow the syllabus comprising twentieth and twenty-first century Maltese and international history, moving images as defined in this research can be used. Analysing these moving-image sources furnishes students with an opportunity to use another type of evidence during a historical enquiry in addition to the more common visual sources. Moving-image extracts seem to be regularly met by students with instant attention and reasonable interest. Furthermore, I am influenced by practitioner and academic research, in the UK and elsewhere, placing visual sources at the heart of history lessons and seeking to enhance historical understanding (e.g., Card, 2008, 2012; Collins, 2013; Donnelly, 2013; Morgan, 2010; Ormond, 2011; Phillips, 2001;). The challenge is how to develop students' historical understanding using the most age-appropriate, content-based visual sources.

I seek to exploit the opportunities presented by moving-image extracts to ensure that students develop a sophisticated understanding into the past. In view of this, the primary motivation is to develop deeper insights into how students learn history. The pedagogical motivation is to improve classroom instruction by learning how to maximise the potential of using historical moving images as primary source material to enhance motivation, secure engagement and develop students' historical understanding. These aims are grounded in the Maltese context and built around what the *National Curriculum Framework* (NCF) (2012) seeks to promote in terms of "learning programmes that focus on understanding and emphasise the learning process and the active co-construction of meaning rather than the mere acquisition of knowledge" (p. xiii), and the *Framework for the Education Strategy for Malta 2014-2024* (2014a) in its vision to "cultivate student engagement and motivation, and to promote high aspirations in learning …" (p. 7). Finding out more about these issues offers the possibility of developing an overview of the role such historical sources can play in history teaching and learning, particularly in engaging and motivating students and in helping them deploy historical knowledge.

From a broader perspective, evidence in history education suggests that the way history is taught is not providing students with a usable big picture of the past (Howson, 2007), with the result that students emerge from school lacking "… a

coherent mental framework of the past" (Haydn, 2011, p. 31). As important substantive or procedural content are to the subject of history, "what really matters in terms of developing understanding in history is what students actually do with the information they find: how they use it to create an image of the past" (van Drie & van Boxtel, 2010, p. 38). According to Seixas (1996), the central task of historical understanding is to organise "… our collective experience of the past—i.e., the traces and presentations of the past that we encounter in the present—in such a way that they provide a meaningful context for our present experiences …" (p. 767). Against this scenario, the question worth posing is: Does historical understanding developed when using moving images serve to construct a meaningful framework of the past?

Moreover, this study has to be considered in relation to the more general goal of history education, namely, that of helping students become visually literate. Nowadays, in addition to mastering skills associated with the printed text, being literate has come to encompass the acquiring of skills required to master some degree of visual, media, digital and Internet literacy (Donnelly, 2017). As O'Connor (1988) suggests, dealing thoughtfully with visual images should be a part of everyone's education. Therefore, by challenging students to think analytically through questions, teachers can spark important historical thinking. This effort may go a long way towards eliminating habits of passive viewing and developing critical thinking—an important skill in becoming lifelong learners. This connects with a key question posed by van Drie (2005) of how school history can contribute to the education of future citizens. By analysing moving images students may come to see how historical accounts are constructed in relation to evidence. Barton and Levstik (2004) argue that in order to become informed and empowered citizens in a democratic society, students should take part in meaningful and relevant historical inquiries, examine a variety of evidence and consider multiple viewpoints. In view of this, the critical analysis of moving images in motivating and engaging students and in helping them develop historical understanding will be seen in this study as offering necessary tools for students to make sense of the past.

This study develops from these scenarios in history education. I am persuaded by Lee and Ashby's (2000) comment that "understanding is never all-

or-nothing" (p. 200). This implies that students can reach different levels of sophistication in historical understandings at different stages in their history education. The notion of progression, however, has focused mainly on the acquisition of more powerful second-order concepts and less on the acquisition of substantive concepts (Fordham, 2015). It is my contention that in the teaching and learning of history procedural understanding should be developed in tandem with, and in the context of, substantive knowledge and that in researching history education the two areas cannot be treated separately.

The research is carried out in a history classroom in a Maltese state secondary school. The study brings the phenomenon of historical understanding into sharper focus by illustrating instances of using moving-image extracts as historical sources in order to help students develop historical understanding. Woelders (2007) argues that "history or social studies curricula that use film accounts as a pedagogical tool for inquiry-based learning activities are beneficial for students" (p. 146). The syllabus that suited best my investigation was that of History option for Year 11 classes, which in the Maltese educational system means the final year of secondary education. This syllabus offers opportunities for using moving images as defined in this thesis in history lessons and subsequently to explore levels of understanding which can be reached by students as communicated in speech and in writing. For this reason historical understanding will, in this research, be explored in two kinds of contexts—in whole-class dialogues and in students' writings. Following VanSledright (2014), the assumption made by this research is that historical understanding results from a complex process of thinking historically, and in line with van Boxtel and van Drie (2013), it is assumed that "historical reasoning aims at historical understanding" (p. 44).

Finally, the research is aimed at making a contribution to history education by proposing the use of moving images as historical sources as a way of motivating and engaging and of developing students' historical understanding. Without seeking to establish any cause-and-effect relationship, it will be argued that moving images can support levels of motivation and engagement through their visual and auditory appeal. Moreover, it will be argued that if moving images are used as sources of evidence in the history classroom they can help students deploy and

develop procedural and substantive knowledge which, in turn, contribute towards their historical understandings, thus contributing to developing moving-image literacy.

1.3 Identifying the literature

The literature search began with identifying the main terms which could yield the most relevant information sources, mainly, 'historical understanding', 'moving image', 'film', 'motivation and engagement', 'substantive' or 'content knowledge', and 'procedural' or 'second-order knowledge'. Not only did these terms seem to cover the main focus of the research but were also broad enough to include other related material about history education and narrow enough to find domain-specific information. As the research progressed, other keywords were included with the search terms: 'progression', 'contextualisation', 'questioning' and 'constructivism'.

It is with these keywords and phrases that I proceeded to conduct the literature search using online databases, namely, Ebscohost, JSTOR and Yorsearch. Access to these databases was provided by the University of York and the University of Malta which allowed me to download electronic journals. In addition, books, encyclopaedias, Internet articles, PhD theses and policy documents were consulted using the library catalogues of these universities. In total, the number of sources referenced is 360, as cited in the reference section.

Throughout the literature search I was particularly careful not to limit searches to studies coming from the United Kingdom, although these were the most frequent, but attention was also directed to studies coming from the U.S.A., Canada and Australia. I was also considerate of the Maltese context for it is here that this study is located. Although this study is carried out with secondary school students, studies coming from primary schools were selected for analyses as well because of their contribution to historical understanding. Moreover, I was on the lookout for specific authors like Shemilt, Lee, Ashby, Counsell, Haydn, Harnett, Seixas and Wineburg among others, whose researches across different areas in

history education have made substantial contributions to the field. Finally, consideration was given to studies published after the launch of the School Council History Project (SCHP) in 1972, because it is since then that most advances in academic and practitioner research have taken place.

To evaluate the information sources the checklist of questions provided by Gall, Borg, and Gall (1996, p. 745-748) was used. These questions are about different sections of a journal article: the introduction; the literature review; research procedures; research results; and discussion of results. These criteria were applied to suit my qualitative research study. From the introduction the institutional affiliation of the researcher or researchers and the description of the study undertaken could be determined. From the literature review it could be noted whether recent literature was consulted and establish how research questions emerged from this theoretical background. The different research procedures explained the methodology employed in the choice of the sample or samples involved. The research results determined the evidence gathered in relation to the hypothesis or the research questions. From the discussion of the results it could be established whether conclusions, implications and recommendations were supported by the data analysed and how generalisability can be considered.

Literature about motivation and engagement resulted in an extensive amount of sources. For instance, much has been written about intrinsic and extrinsic motivation and motivation theories, such as the self-determination theory and goal theory. While reading a few sources was a worthwhile exercise in getting a broad overview of the field, it was necessary to focus readings more on domain-specific educational motivation, which lay within the scope of my research area.

I started analysing the most recent studies first because these "have the earlier research as a foundation" (Gall, et al. 1996, p. 150). In fact, this proved valuable in helping me perceive and understand connections between different areas, formulate ideas and ensure that the literature review is as comprehensive as possible. The various recommendations that were put forward enabled me to see certain gaps in the field of history education as identified by different researchers in relation to their study, and subsequently I could understand better how my

research fits in, and possibly links to, this scenario. End references were useful in directing me to other articles of interest and value. Indeed, at times these opened up whole new vistas on particular areas.

By conducting the literature review in this way the following areas of importance relevant to this study emerged. These are listed in the way they are presented in this study:

(a) the role of visual images in the learning of history;

(b) motivation and engagement in history;

(c) understanding substantive knowledge through content knowledge, substantive concepts and contextualisation;

(d) understanding procedural or second-order concepts; and

(e) the role of questioning and constructivism in developing historical understanding.

It must be noted that arriving at this theoretical framework was a long process. Far from being structured or sequential, the process of synthesising the existing body of information which was consulted into this coherent framework was an ongoing task, characterised by extensive thinking and rethinking about these areas. Many a time, the analysis and writing of the literature review shifted from neatness to messiness, but ultimately it was this messiness that brought order to the multiple ideas that flowed as a result of reading earlier research. Nevertheless, the literature review does not lay claim to completeness; despite my efforts to make this review as comprehensive as possible, some articles may possibly have been overlooked along the way.

To conclude, the literature review process was a most enriching phase of the research because it helped me to survey the development of history education over the past years, gain valuable insights into the many areas that it involves and engage with prevailing academic discourses. While initially the research questions enabled me to identify the literature, it was through analysing the literature and writing the review that the research questions guiding this study could be refined. Moreover, the literature review process afforded methodological insights which I used in determining the design for this study. Indeed, getting to know my field of

study up to present boundaries enabled me to form a wide, holistic view of history education.

1.4 Structure of the thesis

This chapter introduced the research by outlining the research questions, explaining the aim of the study and locating it within the developing context of history education. It also described the search procedure used for identifying the literature.

Chapter 2 presents the literature review pertinent to this research. In so doing, main concepts, such as historical understanding and moving images are defined. Visual images are seen as important to a history education, and their role in developing historical understanding is discussed (Section 2.2). The main strands which this research undertakes to explore, that is, motivation and engagement, and substantive and procedural knowledge are explained (Sections 2.3, 2.4 and 2.5). Also discussed is the development of historical understanding by means of teacher and student questioning in a constructivist classroom setting (Section 2.6). This chapter finally elaborates on the education system and history curriculum in Malta in order to set the context of the study (Section 2.7).

Chapter 3 describes the methodology used in undertaking this study, namely, the single-site study. The pilot study is first discussed to highlight how it contributed in shaping the main study (Section 3.3). This chapter also explains important details of the study such as the participants, the Year 11 history syllabus and the choice of moving-image extracts (Section 3.6). Methods used for collecting and analysing the data are discussed (Sections 3.7 and 3.8).

Chapter 4 presents the findings of the study. Findings are presented separately for each of the two areas being explored, that is, motivation and engagement (Section 4.2), and historical substantive and procedural knowledge (Section 4.3).

Chapter 5 discusses these findings by interpreting them in view of literature in order to provide evidence for answering each sub-research question. The chapter is divided in three sections. The first section discusses issues related to motivation and engagement (Section 5.2). The second section then presents issues related to historical substantive and procedural knowledge (Section 5.3). The final section discusses both forms of historical knowledge in relation to each other (Section 5.4).

Chapter 6 provides an integrative discussion of the findings. The common issues running through the previous chapter are identified and discussed so as to answer the main research question.

Chapter 7 presents a summary of the main findings (Section 7.2), highlights the limitations of the study (Section 7.3), and in view of questions arising from the study proposes recommendations for practice (Section 7.4) as well as for future research (Section 7.5).

CHAPTER 2 – LITERATURE REVIEW

2.1 Introduction

This chapter presents the theoretical framework for this thesis, the focus of which is to gain insights about issues related to the use of moving images in the history classroom with regards to motivation and engagement and historical understanding. Unlike studies examining the use of feature films and film documentaries in the social studies and history classrooms (Marcus, 2005; Metzger & Suh, 2008; Mitchell Cates, 1990; Stoddard, 2012), this study will have as its main focus moving images in the form of newsreels, television news broadcasts and documentaries. The literature review aims to present an overview of the literature relevant to this study; it elaborates on previous research in order to develop an understanding of existing knowledge about issues pertinent to the focus of this research. In so doing it seeks to lay the contextual background upon which the whole study is built.

Section 2.2 sets out to discuss insights into students' historical understandings gained from using visual imagery in history lessons. In view of the focus on moving images, this term as used in this study is described. The chapter then discusses each of the two aspects of the study—that is, motivation and engagement, and substantive and procedural knowledge in Sections 2.3, 2.4 and 2.5 respectively. Moreover, in Section 2.6 the chapter elaborates on the term historical understanding as used throughout this research, explaining how teacher and student questioning underpin substantive and procedural understandings, and considers the teaching of history in a constructivist classroom setting. Finally, the chapter describes the context in which this study takes place by outlining the Maltese educational system, the history curriculum and the teaching of history in Maltese state secondary schools.

2.2 Learning history through visual images

The use of moving images as defined in this thesis must be primarily understood within the broader framework of ICT, of which they form an essential part. In the domain of history, ICT presents learning opportunities to teach a particular point in a more vivid and effective way, and to explore ways of getting pupils to learn history outside the classroom context (Haydn, 2013; 2011). One way of doing this is through the development of a 'learner package' consisting of intelligent planning, good teaching and a combination of resources (Walsh, 2005). Another way is by using 'impact resources' (Haydn, 2013), such as image libraries and moving-image extracts. Haydn (2013) defines these high-quality resources in terms of their problematizing learning, such as changing and developing one's previous knowledge and concepts, encouraging dialogic learning (see *Chapter 2.6.2 – Developing historical understanding in a constructivist setting*), enticing students to construct meanings for themselves, and developing historical consciousness. The technology applications that can be availed of by the history teacher range from online resources such as wikis, history websites and podcasts, to technological hardware such as interactive whiteboard, video camera and tablets, to computer software such as Powerpoint (Haydn, et al. 2015). Among the skills that ICT can develop in learners is information literacy. Students can come to realise that Internet resources are not always reliable, and by evaluating the status of information students can develop proficiency in identifying different interpretations and understanding multiple perspectives (Haydn, 2013). Where moving images are concerned, Walsh (2005) makes the point that "students need to be aware of how a commentary can shape our reactions to and perceptions of a moving image" (p. 136).

Despite the transformative scenario brought about by the use of ICT in teaching and learning across many countries, there have been cautionary remarks based on scientific studies (e.g., OECD) and educational reports (e.g., OFSTED). First, Haydn, et al. (2015) remark that "there is no necessary correlation between the sophistication of the technology, and the degree to which it improves teaching and learning" (p. 234). This implies that teachers need not possess advanced technological expertise to make use of ICT in their lessons, but it would be wise to

take advantage of the available digital material that is online by adapting it to the context of the history classroom in order to motivate and engage students in their learning and advance their historical understanding (Haydn, 2011; Haydn, et al. 2015). Secondly, a recent study by the Organisation for Economic Co-operation and Development (OECD) confirms these views; it found that pupil results do not improve because of computers and classroom technology (Coughlan, 2015). The study reports that students who make frequent use of computers and tablets very frequently obtain worse results than those using them moderately (Coughlan, 2015).

The learning of history through visual images has to be understood also against the backdrop of developments in history teaching and learning with regards to the use of sources. Progressive scholarly attention to history education during the past five decades, prompted by the Schools' Council History Project (SCHP) and later by Project CHATA (Concepts of History And Teaching Approaches, 7 to 14), has resulted in new teaching approaches concerned primarily with the use of historical sources and emphasising the development of students' ideas about the disciplinary aspects of history. Underlying the move away from the traditional, content-based teaching and learning was the emphasis on practices that characterise history as a discipline (van Drie, 2005). These approaches are grounded in the idea that "… as well as the existence of a body of knowledge about the substantive historical past, there is a body of knowledge about history education" (Haydn, 2011, p. 39). A widely-held view among a strong corpus of researchers that resulted from this was that history came to be increasingly seen as a process of enquiry, framed within the 'big question' model, based upon the interpretation of sources, and aimed at helping students understand both substantive and procedural knowledge in order for them to develop a coherent mental framework of the past. At the heart of the learning process is the capacity of students to develop and communicate historical knowledge and understanding.

The ever-important role of sources and evidence, which lie at the heart of historical enquiry, also necessitates to be reconsidered against the background of an evolving teaching scenario (Phillips, 2011). Whereas the emphasis has traditionally been on sources leading to a construction of the past (McAleavy,

1998), the enquiry question – rather than evidence – is being considered as the starting point for exploring the past (Byrom & Riley, 2003; Phillips, 2011; Riley, 2000). Evidence has come to be seen as an integral part of the overarching enquiry pursued and a sure way of helping students develop a coherent overview of the past. When evidence is firmly rooted in an overarching enquiry, the 'big question' turns out to be an intriguing small-scale study of the topic at hand. This is a possible way of developing specific skills within a line of enquiry and, perhaps more important, a 'more joined-up picture of the past' (Phillips, 2011). This implies that by means of sources students come to realise that history is a reconstruction of the past, based on the interpretations given by historians. Such interpretations are formulated on evidence which, in turn, is based on the sources, primary or secondary, consulted by historians. Therefore, when students themselves, like historians, are presented with the opportunity to construct their own meaning out of sources, hence to construct their 'own private understanding' (Husbands, 1993), they develop a feeling of empowerment to reinterpret historical events in view of the available evidence. This necessitates that "… students know something of the kind of claims made by historians and what those different claims rest on" without expecting to make of students "miniature professional historians" (Lee & Ashby, 2000, p. 37).

The learning of history through visual images develops from these contexts in history education. The remaining of this section will look at how visual imagery in the form of historical photographs and film has been used as a way of gaining insights into children's historical thinking. As Harnett (1998) indicates, "pictures can provide children with immediate overall impressions of life in the past, as well as opportunities for more in-depth study and detailed historical research" (p. 70). The case for the use of moving images in history education is then made.

2.2.1 Historical photographs

Research in the field of history education has given considerable attention to historical photographs, portraits and political cartoons (West, 1981; Lynn, 1993; Epstein, 1994; Foster, Hoge, & Rosch, 1999; Prosser, 2004; Barton, 2006); these are collectively referred to in literature in different ways: historical images, visual images, visual sources, visual media or pictorial historical sources. Vella (2002)

argues that "pictures as historical visual evidence can be anything that shows an image in some format" (p. 66). Such images include cartoons, drawings, films, paintings, photographs, prints, television programmes, and videos (Macdonald, 1986). With this list Cooper (2006) adds maps, field patterns, and plans. An important clarification that has to be made for the scope of this research is that visual sources are not narrowly framed visual aids. Rogers (1984) explains that visual aids typically consist of pictures or diagrams which merely illustrate aspects of the written work. A visual source, by contrast, is a source "... from which by inference, cross-referencing, etc. some significant aspect of reconstruction could be undertaken" (Rogers, 1984, p. 156).

The educational value of visual images to the teaching and learning of history extends beyond the immediate illustrative role. According to Card (2011) "pictures are powerful conveyors of messages, designed to attract and maintain attention. They can provide access to complex ideas, sometimes supported by an immediate emotional punch" (p. 15). Prangsma, et al. (2009) observe that "original historical visualisations, such as photographs or paintings, can give a clear image of a historical phenomenon" (p. 372). Even Ormond (2011) is aware that "... visual imagery is increasingly being recognised for its potential to reveal ideas that are not paralleled in text, and for its significant contribution to student understanding of the nuances of an era" (p. 188). This echoes a comment by Haworth (1976) that, "for many children the picture is far the more important and informative element, more easily comprehensible than several pages of difficult wordage" (p. 160). In line with this, Blyth (1989) states that "the visual approach is more likely to elicit response, comment, and questions from most children than the spoken word" (p. 71). Moreover, Card (2012) opines that "images are accessible on different levels of sophistication" (p. 41) for while they give an element of confidence to lower attainers, they can also challenge higher attainers. As with any other type of visual image, such learning gains depend on how skilfully images are selected and used in the classroom by the teacher.

Working within the context of art education, Perkins (1994) suggests six features of artworks which help foster better thinking dispositions: sensory anchoring; instance access; personal engagement; dispositional atmosphere;

multiconnectedness; and wide-spectrum cognition (pp. 4-5). Card (2012) applies these features to activities in the history classroom. A look at each is necessary because of the insights they offer, particularly to the design and implementation of this research. First, a visual image acts as a sensory anchor in that it provides pupils a physical object to focus on. Second, it provides instant access; the 'What can you see?' question invites instant responses and acts as a warming-up activity to the discussion. Third, an image engages pupils' attention, curiosity and interest. Fourth, an image affects students' thinking dispositions; it encourages reflection, reconsideration and discussion. Fifth, an image allows for multiconnectedness in that students can connect it with their knowledge, personal experience and opinions. Sixth, looking at an image and make meaning from it requires wide-spectrum cognition: visual processing; asking questions; and testing ideas (p. 41).

Prosser (2005) opines that "taken cumulatively images are signifiers of a culture; taken individually they are artefacts that provide us with very particular information about our existence" (p. 1). In line with this, and in the context of this research, moving images are taken to mean visual sources of evidence from which students can infer information about the existence of past societies. Extracts of moving images, therefore, are seen in this study as providing direct access to the past if approached with the appropriate questions.

Vella's (2002) remark offers a quintessential understanding of the use of pictures as historical visual evidence: "… pedagogically, their importance in history teaching goes way beyond merely showing something to children in an interesting and motivating way. In history, pictures can be used not merely as illustrations but as sources in their own right" (p. 66). A number of research studies have dealt with pictures in this way—as sources of evidence in their own right.

Historical photographs have been used by researchers to seek to understand the nature of students' chronological understanding. In studies by West (1981), Blyth (1988) and Barton and Levstik (1996), elementary school children were capable of sequencing photographs. Blyth (1988) remarks that "the nine year olds were particularly capable and gave intelligent reasons for correct sequencing" (p. 25). Research by Foster, Hoge, and Rosch (1999) supports findings by Barton and

Levstik (1996) that specific dates mean little for children prior to the third grade, and that it is when students are in their fifth grade that they can connect particular dates with specific background knowledge (Barton & Levstik, 1996, p. 419). Amidst these findings it must be noted that "... the difficulties which children encounter in trying to explain their ideas concerning the passage of time" (Harnett, 1993, p. 145) are ever present. Individual third, sixth and ninth grade students in Foster, et al. (1999) failed to make reasonable temporal distinctions. Therefore, comments that "students' ability to date historical photographs improved with age" (Foster, et al. 1999, p. 202) and that "accurate placing on a timeline seemed to improve by the age of eleven ..." (Harnett, 1993, p. 145) do not come as a surprise.

Blyth (1988) and Lynn (1993) have noted that when analysing photographs young students are capable of showing different levels of understanding. While in Blyth's (1988) research nine-year-olds were able to display an understanding of abstract concepts as change, power and evidence, and their ability to make generalisations about life in the past is associated with the increasing use of picture analysis; children aged six and seven in Lynn's (1993) research held misconceptions about the past, but were nevertheless showing an increasingly sophisticated historical understanding.

Studies about the use of historical photographs also yielded valuable insights into students' ability to make inferences. Findings by West (1981, 1986) and Blyth (1988) showing that young students can make reasonable historical inferences do not tally with later findings by Foster, et al. (1999). In the latter research, even though middle school students showed a greater ability than elementary school students in drawing plausible inferences about the lives of the people shown in the photographs, their inferences were superficial. By contrast, more historically informed inferences came from ninth grade students whose most sophisticated responses showed "considerable contextual knowledge of history" (p. 199).

An observation which warrants particular attention concerns students' ability to understand the historical context of photographs. The common feature in studies by Harnett (1993) and Foster, et al. (1999) is that students are not able to

associate photographs with their historical context. Foster, et al. (1999) found that while young children can offer detailed description of the contents in a photograph, they are unable to consider its context. This supports Harnett's (1993) research which shows that young students are unable to appreciate the relative significance of photographs or interpret them in their wider historical context. In view of this, Harnett (1993) argues that children are more able to view pictures in their broad historical context after the age of eleven.

Other studies stress the role of visual primary sources as a means of encouraging pupil talk (Barton & Levstik, 2004; Blyth, 1989; Harnett, 1993; 1998; Vella, 2004; 2011), which is an important characteristic of dialogic teaching (Alexander, 2008), and assessing students' learning in history (Harnett, 1993; Vella, 2005). In their studies of young children's use of pictorial sources, Vella (2004; 2005) and Harnett (1993; 1998) show how talking produces learning. Following the talk of primary school children enabled Vella (2004) to notice that "... the actual 'talk' is producing the learning that further 'scaffolds' their understanding" (p. 11). Harnett (1993) highlights the advantages of children discussing in a group; among others, "listening to each-others' viewpoints in discussion also provides opportunities to recognise that evidence, in this case pictures, can be interpreted in different ways" (p. 149). Harnett (1998) notices that reception and year 1 children talk about their own experiences when interpreting pictures, however limited they may be, and compare fresh experiences with their more familiar understandings. Harnett (1998) also observed that through talk, nine- and ten-year-old students organise their work, clarify observations and focus on features of the pictures which interest them. Furthermore, through talk students develop an awareness of the nature of historical enquiry; the use of phrases such as 'probably', 'might have', or 'could have' by seven- and eight-year-old students when analysing a picture of a Roman kitchen shows that these students begin to recognise how knowledge is constructed. Barton and Levstik (2004) also confirm that pupils speak comfortably and willingly about pictures which they are presented with as a stimulus for their thinking. In line with this, Vella (2004) found that peer interaction, alongside adult support, encourages children's attention and produces better and more frequent responses.

Teacher interventions are crucial in promoting talk in the history classroom: they encourage children to focus on particular features in a picture or suggest alternative ways of looking at pictures; they can intervene with additional information and sources. Children's talk enables teachers to assess children's knowledge and use it as a base for extending their learning (Harnett, 1998). In observing ways in which talk can be promoted in the history classroom, Vella (2005) also devised a scoring system, targeting observational skills, in order "… to grade the pupils' comments on their complexity" (p. 24).

Research has also focused on the link between visual images and classroom dialogue at secondary level (Card, 2004a; 2011; 2012; Curtis & Bardwell, 1994). Essentially, this dialogue is initiated and maintained by means of the teacher's questions. Card (2004a; 2011; 2012) emphasises the importance of a 'chain of reasoning' simple-worded questions which help students follow a sequence of inferences, focusing on a particular historical enquiry. Also, questioning allows the teacher to be responsive to pupils. The four-stage questioning technique which Card (2011) proposes is a process which I find equally useful when using moving images and which I draw on in this study: the first step involves students scrutinising the image at first sight; second, students draw inferences; third, students deploy and combine inferences to arrive at conclusions; the final questions help pupils link this understanding with the wider historical investigation being pursued. The talk that results out of this learning is referred to by Curtis and Bardwell (1994) as exploratory talk because it is the kind of talk which facilitates learning: it enables students to come to grips with new knowledge and shape their ideas and modify them.

Studies about historical photographs helped researchers understand age-related developments. Young students may demonstrate progressive patterns of thought (Harnett, 1993) but they nevertheless struggle with making logical inferences (Foster, et al. 1999). Foster, et al. (1999) make the point that the older students get, the more they are capable of showing sophisticated examples of patterns of historical thinking. For example, ninth grade students "sought to place the photograph in historical context by explaining its contemporary significance" (p. 193). Students' ability to make inferences from visual primary evidence also

progresses with maturity. These same students "... were more likely to offer plausible inferences by relating their prior historical knowledge to the photographic image before them" (p. 203). This is further confirmed by Harnett (1993), Lynn (1993) and Vella (2002). For Vella (2002) "it is very clear that there exists a general pattern of increased ability to draw inferences from historical pictures, the older the students are" (p. 245). Even when it comes to dating historical photographs research shows that this improves with age (Harnett, 1993; Barton & Levstik, 1996; Foster, et al. 1999). Despite this progressing ability, evidence by Wineburg (1991a) shows that sixteen-year-old students do not corroborate pictures with written documents; "for them, the picture evaluation task rarely entailed shifting through the written documents, puzzling about the intentions or goals of the artist, or reflecting back on what they had read" (p. 83), as did historians in the same study.

What is perhaps the single most important age-related development without which the above does not take place effectively is language. Blyth (1988) and Vella (2002; 2011) argue that both young and older students may have a historically valid idea, but the way the young ones express their thought differs in the level of sophistication. In Vella's (2002) research, for example, students aged ten used "... clearer and better structured sentences, compared to the explanations offered by the younger children, but sometimes they were essentially saying the same thing" (p. 383). Moreover, they demonstrated logical and complex thinking; their talk was characterised by conjecture, alternative explanations and conditional language (Vella, 2002).

2.2.2 Films

The term 'film' has been commonly used in literature in its broadest sense to encompass documentary film, fiction film, television documentaries and newsreels (Smith, 1976). Woelders (2007) refers to films as "cinematic portrayals of the past" and "representations of the past" (p. 145). Smith (1976) had remarked forty years ago that film was "becoming fully assimilated into the accepted corpus of historical source materials" available to historians, and therefore "... the need to devote careful investigation to its nature, content and mode of use increases rather than decreases" (p. 3). Because "film records the outlook, intentions and capacities of

those who made it," and "illustrates in some way the character of the society in which it was produced and for which it was designed" (Smith, 1976, p. 7), its analysis requires consideration of what it meant to people who saw it at the time and how it might have served as an agent of history, influencing events or shaping popular perception (O'Connor, 1988).

The value of the film in the classroom has likewise long been recognised. Haworth's (1976) view remains as valid as ever:

> Films, whether dramatic, documentary or newsreel, can encourage identification and create atmosphere. To see and hear Martin Luther King, to watch the spectacle of a Nuremberg rally, to follow the evolution of the written word, or to observe the ordered existence of a medieval monastery: all provide in different ways a necessary historical experience (p. 159).

In the same vein, Shlain (2014) remarked that "television has introduced many stark visualisations; it speaks to both sides of the brain. The televised Vietnam War produced an outrage that would have been much slower had it been described only in print" (p. 197).

The advantage of film over text has also been emphasised. Haworth (1976) emphatically states:

> The teacher needs to understand the implications of the visual evidence and how to educate the child's perception. Although this applies to all pictorial matter it is even more important when the picture moves, for here the dynamics of a moving image reinforced by sound can produce effects different from those anticipated by the teacher ... (p. 160).

In the history classroom the use of film has been widely advocated. Researchers have emphasised that film, or what Woelders (2007) refers to as 'historically themed media' (p. 146), go a long way towards conveying historical experiences and influencing one's historical knowledge (Morgan, 2010; Weinstein, 2001; Woelders, 2007). For example, Marcus and Stoddard (2007) suggest that "teacher practices with film may influence how students make use of and conceive of the past" (p. 305). This is in line with Wineburg's (2001) proposition to use films in order to shape historical consciousness and advance students' historical

understanding. According to Lang (2002), film "has played a major role in determining popular conceptions of even the distant past" (p. 45).

Researchers also insist that using film as part of inquiry-based learning is beneficial to students (Marcus, 2005; Seixas, 1994; Weinstein, 2001; Woelders, 2007). In fact films have been used in the history and social studies classrooms to develop disciplinary ways of thinking, like empathy (Marcus, 2005; Marcus, Paxton, & Meyerson, 2006; Marcus & Stoddard, 2007; Metzger & Suh, 2008), historical interpretation and the construction of history (Banham & Hall, 2003; Lang, 2002; Morgan, 2010; Seixas, 1994), bias (Mitchell Cates, 1990) and a sense of place (Sutton, 2004). Common to all these studies is the accent on viewing films with a critical eye in order to develop a sense of 'critical visual literacy' (Weinstein, 2001, p. 31). These stand in stark contrast to practices of non-optimal uses of film, such as using video without pausing for discussion or showing a video as a reward or to manage behaviour (Hobbs, 2006). Findings by Metzger and Suh (2008) and Marcus (2005) that teachers do not engage students in critical analyses when using films lend support to this view. Donnelly (2013) reported that teachers relied on their 'trial and error' methods, experience and knowledge of students' learning styles when using film in the history classroom. It must be noted that most of these studies are limited to feature or entertainment films, like *Joan of Arc* (Woelders, 2007), and *The Patriot* (Metzger & Suh, 2008), and are considered in the sense of a Hollywood film as a blend of historical record, fiction, and the filmmaker's perspective (Marcus, 2005), whereas documentaries have been relatively little researched.

Stoddard (2012) has shown that by using both feature and documentary films, students can reach levels of thoughtfulness regarding the recognition of different perspectives of people in the past, historical empathy and the fostering of inquiry and deliberation. This development in historical thinking is essential for good history teaching (Barton & Levstik, 2004). In the same study Stoddard (2012) also reports that the nature of the intellectual work that students are engaged in when using documentary films varies "from lower order fact-based note-taking to deep and sustained discussions and deliberations of controversial historical events (e.g., role of the USA in Vietnam)" (p. 279). On the low end of thoughtfulness,

however, the pedagogy used was similar to a stand-in for lecture or as a substitute teacher (Stoddard, 2012), thus confirming Hobb's (2006) non-optimal uses of film in the classroom. Elsewhere, Stoddard (2009), in line with Rosenstone (1995, 2006, quoted in Stoddard, 2009), takes issue with a teacher pedagogy that does not help students question the trustworthiness and accuracy of the documentaries being shown. He points out that classroom practices involving documentaries may not present good history because unlike Hollywood feature films, "documentaries are often treated with the same reverence given to primary historical sources" (p. 80). Hence Stoddard's (2009) use of the term *the History Channel Effect*, so called because documentaries are seen as objective and neutral sources of historical information. In his study, Woelders (2007) helped counter this effect through scaffolding; by purposefully comparing films with other sources students come to understand that the content, values and images in films are interpretative, not authoritative, accounts.

The field of educational neuroscience, which is concerned with how the brain thinks in educational settings (Geake, 2009), lends support to the use of moving images to support learning primarily because of the multimodal experience they offer. According to the 'dual coding' theory, recall is enhanced when information is presented in both visual and verbal form (Clark & Paivio, 1991). From magnetic resonance imaging (MRI) it was found that brain activity during learning intensified when the auditory and visual were presented together (Beauchamp, et al. 2004). Where history is concerned, de Jong, et al. (2008, cited in Donnelly, 2013) proposed that film in conjunction with other evidence aids retention and recall, encourages critical thinking and enhances historical understanding. Research by Donnelly (2013) confirmed that multimodal presentation in the form of films was effective in enhancing memory and critical thinking skills. Significantly, Donnelly's (2013) research concluded that a knowledge of neuroscientific explanations and implications for history education would encourage the thoughtful utilisation of film in the classroom. Furthermore, a recent research by Donnelly (2017) found that engagement with visual and multi-modal historical representations enriches teachers' pedagogy and makes classroom experiences relevant to students' lives.

2.2.3 Moving-image extracts

Being increasingly bombarded by images anywhere, all the time, from an early age pupils are starting to become familiar with trying to make sense of such images. The educational community is conscious of the fact that "pupils are media-savvy: they bring considerable experience of visuals to the classroom which they are eager to deploy" (Card, 2011, p. 15). The exposure students have to a range of images in the media, alongside their confidence in handling different kinds of media, should constitute potential opportunities for history teachers to explore in order to develop students' historical thinking. As Walsh (2005) contends, "in an age when young people increasingly use the television and Internet as their main source of information it is important to help them develop a sense of critical awareness" (p. 134).

Haydn, et al. (2015) remark that, "with the advent of the data projector, the wi-fi equipped classroom, the memory stick and moving image archives such as *YouTube*, showing moving-image extracts has become a staple 'component' of the history teacher's repertoire" (p. 248). However, on the basis of the evidence provided by various research studies, it can be recognised that research literature has mostly focused on feature or fiction films (Marcus, 2005; Marcus, Pacton, Meyerson, 2006; Marcus & Stoddard, 2007; Metzger & Suh, 2008; Mitchell Cates, 1990; Stoddard, 2012). While research has studied historical photographic images in relation to students' historical thinking in considerable depth, and cartoons to a lesser extent—where findings have highlighted pedagogical practices—sources in the form of extracts of moving images have been scarcely researched. Moreover, research has tended to focus mainly on young children's (elementary school pupils up to ninth grade students) use of visual sources with the result that older students remain under-represented in research studies. The teaching and learning of history with moving images as in documentaries, newsreels or television broadcasts is seldom addressed. Hardly any evidence offers insights into the way students analyse moving images, and educators hardly know anything about their potential use in history lessons—unless, of course, as used by them in their classes—much less of the way students make sense and interpret historical moving images. Therefore, literature does not adequately address how moving images may be used

in ways to secure motivation and engagement and to help develop historical understanding.

For the purposes of this research, I have a preference for the neighbouring terms 'moving-image extracts' (Haydn, 2011), 'moving image sources' (Walsh, 2005) or 'moving-image documents' (O'Connor, 1988) than to 'film' (Mitchell Cates, 1990; Stoddard, 2012) because the latter may conjure up an idea of fictitious drama screened for particular audiences. In fact, Smith (1976) had noted that one of the reasons for historians showing a reservation towards film was that the term was "understood in the sense of the production of the commercial cinema and classed simply as a medium of trivial and ephemeral popular entertainment" (p. 4). Morgan (2010) distinguishes between film as entertainment, archival film moving image and historical documentaries. I therefore feel that the term 'moving images' constitutes a more appropriate label, which alongside the terms 'moving images' and 'moving-image extracts', will be used throughout this work. In this thesis, moving-image extracts are defined as images captured on camera and broadcast on television, either as part of a news coverage or as part of a documentary. These include newsreels, television news broadcasts, and footage in television documentaries. Therefore, films or documentaries featuring fictional representations of the past are not considered as constituting historical source material. The raw material necessitates editing, perhaps some trimming of the whole moving image, hence selection and interpretation of important parts of the moving image according to the criteria of the director or news editor. While such modifications to the original moving image may indeed be required for viewing on television, they might be seen as distorting the real historical event. According to this assumption it can be argued that such moving image no longer remains primary evidence but is turned into a secondary source. However, I would like to consider such moving images as primary sources of evidence. In the first place, it is difficult to come by an entirely uncut, unedited moving image for most moving image includes some kind of commentary, added during or after the event. For example, a television news broadcast which includes a commentary by, say, a journalist, historian or analyst, broadcast at the time of the event is a primary source of evidence; if, then, images recorded at the time of the event are edited with a later commentary, it can be argued that the images remain primary sources whilst

the commentary, being an add-on, is a secondary source. Second, when presenting a lengthy moving image to students so as to be analysed as a historical source in class, it surely cannot last for the entire lesson—it must be edited by the teacher, if only to select the important parts for the purpose of the activity at hand. Therefore it is almost impossible to present the raw moving image without some kind of editing. It is when live images are analysed as historical sources that they will yield evidence.

Understanding the use of moving image as sources of evidence—on their own and in conjunction with other types of sources—is important for a number of reasons. Primarily, moving image of historical events constitutes an important record particularly when dealing with twentieth century history. As Walsh (2005) explains, "From the 1920s onwards, moving image steadily became the most important source of information about the world around us" (p. 135). Major events have been captured on video camera, broadcast live on television, and archived for posterity. However, unless viewed and analysed, moving image will remain but dormant archival material. Stober (2008) says that "the importance of media in modern society means that most historic key events are *subjected to media coverage*" (p. 2119). Given that the Maltese History Option syllabus for Year 11 classes comprises twentieth and twenty-first century history, sources in the form of moving images could lend themselves to help students' develop historical understanding. It seems reasonable to argue that scholarly research has emphasised that which can be formally assessed; arguably, unlike any photographic material, moving image material cannot, for logistical reasons, be assessed during examinations. This accounts perhaps for their underrated representation in academic research studies. Nevertheless they constitute important primary sources of evidence when studying twentieth century history. This is an area of history education about which educators know too little—and must know if students are to better understand the concept of evidence and to consider the significance of events in their historical context. In the absence of any research study throwing light on the development of historical understanding by means of moving images, a number of questions arise: How does the process of interpreting moving image sources unfold? How do students use pre-existing knowledge and knowledge from the moving image to construct a historical context?

How do students employ second-order concepts to develop a multi-faceted perspective? Indeed, the increasing use of moving images in the history classroom necessitates thoughtful attention to their use as sources of evidence.

Historic, key events have been described as "genuine events with historical importance" (Stober, 2008, p. 2118), and many twentieth and twenty-first century key events have been given extensive media coverage. Stober (2008) identifies four characteristics of historic events: they have a short and distinct duration; they have a significant impact on later times; they are not primarily created for media attention; and they are ambiguous and subjective in many ways. Moving-image extracts of such events can be of different kinds: newsreels, news broadcasts, and documentaries. In view of their use in this study, these examples of moving-image extracts will be defined so as to explore their potential use as sources of evidence.

Newsreels. Newsreel films were an important feature of the development of news media (Walsh, 2005). According to McKernan (2008), "a newsreel was a single film reel of topical news items, shown in cinemas across the world for much of the twentieth century" (p. 3316). This world coverage was unprecedented in its reach to ordinary people. The French Pathé Company and the Gaumont Company were the pioneers in covering news events on newsreels in cinemas, with the former company opening a branch in the USA (Pronay, 1976). The events considered worthy of attention would have been selected by an editor (Pontecorvo, 1976). Although newsreels can be criticised for their cautious support to the prevailing political status quo, they nevertheless exposed the general public to the issues and personalities of the time, and introduced them progressively to news matters beyond their country (McKernan, 2008). As such, newsreels constituted an extremely influential medium. Nowadays newsreel archives by British Pathé (https://www.britishpathe.com/) can be viewed online.

News broadcasts. Television news broadcasts took over previous forms of news, namely the radio and newsreels. With its moving pictures television news added the visual to the aural and thus altered the public's mode of cognitive attention (Dahlgren, 2008). It must be noted that news broadcasts are always subjective for as Dahlgren (2008) states, the journalistic decision concerns "*what*

to inform the public about (i.e., selection), and *how* should it be done in terms of the manner in which a story should be angled or framed (i.e., presentation)" (p. 5089).

Documentaries. A documentary is an information medium featuring on mainstream television channels, in which the presenters may or may not have subject expertise (Cassedy, Flaherty & Fordham, 2011). There are television channels catering specifically for documentaries with a historical focus, such as the *History Channel*. These can also be viewed online, for example whole extracts are uploaded on *YouTube* (https://www.youtube.com). Although a television documentary is a "rich source of archival material of personalities, of places, of customs" (Pontecorvo, 1976, p. 25), Stoddard (2009) makes the point that a documentary is always subject to the producer's point of view and therefore is not objective or a neutral source of information. He further argues that the degree to which a documentary presents a balanced, well-researched history depends on, for example, the production budget and the correct use of images in context.

There is great potential in using moving image material in the history classroom. Far from being used as an 'aesthetic', or to pass the time, video extracts can be used to promote effective learning (Haydn, et al. 2015). Walsh (2005), for example, suggests that "at the lowest level of ambition it may encourage students to think about the present day power of advertising, sponsorship and product association. More importantly, it should get them thinking about the relationship between the film maker and the audience" (p. 135). Central to this study is Haydn, et al.'s (2015) remark that "the extent to which the video excerpt promotes historical understanding in pupils depends on what is said and done afterwards – on the quality of the follow-up work … whether this is in the form of teacher exposition and questioning, or pupil activities" (p. 249-250). Teaching practices of using moving images will be explored in this study with a view to develop insights about how they influence motivation and engagement in history and substantive and procedural knowledge. These aspects will now be discussed.

2.3 Motivating and engaging students in history

Motivation and engagement in education play a significant part in students' interest in, and enjoyment of, school and study (Martin, 2008). Motivation is considered to be an important quality pervading all aspects of teaching and learning (Schunk, Pintrich, & Meece, 2010) and engagement is seen as a necessary pre-condition for deep learning (McMahon & Portelli, 2004; Taylor & Nelms, 2006; Willms, 2003). In view of this, a central concern of this study is to consider how motivation and engagement come into play when analysing moving-image extracts in the history classroom.

2.3.1 Motivation

Motivation in education is important because it affects diverse aspects of schooling: students' approaches to school; the way they relate to teachers and seek support, the time and effort they put into studying; and their performance on assessments (CEP, 2012a). Thus, as Pintrich and Schunk (2002) suggest, "improving students' academic motivation is a worthwhile goal of schooling" (p. 4).

Motivation is defined by Schunk, et al. (2010) as "the process whereby goal-directed activity is instigated and sustained" (p. 5). Underlying this view of motivation are important requirements: first, goals which provide impetus for and direction to action; second, mental activities like planning, organising, making decisions, and solving problems; and third, motivational processes as expectations and emotions which help instigate and sustain motivation (Schunk, et al. 2010). Goal setting increases student motivation (CEP, 2012b). Ryan and Deci (2000) make the point that "adopting as one's own an extrinsic goal requires that one feels efficacious with respect to it" (p. 64). In their attempts to reach proximal goals, that is, close-at-hand goals, and distal goals, which are those set in the future, students are apt to demonstrate different goal mindsets. Mastery goal students demonstrate increased understanding, skills and content knowledge as opposed to performance-oriented students who are intent on reaching a pre-defined performance level or outperforming others (CEP, 2012b). A student, however, does not pertain to either of these across every situation for "he or she may have a

mastery orientation in one situation and a performance orientation in a different situation" (CEP, 2012b, p. 2-3).

A basic distinction is drawn in literature between intrinsic and extrinsic motivation. Ryan and Deci (2000) define intrinsic motivation as the doing of an activity for its inherent satisfactions, like enjoyment and interest, and extrinsic motivation as the doing of an activity in order to attain a separable outcome, like understanding the instrumental value of a task for a chosen career or avoiding parental sanctions.

An important approach has been to investigate the conditions which elicit intrinsic motivation, namely, autonomy-control, competence, relatedness, and interest (CEP, 2012a; CEP, 2012b; Ferlazzo, 2015; Ryan & Deci, 2000). According to the Self-Determination Theory (SDT) (Ryan & Deci, 2000), autonomy, competence and relatedness constitute psychological needs which must be met in order for someone to be motivated. Autonomy has generally been defined in terms of one's ability to set goals in undertaking a task and to see a link between effort and outcome (CEPa, 2012). Competence refers to students' ability to adopt and internalise a goal if they understand it and have the relevant skills to complete it (Ryan & Deci, 2000). A sense of relatedness is achieved when students feel respected and cared for by the teacher. Interest is created when students see the value for completing a task. Research distinguishes between personal interest (e.g., "I like history") and situational interest, which results from a particular context (Pintrich & Schunk, 2002). In this study, the former, which is a personality trait, could best be understood from responses to interview questions. Situational interest, which is a psychological state, can be generated from novelty, surprise, complexity and a very specific content (Pintrich & Schunk, 2002). For a student to be motivated, at least one of these four dimensions must be satisfied, however the more dimensions are met the greater the motivation will be (CEP, 2012d).

Rewards; communications; positive performance feedback; optimal challenges; and freedom from demeaning evaluations; conduce towards feelings of competence and can enhance intrinsic motivation (Deci & Ryan, 1985). However, feelings of competence—that is, self-efficacy, must be accompanied by a sense of autonomy—that is, self-determined behaviour, in order to achieve a high level of

intrinsic motivation. According to this theory, therefore, the classroom environment can facilitate intrinsic motivation by supporting students' autonomy and competence (Ryan & Deci, 2000).

A key concern regarding extrinsic motivation has been how to motivate students to value and self-regulate tasks to carry them on their own. Two autonomous forms of extrinsic motivation are: identification, where students identify with the task by understanding its value; and integrated regulation, where students internalise the reasons for an action (Ryan & Deci, 2000). These kinds of extrinsic motivation have been associated with greater engagement (Connell & Wellborn, 1990) and higher quality learning (Grolnick & Ryan, 1987). Ryan and Deci (2000) identify relatedness and competence as key to promoting the autonomous regulation of extrinsically motivated behaviours.

The term 'amotivation' has been defined as "the state of lacking an intention to act" (Ryan & Deci, 2000, p. 61). An amotivated person is someone who does not value an activity, does not feel competent to do it or does not believe it will result in a desired outcome (Ryan & Deci, 2000, p. 61). Underlying amotivation is a lack of personal commitment to take in a value or regulation and an unwillingness to engage in an activity which detaches an individual from learning by not transforming the regulation for doing something into their own.

Researching and understanding motivation may offer some challenges. Firstly, the dimensions of motivation of autonomy, competence, relevance and relatedness cannot be readily observed but can be inferred from behaviours as choice of tasks, effort, persistence and verbalisations (Pintrich & Schunk, 2002). Secondly, as is highlighted by CEP (2012a), it is very difficult, almost impossible, to categorise motivation as being purely intrinsic or extrinsic:

> How can we determine if a student truly wanted to achieve something, if that person simply went through the motions to gain the promised reward, or if it was a mixture of both? Or maybe the student was drawn in by the extrinsic reward, but while going through the motions to earn it, began to see its intrinsic value (p. 3).

In the domain of history, Walsh (Walsh, 2010 as cited in Walsh, 2013) has researched motivation in relation to the impact of technology. This is of relevance to this study because moving images constitute a component of ICT in the history classroom. Focusing on the motivational gains of using ICT in history lessons, Walsh (2013) reports a mixed scenario: comments by participating students in his study showed that ICT allows for a degree of independence and autonomy from the teacher; and where websites are concerned, that students are eager to find out more for themselves. The study, however, also revealed a level of amotivation with comments showing that "using ICT adds relatively little to their enjoyment or learning" (Walsh, 2013, p. 132), thus leading the author to acknowledge that "motivation is a complex phenomenon" (p. 135).

2.3.2 Engagement

In learning, related to motivation is engagement. Engagement in the context of education has been defined as "the student's psychological investment in and effort directed toward learning, understanding or mastering the knowledge, skills or crafts that academic work is intended to promote" (Newmann, Wehlage, & Lamborn, 1992, p. 12). Engagement is seen as constituting a key mediating variable between learning institutions and professional practice on the one hand, and achievement and life outcomes on the other (Goldspink & Foster, 2013). Literature about student engagement in school has been increasingly concerned with identifying variables which have an impact on engagement (Harmer & Cates, 2007; Leithwood & Jantzi, 1999; McFadden & Munns, 2002; Zyngier, 2007). These include: indirect and direct environmental factors; personal factors such as temperament and intelligence; and slow changing personality characteristics such as self-esteem and institutional environment (Goldspink & Foster, 2013). In addition to this, serious attention is being given to the quality of pedagogy as being central to engagement (Harmer & Cates, 2004; Goldspink & Foster, 2013; Zyngier, 2007).

Three widely-recognised indicators of engagement are behaviour, affect and cognition (Fredericks, Blumenfeld, & Paris, 2004). Behavioural engagement links directly to active participation in learning (Fredericks, et al. 2004). Indicators of such engagement include on-task behaviour, effort, persistence, asking questions,

and contributing to class discussions, among others (Fredericks, et al., 2004), all of which are tangible and can be observed (Goldspink & Foster, 2013). Affect, or emotional engagement, encompasses positive and negative reactions which influence one's willingness to carry out the work (Fredericks, et al. 2004). It is the opinion of Goldspink and Foster (2013) that affect has more to do with motivation and refers to the varying degrees of emotion, like excitement and anxiety, which learning may set; these reasons make affect more subject to interpretation because they are not constant (Goldspink & Foster, 2013). Cognition is about what the learner thinks about what he is learning and is, according to Goldspink and Foster (2013), even more difficult to get at because it can be revealed only by behaviour or self-report, which are themselves limited by problems related to the verbal articulation of thoughts or problems of recall and awareness.

An important characteristic of engagement is students' involvement in the learning process. In this respect, Engle and Conant (2002) propose the term 'productive disciplinary engagement' by which they mean that students are engaged in disciplinary discourse and make progress in it. Expressions of disciplinary engagement include substantive contributions to the discussion, which are in coordination with each other, and student engagement for longer periods of time (Engle & Conant, 2002; van Drie & van Boxtel, 2011). Involving students in productive disciplinary engagement means that teachers encourage students' questions and their intellectual contributions and that students assume an active role in resolving such challenges. It also means that students' work is responsive to content and disciplinary norms and are given the necessary resources to achieve all this. Progression in disciplinary engagement is seen when students' arguments become increasingly sophisticated, when they recognise a confusion, when the discussion prompts new questioning or when they make a new connection between ideas (Engle & Conant, 2002).

2.3.3 Motivation and engagement in history

Motivation and engagement have been researched extensively in relation to each other (Arief, Liem, & Martin, 2012; Martin, 2008). Martin (2008) proposes a multidimensional perspective, termed the Motivation and Engagement wheel, to represent cognitive and behavioural dimensions relevant to motivation and

engagement. These dimensions include: self-efficacy, mastery orientation, and valuing, for the adaptive cognitions; and persistence, planning, and task management, for the adaptive behaviours. On the decline side in adaptive motivation and engagement, the dimensions include: failure avoidance and anxiety, for the maladaptive or impeding cognitions; and self-handicapping and disengagement, for the maladaptive behaviour (Martin, 2008). This distinction as expounded in the Motivation and Engagement wheel is important in order to understand students' motivational orientation and engagement strategies, or lack thereof. While adaptive cognition reflects a positive motivational orientation to learning, adaptive behaviour represents positive strategies that individuals use to engage in their learning (Arief, et al. 2012). Moreover, whereas maladaptive or impeding cognitions reflect an orientation that inhibits motivated engagement in learning, maladaptive behaviour represents detrimental strategies that individuals engage in, in their approach to learning (Arief, et al. 2012). Thinking along these perspectives, this thesis defines motivation as the students' drive to learn history using moving images, evidenced in their ability and effort to do well in learning, their belief in the usefulness of the moving-image extracts to their history education, and their orientation to developing competence and knowledge in their learning. This view captures the essential elements of motivation—that is, it involves goals and requires a sustained activity (Schunk, et al. 2010).

Taken together, motivation and engagement refer to "students' energy and drive to engage, learn, work effectively, and achieve to their potential at school and the behaviours that follow from this energy and drive" (Martin, 2008, p. 240). Central to this discussion are two factors which, among others, have been found to impact students' motivation and engagement: the nature of pedagogy, and peers (Teven & McCroskey, 1997; Wigfield & Tonks, 2002). These two factors have also featured in research conducted in the field of history education. A study by Harris and Haydn (2006) suggests that subject pedagogy constitutes an important factor in students' enjoyment of, and engagement in, history. This is in agreement with Walsh's (2013) contention that "improvements in motivation arise primarily from pedagogical innovation and skill on the part of the teacher" (p. 135).

In the domain of history, researchers have approached student engagement and motivation by exploring attitudes about students' enjoyment of the subject. There is an acknowledgement that learning outcomes are influenced by pupil attitudes to learning (Haydn & Harris, 2010). Students' enjoyment of a subject is seen as a means of securing engagement; as Cooper and McIntyre (1994) point out, the teaching approaches enjoyed by pupils are perceived by teachers as means of engaging pupils while pupils, on their part, see them as integral to effective learning.

Additionally, history education has been enriched by research, however limited, casting light on strategies which pupils perceive to be enjoyable and through which they feel they learn most effectively (Biddulph & Adey, 2002). The strategies identified by Year 8 (Key Stage 3) pupils in the study by Biddulph and Adey (2002) for both history and geography were: investigative work, group work, use of video, ICT, discussion, debate and fieldwork—which largely facilitate pupil-centred learning. The authors report a pupil saying, "It's easier to understand if you have a video or something practical" (Biddulph & Adey, 2002, p. 4). These findings support an earlier study by the same researchers (Biddulph & Adey, 2001) with Year 9 students, and build on other studies highlighting students' clear preferences towards active approaches to learning history (Cooper & McIntyre, 1994; Harland, Stables, & Stables, 1999; Welsh History Research Project, 2000). In another study, Year 11 (Key Stage 4) pupils mentioned that they appreciate the manner in which discussions were conducted; they enjoyed contributing with confidence while the teacher was always positive and identified teacher explanation as a vital ingredient to enjoyment (Biddulph & Adey, 2003). Significantly, such findings show that students' interest in history has more to do with the learning process rather than the subject content *per se* (Biddulph & Adey, 2002). These active learning strategies at both key stages prove Hooper (2001) correct in noting that practical and expressive activities are most likely to motivate pupils.

Harris and Haydn (2006) and Haydn and Harris (2010) gained broader insights about pupil enjoyment in history from a wide age-range (Year 7 to Year 9) across 12 schools in the UK. Data drawing upon 1740 questionnaires and 160 pupils in focus-group interviews show that "a combination of how topics are taught and

who was teaching the topics influenced the degree of enjoyment, and to a lesser extent the topic itself" (Harris & Haydn, 2006, p. 321). Pupils enjoyed role play, drama, presentations, discussion, debate, and making things, thereby supporting earlier studies (Biddulph & Adey, 2001; 2002; 2003; Cooper & McIntyre, 1994) about pupil enjoyment in history. A much favoured approach among pupils was the use of video. In this regard, although the term video is not defined, Harris and Haydn (2006) remark that for pupils, video could be "an 'easy' option as it involved little work," however the researchers add that "... when used well, for example short extracts or to support other activities in the classroom as an introduction or consolidation to an activity, video has a powerful impact on pupils ..." (p. 322).

Understanding what students enjoy doing in history is important because as Hufton, Elliott, and Illushin (2002) note, "generally, high levels of engagement are considered indicative of high levels of motivation" (p. 267). Pupil responses in the above studies point towards engagement being manifested in pupils' outward behaviour. Much research has gone into students' engagement in different subject areas. In the domain of English, for instance, engagement has been studied in relation to students' involvement while reading texts (Guthrie & Cox, 2001; Sipe, 2000; 2002). For Sipe (2002), the responses of young children in kindergarten and first- and second-grade classrooms to read-aloud stories show an "expressive, participative engagement" which they demonstrate with words and physical actions. In the domain of science, research by Harmer and Mitchell Cates (2007) into sixth-grade students' engagement with a technology-based inquiry indicated a hierarchy of responses in both the behavioural and the affective domains of engagement. In the behavioural domain students' comments showed a hierarchy "from a lower-level sense of personal relevance to a much higher-level sense of relevance to the world outside the classroom" (Harmer & Mitchell Cates, 2007, p. 116). The affective domain was also found to be characterised by a hierarchy, categorising students' interest, investment in and emotional reactions to the learning task, and suggesting a sense of passion which "builds from the lowest level of investment, a positive attitude, to the highest level, indicated by increased confidence in scientific problem-solving" (Harmer & Mitchell Cates, 2007, p. 121).

Some studies have claimed that motivation and engagement are reflected in students' questioning. Chin and Brown (2002) found that comprehension; prediction; application; and planning questions; which they refer to as wonderment questions, "played an important role in engaging the students' minds more actively, engendering productive discussion, and leading to meaningful production of knowledge" (p. 540). Scardamalia and Bereiter (1992) refer to the questions which arise spontaneously from student's deep interest or from their effort to make sense of the world as knowledge-based questions. Cuccio-Schirippa and Steiner (2000) found that high-interest topics induced students to ask more questions. These findings correspond with claims that interest can be both a significant predictor of engagement (Goldspink & Foster, 2013) and an influence on motivation (Schunk, et al. 2010). In the domain of history, a study by Logtenberg, van Boxtel and van Hout-Wolters (2011) lends some support to these findings. In fact, it was found that students having a higher interest in history, alongside higher prior knowledge and higher situational interest, asked more questions.

In conclusion, along the perspectives offered by these studies, and informed by Hufton, et al's (2002) view of engagement as the "actual behaviours involved in undertaking schoolwork" (p. 267), the term engagement in this research would be taken to refer to students' overt behaviour as shown by their immediate impressions; degree of interest; and enthusiasm; types of questioning; substantive contributions to the topic; peer interaction; and participation during discussions, and their focus and effort during writing tasks—the evidence of which can best be seen by analysing students' discourse, broadly construed (Herrenkohl & Guerra, 1998; Engle & Conant, 2002). Such behavioural indicators "... link directly to active participation in learning which is what we most often mean by engagement" (Goldspink & Foster, 2013, p. 293).

Finally, the view is taken that motivation and engagement are linked because motivation is an internal state and activates behaviour, an indicator of which is student participation in lessons (Beer, Clark, & Jones, 2010). However, to allow an in-depth understanding of each aspect in relation to the use of moving

images in the history classroom, these will be treated separately in the findings section (see *Chapter 4*).

2.4 Understanding substantive knowledge

In this research historical understanding is seen to be underpinned by the simultaneous development of substantive knowledge and procedural, or second-order, knowledge. This is in line with prevailing views in history education research (Ashby, Lee, & Shemilt, 2005; Haydn, et al. 2015; Haydn, 2011; Lee, 2005). As Haydn (2011) asserts, "a historical education should include the development of pupils' knowledge and understanding of the substantive past and their understanding of disciplinary aspects of history" (p. 41). Researchers in history education have for long distinguished between these two strands of historical knowledge (Lee, 1994; 2005; 2011; Howson, 2007; Levesque, 2008; Hammond, 2014; Husbands & Steward, 2011). Lee and Ashby (2000) explain the distinction thus:

> Substantive history is the content of history, what history is "about." Concepts like *peasant*, *friar*, and *president*, particulars like *the Battle of Hastings*, *the French Revolution* and *the Civil Rights Movement*, and individuals like *Abraham Lincoln*, *Marie Curie* and *Mahatma Ghandi* are part of the substance of history. Concepts like historical *evidence*, explanation, *change*, and *accounts* are ideas that provide our understanding of history as a discipline or form of knowledge (p. 199).

A necessary part of learning history is that students need a firm foundation of substantive content ordered around the context of a conceptual framework that includes second-order concepts (Lee, 2005). Just as in science substantive knowledge is not enough on its own, and in the same way that an investigation without knowledge of what constitutes evidence and how to draw conclusions from the findings of an experiment is not possible (Roberts, Gott, & Glaesser, 2010), so too, in history, substantive content must be accompanied by procedural knowledge. On the one hand, a substantive understanding allows students to organise knowledge "… in a usable form so that they can relate it to other parts of the past and to the present" (Lee, 2005, p. 69). On the other hand, without an understanding of history as a discipline, evidenced in students' increasing use of

key second-order concepts, such as evidence; time; and cause and change, students lack the tools to reflect on their own knowledge, its strengths, and its limits (Lee, 2005). These two forms of historical knowledge will now be discussed.

There has been criticism that most of the history education researchers' attention has tended to focus on the acquiring of procedural knowledge with the result that less emphasis has been devoted to substantive knowledge (Counsell, 2011; Fordham, 2015). This has given rise to a perceived need to understand better how students develop their substantive knowledge (Fordham, 2015). In order to make better sense of this, the present study postulates that historical knowledge can be said to consist of three related areas: content knowledge; substantive concepts; and historical context.

2.4.1 Content knowledge

Substantive knowledge refers to the 'substance' or 'content' of history (Kitson, Husbands, & Steward, 2011). It is, in other words, knowledge of what happened in the past or the product of a historian's work (Hammond, 2014). The historical content which should be included in the curriculum—which teachers are expected to teach and students to learn—has never been devoid of controversy. This controversy is marked by two features: first, as Lee (2005) opines, "… there will always be arguments about what is to be included, what should be omitted, and whether there is too much to cover" (p. 40). History teachers' voices, however, are often absent from such debates (Harris & Burn, 2016). Second, such debates tend to assume a political significance; as Levesque (2008) explains, substantive knowledge "… is highly political and contentious and frequently misused and justified by competing groups for a variety of collective purposes (identity, memory, patriotism, public policy, etc.)" (p. 30).

A useful distinction was drawn in England in 1990 by the History Working Group regarding what historical content should be covered by the national curriculum. It was agreed that history curriculum should cover the political, economic, social and cultural history at each key stage (Sheldon, 2011; Stradling, 1995). The 'PESC formula', as this became known, exhorted teachers to give attention to these different dimensions where possible in students' history

education (Stradling, 1995). I subscribe to this way of looking at the history curriculum as it gives historical content a meaningful framework for organising substantive ideas about history.

There have been extensive debates over the years about the role of substantive knowledge in the teaching and learning of history. From a learning perspective history was primarily criticised for the memorisation of important facts and data from the national past (van Drie, 2005). From the perspective of history as a discipline it was argued that by presenting students with ready-made stories, the nature of historical knowledge and history as a science were misrepresented (van Drie, 2005). The change that was registered in the domain as a result of the Schools Council History Project 13-16 (Shemilt, 1980) was characterised as "… a shift from the assumption that school history was only a matter of acquiring substantive history to a concern with students' second-order ideas" (Lee & Ashby, 2000, p. 199). In light of a renewed focus on the teaching of how historical knowledge is formed and the concomitant skills, Lee and Ashby (2000) clarified that, "despite popular polarities (usually portrayed as "skills" versus "knowledge"), there was no retreat from the importance of students acquiring historical knowledge. Instead, "knowledge" was treated seriously, as something that had to be understood and grounded" (p. 200). It has been widely argued that in order for history education to be meaningful and usable, both the disciplinary and the substantive elements had to be taught together (Howson, 2007).

Amidst this new scenario there has been criticism that 'kids don't know history' (Wineburg, 2000, p. 307), with evidence showing that students' content knowledge is limited, even at the time of leaving school (Kitson, et al. 2011). A primary concern remains that students do not leave school with a coherent big picture of the past (Haydn, 2011; Howson, 2007; Lee & Howson, 2009). For example, when students were tasked with writing an account of British history, their knowledge was found to be incoherent (Howson, 2007; Lee & Howson, 2009); students "… offered fragments of the past in the form of events, battles and rough topic outlines …" and were "… limited to providing an account of British history in the form of a list of undifferentiated topics, events, famous people and colligations sometimes in chronological order and sometimes not" (Howson, 2007,

p. 127). This evidence supports Shemilt's (2009) view that students' "bits-and-pieces of knowledge ... add up to very little and fail to validly inform or even to connect with their perceptions of present realities" (p. 142).

The development of historical knowledge remains a necessary objective of a history study for helping students form a mental picture of the past. From this perspective one must acknowledge the importance of the baggage of knowledge students bring to the classroom. Yeager, Foster, and Greer (2002) show how fourteen-year-old students' historical background knowledge comes from sources outside school, like family members' interest in history, by watching television channels such as the History Channel, and by using the Internet for assignment purposes. Literature, games and movies have also been found to add to students' historical knowledge (Bronkorst & Akkerman, 2016). This knowledge is important because "to help students develop their understanding, teachers must directly address the knowledge they bring with them to school and build on it whenever possible" (Levstik & Barton, 2001, p. 11). If history education is to encourage students to develop a coherent knowledge of the past, teaching has to keep addressing these challenges.

2.4.2 Substantive concepts

Concepts are mental images with which we construct reality (Crick & Porter, 1978). These images are borne out of our understanding of a word or phrase and subsequently, rather than being true or false (Crick & Porter, 1978) concepts can be inaccurate or sophisticated (Heater, 1974).

History is a concept-drive subject (Haenen & Schrijnemakers, 2000). Aware that not every word mentioned in the classroom would constitute a concept, I find Heater's (1974) characteristics of a concept useful in deciding what counts as concepts: first, they must be categorical so that the subject's content can be pigeon-holed accordingly; second, concepts must be transferable so that students encounter them in different contexts; third, concepts have to be all-embracing, though not exhaustive, so as to help students make sense of the material of the subject; fourth, each concept must be sub-divisible into other concepts. This way of looking at concepts is central to understanding Bruner's (1960) argument that

students can learn any school subject at different stages of their education in increasing levels of sophistication (see *Chapter 2.6.2 – Historical understanding in a constructivist setting*). This thesis follows this approach and argues that concepts are learned through an iterative process whereby partial understandings, over time, may be developed.

The knowledge base of history consists of numerous substantive concepts. Following the 'PESC formula' (Stradling, 1995), there are, for example, political concepts, such as 'state', 'government' and 'power', and economic concepts, such as 'trade', 'wealth', and 'tax' (Lee, 2005). There are also colligatory concepts (Walsh, 1974), like 'The Industrial Revolution', 'The Enlightenment' or 'The Cold War', which historians use in order to organise historical knowledge and differentiate between historical events or periods (Lee, 2011; Vansledright, 2014). In history textbooks, colligatory concepts "serve as titles of chapters, as chronological themes, as markers of key shifts in historical time and circumstance" (Vansledright, 2014, p. 41). Another distinction between different kinds of substantive concepts has been made by Haenen and Schrijnermakers (2000), who array concepts into three strands: everyday historical concepts, like 'messenger' or 'universal'; unique concepts, like 'Churchill', 'the Middle Ages' or 'the Battle of Hastings'; and inclusive historical concepts, such as 'king' or 'parliament'.

There is some complexity underlying these distinctions. What for Haenen and Schrijnermakers (2000) are concepts, like 'Churchill' and 'the Battle of Hastings', for Lee and Ashby (2000) are historical figures and particulars. Similarly, what for Walsh (1976) is a colligatory concept and for Haenen and Schrijnermakers (2000) a unique concept, like 'the Industrial Revolution', is for Lee and Ahsby (2000) a particular. For that matter, all can be considered concepts. It seems that what counts as concept in one situation may count as particular in another and vice-versa. For example, 'the Cold War' or 'the Warsaw Pact', which are terms used in the lessons for this study, might be considered as particulars in one context but concepts in another. Similarly, the term 'communism' could refer to a political concept in one instance and an economic concept in another. Resolving such issues would seem to depend on their use in the classroom (see *Chapter 3.9 – Data analysis*).

As is evident, classifying concepts has never been a straightforward exercise, however what seems to emerge from these distinctions are three sets of concepts, commonly used by history teachers in terms of the 'PESC formula' (Stradling, 1995) which are useful for this study: political concepts which deal mainly with power, ideologies, administration and conflict; economic concepts which relate to wealth, trade and industry; and social-cultural concepts which are about people's social behaviour. In this study, given the Year 11 history option programme these broad concepts will be explored in the context of twentieth- and twenty-first century history.

From a learning point of view, it has been acknowledged that there is complexity surrounding the understanding and use of substantive concepts (Lee, 2005; 2011). Students may find difficulty in understanding and deploying concepts because these are often abstract and theoretical, and can only be explained through abstract concepts rather than concrete objects, persons or events (van Drie & van Boxtel, 2003). Berti and Vanni (2000) report that in most cognitive-developmental studies, students' answers to what they understood about the concepts of war and peace were classified along the concrete-abstract dimension. Like Heater (1974), I believe that an understanding of concepts means referring also to the concrete and therefore, rather than leaping into the abstract or complex, students have to be led gradually from the easy to the difficult, from simple to complex, from concrete to abstract. Moreover, the difficulty with such concepts as factory or peasant or democracy lies in their meaning shifting with times (Fordham, 2015; Lee, 2005). By way of example, Lee (2005) notes that "an eighteenth-century king is not the same as a fifteenth- or a twenty-first century king … conceptions of presidents, church leaders, and even the wealthy or beautiful differ in different times" (p. 62). Therefore students' understanding of these concepts "… is likely to be closely related to their knowledge of what was going on in any particular historical period" (Lee, 2011, p. 67). It may also be that because some concepts are related to one period, students cannot encounter them in different topics and across different historical periods (van Drie & van Boxtel, 2003). Despite this, the same authors found that students tend to use them more as they progress in schooling; van Boxtel and van Drie (2004) found that when working in dyads on tasks about

contextualising historical sources, sixteen- and seventeen-year-old students used more and more different substantive concepts when compared to fourteen- and fifteen-year-olds. A final problem with the understanding and usage of substantive concepts is that their meaning and interpretation can be contested by historians themselves (van Drie & van Boxtel, 2003). According to van Drie and van Boxtel (2003) these problems may result in a gap "between what the teacher or the textbook mean and what the pupils understand" (p. 28).

In developing an understanding of a historical concept, Haenen, et al. (2003) stress the central role of students' existing knowledge. This lies at the basis of the model of progression which they propose. In this model, which is based on the sociocultural perspective on teaching and learning as propounded by Vygotsky and Piotr Gal'perin, progression in a substantive concept can be achieved through three steps. The first step involves the teacher activating students' prior knowledge so that the concept is brought within the 'zone of proximal development'. Then students are encouraged to construct a concept map so that they give the concept and their thinking a visual dimension. Third, to further help students grasp the concept and make it their own the teacher promotes a classroom discussion in which students continue to build and reshape their meaning of a particular concept. The authors do not fail to highlight the two factors that seem to affect this process, namely, "the sheer complexity and mutability of any concept we call 'historical'" and students' own construction abilities (Haenen, et al. 2003, p. 34).

The key to arriving at an understanding of a concept is a "negotiation of the meaning of concepts" (van Drie & van Boxtel, 2003, p. 28). This involves building on students' prior knowledge so that collaboratively and through talk, students explore the meaning and connections between concepts. One strategy to achieve this is through the use of concept mapping (van Drie & van Boxtel, 2003). By constructing a concept map students come to link concepts and explain the connections. It is a thinking tool with which students can make their ideas about a concept explicit and the end product would be a visual representation of a concept; it is also an assessment strategy which can be used at the beginning of a lesson to activate students' existing knowledge, as an activity during a lesson or as a plenary or a conclusion to a topic to summarise learning (Cutajar, 2013). It is by adopting

such approaches that teachers can lay the ground-work for understanding concepts.

2.4.3 Historical context

History content knowledge hinges on facts, concepts and chronology, all of which are needed for historical contextualisation (van Boxtel & van Drie, 2013). The acquiring of historical knowledge is important in history education because it enables students to "… situate phenomena and acts of people in the context of time, historical location, long-term developments, or particular events, in order to be able to give meaning to these phenomena and acts" (van Boxtel & van Drie, 2012, p. 114). This activity is referred to by Wineburg (1991a) as contextualisation, and van Drie and van Boxtel (2008) characterise it as a component of historical reasoning.

In an expert-novice study, Wineburg (1991a) highlighted differences in the ways historians and sixteen-year-old students go about constructing an understanding of historical events from written and pictorial documents. One such difference lies in the extent to which historians are able to situate the documents in a spatial and temporal context while working through the task. Contextualisation was identified as a heuristic for sifting through evidence, together with sourcing and corroboration. A key observation was that historians "see patterns where a group of able high school seniors saw only a collection of details" (Wineburg, 1991a, p. 83) who, in the absence of background knowledge about the particular event, still managed to create a historical context. In a later expert-expert study, Wineburg (1998) found that the two participating historians, whose areas of expertise differed, engaged in six types of contextual comments: spatial-temporal comments, about the locations and temporal aspects of events; social-rhetorical comments, about the social demands of circumstances; biographic comments, about the life histories of individuals; historiographic comments, about the body of historical writing; linguistic comments, about historical meanings of the language used; and analogical comments, about making comparisons with other historical periods.

Clearly, the act of situating historical phenomena in a spatial and temporal context is not an easy task for students. Interpreting and dating historical phenomena is dependent on one's "frame of reference" or "historical overview knowledge" (van Boxtel & van Drie, 2012). van Boxtel and van Drie (2012) characterise a common chronological overview of history for secondary school students as one proceeding "from ancient times to the present, is divided into periods, and relates to national and world history. It contains information about key features, individuals and events of the periods, and significant changes and continuities across periods" (p. 115). This involves the learning of sequence and dates of historical events and requires that students develop a sense of duration, tempo and period. While an expert may have a strong knowledge base which can be applied to different contexts, for students such knowledge base may not be detailed or fully organised, partly because the history curricula do not provide enough opportunities for the learning of such overview knowledge (van Boxtel & van Drie, 2012). It may be important to remark that the methodology employed in researching historical contextualisation differs between studies. Unlike studies by Wineburg (1991a, 1998) which aim at reconstructing particular events from a number of sources, van Boxtel and van Drie's (2012) focus was on tasks which "explicitly ask students to contextualise in order to make sense of an historical document or image" (p. 114). The implication of this difference is that students, despite having a limited chronological overview, can successfully contextualise historical events.

In the task of interpreting and matching phenomena to historical periods, the types of knowledge that can function as a frame of reference include knowledge of patterns of change, thematic stories, knowledge of historical concepts and visual images of concrete aspects of historical periods (van Boxtel & van Drie, 2012). From research about the way students use historical knowledge when interpreting, contextualising, dating or interpreting historical images or documents, it is known that historical knowledge is used by students as a tool in order to orient themselves in time (Wineburg, 1998; Dawson, 2004; Howson, 2007; Barton & Levstik, 2008; van Boxtel & van Drie, 2004; 2012). In a study by van Boxtel and van Drie (2012), eighteen upper secondary school students aged fourteen through seventeen, were tasked with figuring out what a historical document and two cartoons were about,

to which historical phenomena they could be related, and to what period or year they belonged. With regards to knowledge forms, the researchers found that knowledge of historical events, knowledge of features of a particular location, and knowledge of features of a particular period were often used, while knowledge of long-term developments, like the spread of communism or Romanisation, and knowledge of the sequence of phenomena or periods, or knowledge about persons were rarely used. With regards to the strategies used to build a correct historical context, students used many clues from the sources to generate and test hypotheses. Also important for contextualisation were the visual images of what things looked like, for example, Stalin and the communist sign, as well as conceptual knowledge, like communism.

To conclude, the three related areas discussed here, namely, content knowledge; substantive concepts; and historical context; which are seen in this research to underpin historical substantive knowledge, constitute essential features of the renewed emphasis on substantive knowledge. Underlying this new focus is a progression model consisting of eight knowledge structures: coherent narratives concerning people, institutions, places or events; small-scale human stories which give meaning to larger-scale historical events; macro-stories conveyed through generalisations and categorisations; chronological frameworks; a sense of period; knowledge of periods, events or individuals which provides the context for the study of a different period, event or individuals; and appropriate period resonances attached to particular substantive concepts (Counsell, 2017). As Fordham (2015) succinctly remarks, "getting better at history involves a steady growth in pupil substantive knowledge of the past" (p.9) besides gaining greater competence in handling disciplinary knowledge.

2.5 Understanding procedural knowledge

Amidst the changes brought about in history teaching and learning as a consequence to the Schools Council History Project 13-16 (Shemilt, 1980) and Concepts of History and Teaching approaches (CHATA) Project (Lee, et al. 1993), in addition to the development of historical knowledge, an important goal of history education was to promote an understanding of the disciplinary aspects of

history (Haydn, 2011). This scenario brought about new practices in the way historical knowledge was constructed and used. Thus, influenced by the socio-constructivist principles advocated by Piaget, Bruner, Vygotsky (see *Chapter 2.6.2 – Historical understanding in a constructivist setting*), knowledge came to be regarded not as something to be transmitted from teacher to student following a one-way direction but as something to be constructed between the teacher and the students in a collaborative learning environment (van Nieuwenhuyse, Wils, Clarebout, Draye, & Verschaffel, 2015). Basing learning on the analyses of sources in order to interpret or build an image of past events, the subjective nature of historical knowledge was consolidated.

Researchers in history education have long been stressing that a development of students' historical understanding should be based as much on historical content as on procedural concepts (Haydn, et al. 2015; Lee, 1994; Levesque, 2008). That both facets feed into each other is a necessary part of learning history (Lee, 2005). Essentially, understanding history as a discipline involves thinking historically (Slater, 1989). Kitson, et al. (2011) define this objective as,

> Being able to analyse sources from the past in ways that take account of the context in which they were produced; it means being able to select critically from these sources in order to construct some kind of account and it means understanding the status and limitations of such accounts (p. 47).

The development of students' ideas about the discipline of history constitutes a major shift in the way history education has changed over the years (Lee, 2000). This necessarily entails the learning of second-order concepts. Such procedural or disciplinary concepts include evidence, accounts, significance, decline and progress, change and continuity, empathy, causation, historical context and human agency (Lee, 2005; VanSledright, 2014). Since these concepts are key to making sense of the past, VanSledright (2014) calls for the need to teach them explicitly by placing them "in the context of an investigation driven by historical questions" (p. 36).

The learning of procedural concepts is important to achieve understanding (Lee, 2011). According to Counsell (2011), second-order concepts have two functions, namely, that of problematising the content and that of forming a structural device for helping students realise the interpretative nature of historical knowledge.

The above-mentioned concepts have been researched mainly in terms of students' progressive understandings of them (Shemilt, 1980; 1987; 2000; Ashby, et al. 2005; Lee & Ashby, 2000; Shemilt & Lee, 2003; 2004; Lee & Shemilt, 2009). The approach adopted in the literature reviewed distinguishes between naïve, simplistic ideas that students hold about second-order concepts and ideas showing a more secure grasp of the subject. Knowing about these levels of understanding is useful to identify students' preconceptions and misconceptions and to provide students with the opportunity to move forward conceptually (Ashby, et al. 2005).

A crucial concept receiving considerable attention has been that of evidence (Ashby, 2011; 2017). Extensive systematic research has established that students' conceptual ideas about evidence progress from treating sources as information or seeing the past as testimony, to seeing sources as evidence from which inferences can be made, and to understanding that sources yield evidence when viewed in their historical context (Lee & Shemilt, 2003; Lee, Ashby, & Dickinson, 1995; Shemilt, 1987;). When considering these levels of understanding of evidence, Barton (1997) found that American students were on the lowest levels. In fact, Brophy, VanSledright, and Bredin (1992) found that although a sense of evidence was achieved when students were introduced to a topic on the nature of history, these students nevertheless failed to understand fully the interpretative nature of evidence. Moreover, students' in Wineburg's (1991b, 1992) studies considered textbooks to be more reliable than primary sources. Students' lack of familiarity with historical evidence is confirmed by Barton (1997) whose students rarely examined sources spontaneously and either ignored consideration of reliability or treated sources equally when constructing historical accounts based on evidence.

Levels of understanding have also been identified for students' ideas about historical explanation and causal reasoning. Understanding why things happened

as they did lies at the heart of historical understanding (Woodcock, 2005). Lee and Shemilt (2009) determined that at the lowest levels students do not see causes as a connection between events. This understanding then shifts to a higher level where students begin to explore possible pasts in ways adaptable to analyses of possible futures. The highest level sees a few students making generalisations about contexts.

Ideas about historical accounts at the lowest levels range from viewing stories as different ways of saying the same thing to seeing accounts different because they are a matter of opinion (Lee & Shemilt, 2004; Lee & Ashby, 2000). At higher levels these ideas proceed from treating accounts as being selective and constructed for particular themes and timescales to alternative accounts addressing different questions about that topic or period.

Related with accounts is the study of historical interpretations. According to Chapman (2011), the aim of studying historical interpretations is to drive students "towards an understanding of how the validity of claims about the past can be assessed" (p. 97). Provided different levels of understanding about interpretations of history, Davies and Williams (1998) found that the lowest level is associated with students who make little or no real explanations. At a higher level students become aware that interpretations may differ over time. Beyond these levels students are able to construct an argument taking in consideration a range of circumstances, features of historical characters and events, and the impact of the actions on other aspects of the period.

Historical significance is an equally complex concept (Yeager, et al. 2002) but essential for historical understanding (Cercadillo, 2006). Research in Canada (Seixas, 1997) and Spain (Cercadillo, 2006) revealing students' inadequacy in grasping this concept led to the all-important assumption that historical significance is neither fixed nor given (Wrenn, 2011). Historical significance has come to be construed as "something that others ascribe to that event, development or situation" (Counsell, 2004: p. 30). A string of classroom-based practices aimed at addressing the pedagogical challenges arising from students' limited understanding of historical significance developed so as to provide opportunities

for teaching about this concept (Bradshaw, 2006; Conway, 2006; Counsell, 2004; Hammond, 2001; Osowiecki, 2004; 2005; Phillips, 2002;). A path of progression for historical significance was provided by Cercadillo (2006), indicating students' shifting ideas from intrinsic to contextual significance. The researcher distinguishes between three types of contextual significance: fixed contextual significance which is contemporary and causal; fixed contextual significance which refers to the use of possible significance attributions such as pattern, symbolic and present significance; relative contextual significance indicating a mix of short- and long-term ideas and different types of significance (Cercadillo, 2006).

Taken together, these studies shed significant light on students' ideas about different procedural concepts necessary for an understanding of the discipline of history which they operate with at different stages of their history education. While these studies do not lay claim to describing individual learning paths (Lee & Shemilt, 2004), Ashby, et al. (2005) contend that:

> levels of conceptual understanding cannot be attached to grades or to topics, and that some students will have to repeat work at quite similar levels of conceptual challenge when they change topics, while others will be able to move on to tackle new and more demanding conceptual problems (p. 165).

A number of challenges arise from these scenarios. Primarily, students may not entirely grasp "what history is, how we come to know about it, or why we should study it at all" (Kitson, et al. 2011, p. 47). In fact, there is evidence showing that students finish their schooling years lacking a coherent 'big picture' of the past (Howson, 2007). It may also be that students adopt an uncritical stance towards sources as historical evidence and thus treat them as given information (Ashby, 2004; 2011; 2017). Moreover, it is also possible that students' empathic ideas are stereotypical and generalised (Kitson, et al. 2011). Clearly the onus is on the history teacher in moving students beyond simplistic views—a task which is not always easy (Kitson, et al. 2011).

2.6 Developing historical understanding

Students' understanding forms an important aspect of the learning process. It will be argued that since historical understanding is mainly concerned with procedural ideas or second-order concepts developed in relation to historical content, understanding them develops incrementally over time. As Levstik and Barton (2001) remark, students learn more each time they encounter such concepts.

An important consideration that research consistently makes is that understanding should not be based solely on procedural concepts. Levesque (2008) states that substantive knowledge is necessary to understand the procedures employed in investigating how that knowledge has been constructed. This echoes the words of Lee (1994) who stated that "… a pupil cannot explain why something happened unless, in some sense, he or she knows what did happen" (p. 43). On the other hand, it is absurd to say that "…school children know any History if they have no understanding of how historical knowledge is attained, its relationship to evidence, and the way in which historians arbitrate between competing or contradictory claims" (Lee, 1994, p. 45). It is against these claims that Lee (2005) proposes a model of historical understanding. This model is based on these two areas of understanding: first, historical substantive understanding, which includes among others students' understanding about the nuances of an era, their awareness of the need to know more, and their study of people's way of life, beliefs and values; second, procedural understanding, which includes students' understandings of second-order concepts such as evidence, cause and effect, and change and continuity. Significantly, Lee (2005) adds that for historical understandings to develop, not only must there by an in-depth study of a topic but it also must be set in a wider historical framework. In this way, students get to see large-scale patterns of change through in-depth studies and think increasingly in terms of long-run themes separately and in relation to each other. This is a model of historical understanding which I subscribe to and intend to develop through insights developed from this study.

Indeed, historical understanding provides the framework within which information and facts become meaningful. As Haydn, et al. (2015) assert, "it is now

generally accepted that the more sophisticated your pupils' understanding of these concepts, when related to historical content, the greater will be the depth of their historical understanding" (p. 131). In line with this, Levesque (2008) makes the point that,

> sophisticated historical thinkers are not those who have successfully moved away from content acquisition to the mastery of procedural knowledge but those who have made significant progress in understanding both the substance of the past and the ideas (procedures and concepts) necessary to make sense of it (p. 31).

Progression in historical understanding has been given considerable attention (Lee & Ashby, 2000; Lee & Shemilt, 2009; Lee, et al. 2005; Shemilt, 2000; 1987; 1980; Shemilt & Lee, 2003, 2004). The notion of progression has to be considered against students' ability to come to grips with the procedures for evaluating claims and for acquiring knowledge of the past while developing more powerful understandings of second-order or procedural ideas (Lee & Ashby, 2000). For Haydn, et al. (2015) this means "giving thought to moving pupils forward in history, to higher levels of understanding, increased knowledge of the past, and more expert levels of accomplishment in skills of analysis, synthesis, selection and evaluation" (p. 67).

As discussed in Section 2.5, models of progression have been provided for the concept of evidence (Shemilt, 1987), for rational understanding, including contextualisation and empathy (Lee, Dickinson, & Ashby, 1997), for narrative frameworks (Shemilt, 2000), for the reliability of sources (Lee & Shemilt, 2003), for student's ideas about historical accounts (Lee & Ashby, 2000; Lee & Shemilt, 2004), and for causal explanation (Lee & Shemilt, 2009). These frameworks propose that "students' understandings can gradually be extended ... by enabling students to discover how prior conceptions break down in the face of historical problems" or "by building more directly on existing ideas" (Lee, 2005, p. 37). Significantly, they suggest that progression in history is complex and cannot be guaranteed (Lee & Ashby, 2000). In fact, research shows that development of historical understanding does not follow a linear progression. According to CHATA findings,

a student's understanding of evidence and accounts may be the most advanced in the class, but her grasp of causal and empathic explanation may not be as good, and her understanding of time and change may even be below the class average (Ashby, et al. 2005, p. 82).

A key issue resulting from this scenario is highlighted by Pickles (2010a, 2010b), who argues that the use of sources to reach conclusions involves drawing on a complex range of understandings related both to the period context and to disciplinary ideas. In fact, Year 8 and Year 13 students in Pickles' (2010a; 2010b) research were operating with three types of historical knowledge: substantive knowledge of the topic; second-order knowledge of how to handle sources; and second-order concept of empathy. Pickles (2010a; 2010b) found that an in-depth understanding of substantive ideas influences the effectives of the use of knowledge and leads to more analysis of the meaning of sources. More research into the interplay between substantive knowledge and substantive concepts found that in writing, the use of relevant substantive concepts enabled students to apply an understanding of the second-order concepts of historical significance and change and cause (van Boxtel & van Drie, 2013). Furthermore, Hammond's (2014) small-scale study has shown that when writing, students' deployment of topic, period and general knowledge operated within three broader domains of knowledge: political and economic systems; people's ideas and thinking; and social and cultural systems. In the writings, the strongest arguments came from students who drew on all three types of knowledge whereas students with weaker analysis seemed to discuss mostly topic knowledge (Hammond, 2014).

It must be noted that the terms 'historical thinking' and 'historical understanding' are often used interchangeably in research, especially that from North America (Levesque, 2008; Seixas, 1996; Seixas & Peck, 2004). Only VanSledright (2014) makes an explicit distinction between the two terms. This line of research has been broadened to include *historical reasoning* (van Drie & van Boxtel, 2008; 2013). van Drie and van Boxtel (2008) define historical reasoning in terms of a framework which incorporates six components: asking historical questions; using sources; contextualisation; argumentation; using substantive concepts; and using meta-concepts. The interplay of these elements produces an organised picture of the past based on the description, comparison and explanation

of historical phenomena (van Drie & van Boxtel, 2008). van Drie and van Boxtel (2013) link historical reasoning with knowledge and understanding: for them, historical reasoning is "an important competency to develop, so that as they go on learning pupils can make productive use of their historical knowledge to interpret new information or develop deeper understanding" (p. 44).

Historical thinking and reasoning form part of the process by which understanding is achieved. While van Drie and van Boxtel (2013) observe that "historical reasoning aims at historical understanding" (p. 44), VanSledright (2014) remarks that "historical understanding ... follows from a complex process of thinking historically" (p. 25). In view of this, historical understanding is seen in this research as the result of students' reasoning and is essentially the long-term educational outcome, evidenced in their progressive use of second-order concepts within the context of substantive knowledge. Therefore, historical understanding will not refer to a student's ability to recall facts, for one "... may learn quite a bit in terms of recall, but have a poor understanding, in terms of understanding important conceptual relationships related to the material" (Voss & Wiley, 1997, p. 256). It is assumed that the sources which students are working with influence their mental processes and therefore, understanding in the context of this research will refer to the link between students' thinking and reasoning while working with sources and their ability to apply that reasoning to the learning context. Building on Lee's (2005) model of historical understanding, understanding will entail the structuring of substantive knowledge around a conceptual framework comprising the increasing use of second-order concepts with the aim of helping students understand the big picture of history. Students' understanding will be developed incrementally in relation to both the substantive and the procedural concepts by building on their prior knowledge and experiences (Levstik & Barton, 2001).

2.6.1 Questioning as a tool to develop historical understanding

Questioning lies at the heart of the learning process and underpins the development of substantive and second-order understandings. VanSledright (2014) outlines the interplay between questions, thinking and understanding thus: "Without questions there isn't much need for serious thinking. Without thinking

there is little understanding. Therefore, developing deeper historical understanding begins with rich questions" (p. 32).

An important approach in literature has been to distinguish between teacher questioning and student questioning. According to Wiggins and McTighe (2005), deep and transferable understandings depend upon framing work around questions aimed at eliciting interest and alternative views and sparking meaningful connections with what students bring to the classroom. The role of questions in engaging students in the process of historical enquiry has for long been recognised and stressed (Dickinson, Gard & Lee, 1978; Garvey & Krug, 1977; Morgan & Saxton, 2006; Nichol, 1984). Since "primary sources do not 'speak' for themselves, it is the teacher who must guide the pupils to gain information from the source by asking the correct questions" (Vella, 2009, p. 14). As Dickinson, et al. (1978) exemplify, sources become evidence only in relation to historical questions: questions prescribe the evidence, for "… it is impossible to ask meaningful questions without some knowledge of the evidence available" (p. 6). For Barton (2001), without an awareness of questions, students will hardly be in a position to demonstrate an understanding of evidence.

In the domain of history, questions can have both first- and second-order dimensions (Deaney, Chapman, & Hennessy, 2009). A question with a first-order dimension aims at evaluating students' substantive knowledge. This is generally a closed question requiring a short, factual answer. A question having a second-order dimension challenges students with an open-ended answer about particular historical concepts in order to develop procedural understanding. In line with VanSledright (2014), it will be argued in this thesis that the explicit teaching of second-order concepts is best approached in the context of an investigation driven by questions. van Drie and van Boxtel (2008) consider the asking of historical questions as a component of historical reasoning, alongside the use of sources, contextualisation, argumentation, substantive concepts, and meta-concepts. Logtenberg, et al. (2011) distinguish between higher-order questions which bring about long answers and deep reasoning, and lower-order questions which call for short answers in order to verify or quantify. Moreover, there are different types of historical questions: descriptive, causal, comparative and evaluative questions (van

Drie & van Boxtel, 2008). In a study by the same authors it was found that an evaluative question such as, 'Were the changes in the behaviour of Dutch youth revolutionary?' as opposed to the explanatory question, 'How can the changes in the behaviour of Dutch youth in the 1960s be explained?' triggers more historical reasoning both in talking and in writing (van Drie & van Boxtel, 2010). Therefore, by means of questions, students can build a historical context, describe processes of change and continuity, explain and compare historical phenomena, and evaluate events and actions (Logtenberg, et al., 2011).

In what ways can questions deepen historical understanding? Husbands (1996) proposes a model for questions which helps develop four types of thinking about evidence: accretion thinking is developed through questions which elicit information; judgemental thinking is brought about by questions which elicit reflection; and divergent and convergent thinking are the result of questions which elicit understanding. Wiggins and McTighe (2005) propose that 'essential questions' are doorways to understanding, of which the characteristics: cause genuine and relevant enquiry into the big ideas; provoke deep thought, lively discussion, sustained enquiry, and new understanding as well as more questions; require students to consider alternatives, weigh evidence, support their ideas, and justify their answers; stimulate vital, ongoing rethinking of big ideas, assumptions, prior lessons; spark meaningful connections with prior learning and personal experiences; naturally recur, creating opportunities for transfer to other situations and subjects (p. 110).

Viewed in this context, questions serve a number of purposes. In this study teacher questioning about moving-image extracts will serve four aims: first, to elicit motivation and engagement; second, to help students place the historical moving image in context; third, to develop a multi-faceted perspective involving second-order concepts; and fourth, to co-construct knowledge about particular events. These aims will be used in the learning context of the study as a framework around which historical understanding is shaped, developed and communicated.

A second approach in researching questioning has focused on student questioning. This research has mainly investigated student-generated questions in

relation to texts. For students, questioning can be an important cognitive strategy, focusing their attention on main ideas and understanding of content (King, 1994; Rosenshine, Meister, & Chapman, 1996). It has been found that students often ask questions when they have a knowledge deficit or when new information is not in accordance with prior knowledge, and that students may ask more questions because they may have more prior knowledge (Otero & Graesser, 2001). Research into student questioning has prevailed in some depth in the domain of science (Chin & Brown, 2000a, 2000b; Chin, et al. 2002; Cuccio-Schirippa & Steiner, 2000; Scardamalia & Bereiter, 1992). Scardamalia and Bereiter (1992) make a distinction between text-based and knowledge-based questions. Text-based questions are asked by students when: studying a text in order to analyse, seeking meaning to unfamiliar words, or merely making a grammatical transformation of the text statement. Knowledge-based questions spring from students' deep interest and show a gap or discrepancy in knowledge or a desire to extend that knowledge (Scardamalia & Bereiter, 1992). This distinction is important because depending on the kind of question, students can drive and direct learning to different extents (Scardamalia & Bereiter, 1992). In fact, the researchers found questions produced in the knowledge-base condition to be significantly superior in four aspects: their focus on explanation instead of facts; in requiring more complex information searches; in becoming more interesting; and in contributing to knowledge. The relevance of such insights to history is worth reflecting upon because in history too, like in science, one can adopt an enquiry-based approach to learning.

Researching student questioning in the field of history is rather limited. Logtenberg, et al. (2011) investigated questions which students asked to an introductory text about a new topic. Their study shows that students generated as many higher-order questions as lower-order questions. Lower-order questions of the descriptive type can nevertheless trigger, or be the result of, higher-order reasoning. It was also found that a lower-order question, such as 'When did the Industrial Revolution take place?' often preceded a higher-order question, such as 'What were the causes of the Industrial Revolution?' Furthermore, the researchers found that students having higher prior knowledge, higher interest in history, and higher situational interest asked more questions. These insights are significant because based on the type of questions students ask, not only can one analyse

historical reasoning but also discern their interest and engagement in the topic at hand. In this regard the importance of emotive questions, which express students' indignation, anger and astonishment, is highlighted. According to the researchers, students ask emotive questions out of perplexity, and while these may lack unschooled historical thinking, they may be the questions they are most interested in (Logtenberg, et al. 2011).

In sum, the role of questions in eliciting interest, extending students' thinking and developing their historical understanding is of central importance to the teaching and learning process. In this study, both teachers and students' questioning will be considered as a tool for developing historical understanding. Specifically, teacher questions will be used in this study to drive students' thinking in order to help them demonstrate substantive and procedural knowledge while student questions will be a means to perceive levels of motivation and engagement. These will be investigated in relation to moving-image extracts within a constructivist setting.

2.6.2 Historical understanding in a constructivist setting

Within the classroom context of this study attempts were made to develop educational approaches that draw from, and to some extent are aligned with, constructivist principles involving historical learning. This means, mainly, building on what students already know—scaffolding, encouraging independent learning and collaborative group work, and developing metacognition (Cooper, 2009). Essentially, constructivist teaching involves "the teacher and pupils working together to create understanding through an interactive, driving, focused pedagogy" (Nichol, 2009, p. 42). This is grounded in the ideas proposed by Piaget, Bruner and Vygotsky, whose theories throw relevant light on this study. The work by these key theorists has influenced mainstream educational practices and generated much debate about whether and, if so, in what ways, students are intellectually capable of engaging with the complex nature of evidence.

Bruner's (1960) idea that any subject can be taught to any student at any stage of development challenged the assumption that history learning could take place only after students had reached a certain mature age to grasp particular

concepts, as was argued by Piaget (1970). Therefore, whereas Peel (1960), Hallam (1970) and Elton (1970), in accordance with Piaget (1970), stated that students need to have a cognitive age of sixteen before they could begin to think hypothetically or appreciate historical methodology and source evaluation, Bruner's approach implied that students could understand the process the historians go through, within the parameters of their own level and ability. In his critique to Piagetian psychology, Booth (1987) says that the sole concern of Piaget on rigorous, logical and deductive thinking as outlined in his four-part stage-development process rules out "a range of imaginative and empathic elements which bring the dry bones of the past to life and turn historical knowledge into historical understanding" (p. 26). Taking on Bruner's premise and maximising on Booth's (1987) critique, it was suggested that teachers introduce children as early as possible to the nature of evidence and its evaluation (Barton, 2001; Burston, 1971; Fines & Nichol, 1997). The importance attached to studying in ways similar to those followed by professional historians, and therefore of enabling students to use evidence in the classroom, was expounded and justified by Fines (1994) in a three-fold argument: first, without knowing how the history we receive has been arrived at, we can only take it as a series of mysterious assertions, learned only in the sense of learning by heart; second, good learning is always active learning which, in turn, leads to understanding; third, using source material and tackling the problems of evidence gives a feeling of reality which second-hand history can rarely give. Evidence confirms that having students trained in the historical method helps them understand or locate historical facts for themselves (Burston, 1971). Barton's (2001) research shows that students aged between six and twelve years were able to identify artefacts as the means by which people find out about the past. Therefore, to state that school children can handle evidence, even young ones, does not suggest that students are historians; it only shows that students are acting like historians (Nichol, 1999).

In order to teach any subject "to any child in some honest form" (Bruner, 1960, p. 52), Bruner (1960) proposed the idea of the spiral curriculum. This idea is based on the understanding that instruction begins "as intellectually honestly and as early as possible in a manner consistent with the child's form of thought" so that topics are "developed and redeveloped in later grades" (p. 54). The Schools

Council History Project 13-16 lent support to Bruner's argument by showing that "concepts like 'evidence', 'empathy', 'necessity' and so on is cumulative: concepts fit into the Brunerian scheme of the spiral curriculum as ideas refined and reshaped on successive encounters throughout a pupil's school life" (Shemilt, 1980, p. 77). Bruner's spiral curriculum helped develop the idea of progression in historical concepts (Shemilt, 1980; Shemilt, 1987; Shemilt, 2000; Ashby, et al. 2005; Lee & Ashby, 2000; Shemilt & Lee, 2003, 2004; Lee & Shemilt, 2009). The recurrent emphasis of research in history education that students have to be acquainted with the practice of source investigation in a gradual, persistent and systematic manner is consistent with the idea of the spiral curriculum (Barton, 1997; 2001; Levstik & Smith, 1996; Seixas, 1993; VanSledright, 2002; Wineburg, 1991).

Moreover, Bruner's notion of teaching the structure of a discipline while studying the content also bears directly on history teaching and learning. This type of teaching brings about a greater active involvement as students discover the basic principles for themselves (Vella, 2002). Bruner's emphasis is on intrinsic motivation which is brought about by discovery learning. In the process, students become better at organising their thought processes conceptually which, in turn, leads them to become better problem solvers. Therefore, as the learning process becomes more independent, strategies that can be transferred to new situations emerge. When the learning of skills and concepts takes place it will be easier for students to recall the process (Gatt, 2003).

An idea by Piaget which affects history is the distinction he draws between accommodating and assimilating new ideas. New ideas perceived in the outside world can be assimilated within existing conceptual frameworks while other new ideas require accommodation by changing our existing understanding. This is important for history education because students learn about the past from experiences which they encounter both inside and outside school, from which they seek to construct their own understandings of the world (Barton & Levstik, 1996; Harnett, 1998). Moreover, students come to school with ideas of what history is about and how we know about the past (Lee, 2005). Therefore, progress in understanding should address and be built on these ideas.

Unlike Piaget and Bruner who focused on the developmental nature of learning, Vygostky emphasised the process of learning and placed the role of social interaction on centre stage. Vygotsky's notion of the relationship between the pupils' actual developmental level as determined by independent problem solving and their level of potential development under adult guidance, known as the zone of proximal development (ZPD) (Vygostky, 1978), can only be understood in terms of the importance of the interaction between students and teachers in the form of scaffolding. By means of structured guidance by the teacher, skills and concepts start to emerge and students can reach a higher attainment level (Gatt, 2003). For history this implies that students can be helped by the teacher to take their substantive and procedural knowledge to a higher level of competence, thus indicating that progression can be achieved through scaffolding.

Based on these varied and complex discourses regarding constructivism, key approaches to teaching and learning have been outlined by Harris and Alexander (1998): active construction of knowledge by the learner; children are seen as self-regulated learners; previous knowledge and experiences as the starting point for new learning; and active learning leads to deeper and richer understanding and use of knowledge. In terms of classroom instruction, this means that in a constructivist setting teachers provide the required scaffolding in the form of supportive situations aimed at helping children extend current skills and knowledge to a higher level of competency (Gatt, 2003). Thus, the teacher builds on students' understanding of concepts, structures opportunities for them to refine or revise their understandings, connects their current ideas with new ones, and asks questions and engages them in enquiries to challenge their thinking (Vella, 2003). Therefore, from a constructivist learning perspective, it is assumed that students learn by interpreting and making sense of their own surroundings and by construing the concepts of the discipline (Gatt, 2003).

The way history education has developed over the last two decades is consistent with the use of constructivist-based approaches to teaching and learning. There has been a recognised need for teachers to build on students' prior knowledge (Barton & Levstik, 2001; Cooper & Chapman, 2009) and an emergent emphasis on the importance of co-construction of knowledge (Deaney, et al. 2009;

Prangsma, 2007; van Drie, 2005; van Drie & van Boxtel, 2011), which is regarded as "a collective and cooperative enterprise" (Deaney, et al. 2009, p. 383). For example, in preparation for an onsite visit to Brougham Castle, Cooper and West (2009) show how students' prior knowledge can be activated and used as a springboard for further learning through such questions as, 'What do you know already about castles? What would you like to find out on the site visit? How are you going to investigate your questions?' (pp. 19-20). Scaffolding historical learning through such constructivist approaches as orientation, structuring, restructuring, review and application was found to produce talk among students which, in turn, brought about the learning that further scaffolds students' understanding (Vella, 2003; 2004). The role of questioning as a form of scaffolding learning is being greatly highlighted (Husbands, 1996; Vansledright, 2014; van Boxtel & van Drie, 2013); the emphasis is on questions which aim at driving the discussion and at shaping and reshaping students' thinking (Deaney, et al. 2009). Scaffolding can also be achieved through whole-class teaching (Cooper & West, 2009). Research has also shown how through teacher modelling, scaffolding and whole-class co-construction, aspects of historical thinking, like historical analysis and enquiry, can be progressed (Deaney, et al. 2009). Moreover, the teacher's role in scaffolding learning is being increasingly seen in terms of 'interactive-dialogic' teaching (Scott, Mortimer, & Aguiar, 2006), which is intended to generate student talk and encourage participation in a dialogue which welcomes and explores various viewpoints (van Drie & van Boxtel, 2011).

Knowledge construction is a central tenet of constructivism. It has been argued that learning takes on a constructivist stance when students are viewed as active learners coming to the classroom with their own ideas and, with the necessary scaffolding by the teacher, are able to construct knowledge rather than merely receive it (Driver & Oldham, 1988). In this regard, there has been criticism in the domain of history for students passively receiving knowledge, "which assumes knowledge goes directly from one source (whether a textbook or a teacher) to another (the student) (Levstik & Barton, 2001, p. 13). The idea of presenting history as a received story was rejected by the Schools Council History Project 13-16 (Smallbone, 1987). Moreover, van Drie (2005) states that from a constructivist learning perspective "students will gain a better understanding of the past by

actively constructing a representation of the past instead of memorising facts, data or ready-made stories" (p. 8).

From this scenario two arguments can be discussed. First, it is my contention that recalling information is a necessary part of learning, but should not constitute the primary objective. Subsequently, I agree with Haydn, et al. (1997) in clarifying that "the ability to commit some information to memory is still an important skill, in life as well as in examinations" (p. 210). Secondly, research shows that because constructivism is primarily a philosophy and not a particular set of instructional methods, constructed versus instructed knowledge is a false dichotomy and instead the relevance of instruction lies in the perceptions of each student of the purpose of the task and the centrality of the content under investigation (cited in Harris & Alexander, 1998). Amidst these arguments, I tend to agree with McDonnell and McLaughlin (cited in Harris & Alexander, 1998) in cautioning that a degree of flexibility in terms of pedagogy is needed in order to maintain motivation among students. Aware of multiple pedagogical techniques that can be used by teachers with moving images, such as teacher exposition or interaction between students (Haydn, 2017), this thesis favours a constructivist approach. Despite long-standing criticism levelled at transmission-based teaching (Husbands, 2011), a recent emphasis has been placed on direct instruction as a pedagogical method (Donnelly, 2014; Rymarz, 2013). Thus, I would argue that constructivist principles should be made suitable to the particular requirements of the classroom because what works well in one classroom may not work just as well in another—that is, building on what students already know; scaffolding; independent learning; collaborative group work; and developing metacognition (Cooper, 2009) depend on various factors including the ability levels of students.

A common thread throughout the constructivist approaches discussed seems to be progression. Progression appears to depend on Piaget's idea of accommodating and assimilating knowledge, on Bruner's notion of the spiral curriculum, and on Vygotsky's belief of assisting students in the zone of proximal development. An important question that emerges in part from my reading of the literature on constructivism would be to see whether the use of moving-image extracts allows for progression. The classroom context of this study is in accordance

with emergent developments in history teaching and learning based on constructivist principles. In this thesis, learning is developed in whole-class teaching which is underpinned by students' productive exchanges, and seeks to foster an interactive-dialogic dimension to learning (Deaney, et al. 2009; van Drie & van Boxtel, 2011). The use of moving images is seen as one strategy for scaffolding learning about twentieth and twenty-first century history. This forms part of a classroom environment which promotes interactive-dialogic discourse that builds on students' knowledge, values their contributions and supports co-construction of substantive and procedural knowledge through structured questions in order to bring about progression. This context is developed following considerable effort to develop an appropriate awareness of the complex terrain surrounding the debates in constructivism. My position that historical knowledge can be constructed as well as received and that constructivist pedagogy has to be adapted to meet classroom requirements, together with Bruner's and Piaget's diverging views regarding the nature of learning alongside Vygotsky's emphasis on the process of learning, will allow a wider scope in analysing and interpreting the research data.

2.7 The Maltese educational context

In order to understand better the context of this study, which is carried out in one classroom in a Maltese state secondary school with 15/16-year-old students, a look at the educational system in Malta is necessary. This section gives an overview of the Maltese educational system, the history curriculum and the teaching of history in Maltese state secondary schools.

The National Curriculum Framework (NCF) (Ministry of Education and Employment, 2012) explains the Maltese educational system in terms of a three-staged cycle: the Early Years Cycle, the Junior School Years Cycle, and the Secondary School Years Cycle (Figure 2.1). The Early Years Cycle comprises the first four years of schooling, during which students proceed from Kindergarten 1 through Year 2. The Junior School Years Cycle includes Years 3, 4, 5 and 6. Students then proceed to Year 7 when they start receiving their secondary education. For this third cycle, students move to the secondary school within their college. Year 11, in which the students taking part in this study are in, is the last

year of secondary schooling, after which they may choose to move on to a post-secondary educational institution and then on to University. Up until Year 11, that is the age of 16, education is compulsory.

The NCF (2012) stipulates that there should be three key assessment stages along the educational process. At the end of the Early Years Cycle students are assessed on the level of profiling. At the end of their primary education students are required to sit for the benchmarking examinations in the subjects of Maltese, English Language and mathematics. These assessments are compulsory for all students in state schools. At the end of secondary schooling students may opt to sit for the Secondary Education Certificate (SEC), which is the equivalent of the G.C.S.E. in the United Kingdom. This certificate is a necessary requirement for entry into a post-secondary institution. Examinations for this certificate are set by the University of Malta and students can sit for the subjects of their choice. However, entry to Junior College, which forms part of the University of Malta and offers a two-year course for students wishing to enter university, requires a pass (Grade 5/C or better) in six subjects, four of which must include Maltese, English language, mathematics and physics or chemistry or biology.

Source: Ministry for Education and Employment. (2014b). *Country Report: Malta. Language in Education Policy Profile*. Malta: MEDE.

Figure 2. 1: The structure of the Maltese educational system, including the three key assessment stages

In Malta there are state, Church and private or independent schools. State schools follow the educational system as outlined by the national curriculum (Ministry of Education and Employment, 2012) in terms of the cycles explained above, and Church and private or independent schools provide a parallel system at kindergarten, primary, secondary and sixty form levels. While only Church schools do not cater for mixed-sex students at secondary levels, it was only in the scholastic year 2014-2015 that state schools started receiving the first co-ed cohort in Year 7. The students taking part in this study, having started their secondary education before this change, are in boys-only classes. State schools operate within a college system. There are twelve colleges across Malta and Gozo and each college comprises a number of primary schools within its catchment area. These act as feeders to two secondary schools within the same college—a junior secondary school and a senior secondary school. The junior secondary school caters for Years 7 and 8, while the senior secondary school caters for Years 8, 9, 10 and 11. In some cases these are found within the same building. There are various options for students who would like to further their studies. At post-secondary level students wishing to pursue a university degree can opt to move to Higher Secondary, a state post-secondary school, or the Junior College, run by the University of Malta, or other sixth forms run by Church or independent schools, in which academic subjects are offered in a two-year course. Students can also choose to study and train in a vocational area at the Malta College of Arts, Science and Technology (MCAST). Alternatively those wishing to follow a career in tourism can opt to go to the Institute of Tourism Studies.

2.7.1 History in the curriculum

History is included in the curricula of both primary and secondary education. The NCF (2012) places history within the learning area of humanities, together with geography. With regards to history, a humanities education aims to help learners develop the concepts of chronology, empathy, cause and effect, change and continuity, and evidence. The NCF (2012) stipulates that these concepts should be taught through a pedagogy that fosters curiosity for the past, helps develop a sense of identity, introduces learners to what is involved in understanding and

interpreting the past, makes students aware of similarities and differences between life today and in the past, uses words associated with the passing of time, and enables learners to discuss why things happen and change (NCF, 2012). In this study, these objectives will be reached by using moving images in history lessons through a pedagogy that emphasises the analysis of sources of evidence in a constructivist setting.

At primary level, students study history in Years 4, 5 and 6 as part of the subject of Social Studies—an umbrella subject covering historical, geographical and social and environmental issues. At secondary level, history is compulsory from Year 7 through Year 11. Students in Year 7 and Year 8 classes are allotted two lessons of forty minutes each per week, while students in Years 9, 10 and 11 have a forty-minute lesson each week. The subject is commonly referred to as History General. However, when in Year 8, students have to choose two option subjects to study in the next three scholastic years. Students choosing history as an option subject have two double lessons per week, each lasting eighty minutes. In addition to these lessons, these same students will have another History General lesson, totalling five lessons per week.

The syllabuses for the first two years of secondary education are each composed of five themes. Each theme is spread over twelve lessons, totalling sixty lessons per scholastic year. The themes for Year 7 are: Before history; Meeting civilisations; The Roman eagle spreads its wings; Malta under the Roman eagle; and the clash between the Eagle and the Crescent. In Year 8 students study the following themes: Malta under the Arabs and the Normans; Europe in the Middle Ages; Medieval life and Malta and its legacy; The dawn of the modern age in Europe; and The Order of St. John from its origins to their arrival in Malta. The syllabuses for Years 9 and 10 consist mainly of a chronological history of Malta starting from the arrival of the Order of St. John up until Malta's role during the Second World War, covering mainly political, social, economic and military aspects. The syllabus for Year 11 consists of the following themes: Pre-history; Characteristics of the Maltese countryside; The Maltese identity; Malta's strategic position along the years; The architectural legacy of the Mediterranean civilisations; and The European Union and Malta's entry.

The history option syllabus, spread over a three-year programme, varies from the history general syllabus in both its breadth and depth. This study is concerned with the final year of this programme. With two double lessons per week, the history option syllabus allows for a wider coverage of themes and more depth. In Year 9 the history option syllabus covers such themes as: Malta under the Order of St. John; the French in Malta and the first years of British rule; Early modern Europe; the Enlightenment; and the French Revolution and the Napoleonic era. In Year 10 the syllabus follows on this with these themes: Malta's constitutional development, Church-State relations; economic and social issues under the British rule; the Industrial Revolution; Revolutions and Nationalism; and the two world wars. The history option syllabus for Year 11, which is the focus of this study, is concerned with such themes as: Malta at war; Malta's foreign policy; the Cold War and the post-Communist era. As is clear, all syllabuses strike a balance between Maltese and European and international history.

Based upon my own teaching experience as well as on history teachers' primary concerns, it is safe to say that Haydn's (2011) remark that the biggest challenge facing history teachers "is how to deliver all the benefits which the study of the past might bestow on young people, in the very limited curriculum time available" (p. 34) is as true for England as it is for Malta.

A number of textbooks prescribed by the Education Directorates are used in state schools. For History General there is a textbook for every school year. While for Years 7 and 8 the *Ġrajjet Malta* (1976-1980) series is being phased out, a set of three textbooks for the Years 9, 10 and 11 have been introduced quite recently. According to Cassar and Vella (2011), *Storja ta' Malta 1566-1800* (Pace, 2009), *Il-Gżejjer Maltin fi Żmien l-Ħakma Ingliża* (Pace, 2011) and *Malta fi sfond Ewro-Mediterranju* (Pace, 2008) "kept to the relatively conventional set-up of history teaching and may be considered as a transitional textbook series which strides the two pedagogical and methodological traditions that have been in parallel existence in Maltese schools for these last three or four decades" (p. 95). For the subject of History Option there are three textbooks: *Storja ta' Malta: żmien l-Ingliżi—is-seklu dsatax* (Frendo, 2004), *A history of Europe* (Peacock, 1982) and *From the*

coming of the Knights to EU membership (Vella, 2008). Only the latter textbook comprises source-based exercises; it supports and builds on a pedagogy which values "the understanding of historical knowledge with a focus on primary history sources and the analyses of different perspectives and interpretations" (Vella, 2008). I myself have contributed a chapter to this textbook. The former two textbooks, one of which is in Maltese, are written in the traditional narrative style and fail to offer students sitting for the SEC examination the necessary training in historical skills and concepts. In Church and private schools the choice of textbooks lies with the discretion of the teachers.

Students across all secondary school years are assessed formally twice a year. The half-yearly examination paper is school-based and set by the history teachers whereas the end-of-year examination paper is set by the education directorates. There are different examination papers for the subjects of History General and History Option. The History General examination paper is in Maltese while the History Option paper is in English, which students can opt to answer either in English or in Maltese. Students in Year 11 sit for the SEC examinations. Where history is concerned, students who follow the subject of History General sit for the Environmental Studies examination, which incorporates also the subjects of geography and social studies. Students following the History Option course sit for an examination specifically of History. This examination comprises two papers: Paper 1 consists of source-based questions while Paper 2 consists of essay questions. Each paper is divided in two sections: Maltese history and European and international history.

A worrying scenario for the subject of history can be discerned from official reports about students' performances in these examinations. The SEC Examiners' Report for the years 2015 and 2016 (MATSEC, 2015; 2016), during which data for this study were collected, noted that where historical knowledge is concerned, candidates' knowledge of facts was superficial and they lacked understanding of basic historical terms and concepts. Analysing and interpreting sources and extrapolating evidence was reported to be challenging to some students. With regards to linguistic skills, the reports highlight problems by students in constructing grammatically correct sentences and point out challenges in engaging

with essay titles by presenting an argumentative analysis. A recurrent trend noticed in essay writing was the regurgitation of class notes. Indeed, these patterns in students' performances create causes for concern.

2.7.2 The teaching of history in state secondary schools

The introduction of sourced-based questions in examinations, first in the SEC examinations in the early 1990s and then in the end-of-year examinations, made it necessary for teaching to expose and train secondary school students in this new method. However, one of the main concerns which had been expressed by Maltese teachers in this regard was "too much emphasis on source material"—a justifiable concern in view of the fact that textbooks of that time did not reflect the practices associated with New History teaching (Cassar & Vella, 2011, p. 100). Despite the uneasiness that prevailed among the history teacher corps, Vella (1996) proposed that "if history students are to benefit from the use of source materials, their introduction should take place much earlier, preferably in primary school" (p. 178). The situation has since changed drastically, with statistics indicating that 78% of Maltese history teachers strongly favour the teaching of history skills (Degiorgio, 2008). The primary cause for this shift in the way history is taught is the teaching method promoted by the Faculty of Education at the University of Malta.

The Faculty of Education advocates that pupils should be made aware of the characteristics of the discipline of history—a key objective of history teaching. The pedagogy units offered "are aimed at helping student teachers learn how to deliver history lessons in the classroom where the focus is on pupils gaining skills that help them to analyse and interpret historical material for themselves" (Cassar & Vella, 2011, p. 97). Moreover, prospective history teachers are encouraged "to create a classroom environment in which students as well as young pupils can develop new ways of thinking in history" (Cassar & Vella, 2011, p. 97).

The Maltese History Teachers' Association (HTA) was also responsible for aligning the teaching of history with the methods proposed by New History in the United Kingdom. To address the lack of adequate textbooks having the use of sources as their main focus, the HTA (Malta) started issuing in the 1990s a series of in-house publications aimed at supporting and directing history teachers

"towards a more vivid and incisive pedagogy that could enliven the learners' life in class and help them to equip themselves with those concepts, skills and attitudes that would serve them in other walks of life" (Cassar & Vella, 2011, p. 94). The HTA (Malta) continued in its commitment to raise the status of history by organising a lecture in memory of Michael A. Sant who, as a Senior Lecturer at the Faculty of Education, was a pioneer in introducing and promoting New History teaching in Malta. The yearly Michael A. Sant Memorial Lecture, which is co-organised with the University of Malta, brings international academics to Malta to give keynote papers concerning various aspects of the teaching and learning of history. This is a sure way of helping prospective teachers, history teachers and educators to keep abreast with the latest developments in the subject of history.

This study evolves out of these developments in history teaching and learning. The need to consider moving-image extracts as primary source material to motivate and engage students in history learning so as to develop historical understandings is aligned with the importance stressed by the History syllabus (2012) to consider a range of sources in history education. In Malta, in the absence of any study concerning this pedagogy, it is not known whether history teachers use moving images in their lessons or, if used, how and to what extent. This study addresses this lacuna. Approaching the study of the past using a wide range of sources, including moving images by *British Pathé*, features in a recent publication for students about remembering the First World War (Turner, 2014). It is therefore appropriate that students in their history course are taught explicitly how to treat and analyse moving-image extracts as sources of evidence alongside other sources when studying twentieth century events. This innovative practice has a direct relevance to pedagogical approaches, assessment methods, and understandings about how students learn history—issues which this study sets out to explore.

2.8 Conclusion

This chapter set out to review and discuss the relevant literature concerning this study. Primarily, the chapter has sought to clarify important terms used throughout this study. Moving images are considered as historical primary sources to help co-construct substantive knowledge and help develop procedural understandings of

the discipline of history, thus forming a key characteristic of inquiry-based learning. They are seen as a scaffolding strategy in a constructivist classroom encouraging student talk by means of questions in the context of dialogic teaching. Moreover, it has been argued that motivation and engagement are key factors in ensuring effective learning (Schunk, et al. 2010). It has been explained how substantive and procedural knowledge are necessary for a sufficient history education (Cassedy, et al. 2011) and that students operate with different procedural understandings at different stages of their education (Ashby, et al. 2005). The learning of procedural concepts is considered to be important for achieving understanding (Lee, 2011). In view of this, historical understanding is seen as the incremental progress made by students in showing an increasing level of understanding of the substance of the past in relation to their use of second-order concepts.

Based on existent literature, motivation, engagement and understanding are important components of the learning process. Defining moving images in terms of live footage of historical events, as this study does, is a relatively under-researched area. Building on the literature, this thesis explores issues associated with using moving images in the history classroom with regards to motivation and engagement and historical understanding. How the research design was chosen for the appropriateness of the research aim is explained in the next chapter.

CHAPTER 3 – RESEARCH METHODOLOGY

3.1 Introduction

This chapter explains the methodology undertaken in this study. It first defines the context of the study and discusses the pilot study in preparation for the main study. In the light of these reflections, the chapter proceeds to explain the design of the study and to define my teacher-researcher role. Then it elaborates on details particular to the study, namely, the research site, the participants, the syllabus and the moving-image extracts. The data collection process is explained in terms of the classroom context from which data are collected, particularly with reference to the design of the questions for use in lessons, writing tasks and interviews to students. The chapter also explains in detail the data analysis stage, including the coding schemes. Finally, the chapter highlights important ethical considerations and standards which were followed throughout the research process, explains the steps taken in ensuring the validity and reliability of the case, and points out certain limitations.

3.2 Aim of the study and research question

The aim of this study is to explore the question:

What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding?

This study addresses this question on two levels:

(a) *What are the issues in the history classroom regarding motivation and engagement when using moving images?*

(b) *What are the issues in the history classroom regarding substantive and procedural knowledge when using moving images?*

My interest in this research lies principally in gaining insights about how students learn history using moving images. The present study was undertaken to look into moving images and historical understanding on the levels of motivation and engagement and historical knowledge which, in history education, is seen to be composed of substantive and procedural knowledge. While motivation and engagement form a significant part of students' interest in and enjoyment of school and study (Martin, 2008), substantive knowledge and procedural concepts constitute the backbone of history education (Haydn, 2011). An important aim is to understand the issues concerning these aspects in the history classroom. Using a study based on teacher-students interactions during history lessons, students' writings and semi-structured interviews, I try to gain knowledge on how 15/16-year-old male students' historical understanding can be developed in the context of lessons in which moving-image extracts are used. In so doing, I do not attempt to make any claims about causality or to generalise the findings; rather, I seek to explore and explain the teaching-learning context involving the use of moving-image extracts and discuss their educational role in terms of motivation and engagement and substantive and procedural historical understanding.

To address these issues I identified a syllabus which allows for instances where moving images can be used as historical sources during lessons spanning the scholastic year. In Malta, all Year 11 History Option classes in state secondary schools follow this syllabus, which deals mainly with twentieth and twenty-first century national and international history (see Chapter 2.7). Data for this study were collected over a period of three scholastic years in a History option classroom in a Maltese state secondary school. The first phase of the study (2013-2014) consisted of a pilot study carried out with the aim of informing data collection for the main study (2014-2016). Although two different cohorts of students took part in the main study, this can be considered as one study.

3.3 The pilot study

The methodology that seemed most appropriate to address the issue of historical understanding in relation to moving-image extracts could be determined through a pilot study. Since the aim of my research was to understand what goes on in a

classroom in which moving images are used, without seeking to establish any cause-and-effect relationship, a single-site study drawing upon some principles of case study methodology seemed to offer a suitable research design. Data sources that would generate evidence to answer the research question were identified as teacher-student classroom dialogues, written works and semi-structured group interviews. Thus, the aims of the pilot study were three: first, to develop insights about the issues dealt with by the three questions guiding the research study; second, to see whether a single-site study drawing on case study methodology would offer a satisfactory procedure for proper data collection; third, to get acquainted with data collection procedures and methods and put into practice analytic and writing skills. In this way, both substantive and methodological issues were within the scope of the pilot study (Yin, 2009).

3.3.1 Conducting the pilot study

The piloting stage started in September 2013 and lasted till March 2014. Eight students participated in this study. The three instruments of data collection were: teacher-students' dialogues in whole-class discussions; writing tasks; and interviews with students. Data was meant to provide initial evidence and reflections on historical understanding as developed in speech and in writing. I expected that from the analysis I would be in a position to provide exploratory insights about the main research focus. In undertaking this study I was interested in considering the work of others in a critical way, perhaps replicating such work, maybe developing one of my own, but nevertheless approaching the kind of thinking and reasoning emerging from the data with an open mind.

3.3.2 Initial review of the data

The pilot study provided me with the first attempt at interpreting raw data coming from the audio-recorded lessons, students' written works and interviews in the light of the research questions. A report was drawn on the pilot study, parts of which will be discussed here. Analysis drawn from the pilot study in relation to each sub-research question can be discussed, without having the need nor the space to provide in-depth examples from the raw data.

Teacher-students conversations during whole-class dialogues were audio-recorded and transcribed. Responses were coded according to the three foci of the research: engagement and motivation; substantive knowledge; and procedural knowledge. For engagement and motivation the following categories emerged: types of questions students ask and probing by teacher. For substantive knowledge, categories included comprehension of sources, development of a historical concept, prior knowledge, and people's actions. The resulting categories for procedural knowledge were: evidence, inference, empathy, change and contextualisation.

The first question concerns student motivation and engagement. From the first readings of the transcripts it was clear that levels of engagement could be discerned from the way students expressed themselves. Such responses seemed to capture the way students were engaged by the moving-image extracts. Therefore, in analysing the transcripts special attention was given to students' conversational inputs that were indicative of 'expressive engagement' (Sipe, 2002). Based on the constant comparative method (Glaser & Strauss, 1967), a typology of responses could be constructed. Three categories describing students' expressive engagement could be identified. These are: voicing initial impressions; bringing in prior knowledge; and arguing beyond what is seen in the moving image. From quantitative and qualitative analysis of transcripts, engagement seemed to be high when students, without any prompting, offered spontaneous comments as a reaction to what they were watching. Participation seemed to increase when students brought in their prior knowledge and shared this with the class. Students were able to extend their thinking beyond what they were watching and their instantaneous remarks and questions were quite suggestive of a level of motivation. Considering what might have a bearing on such responses, there seemed to be two factors at play: the sharing of objectives of watching the moving image by the teacher; and peer interaction.

Using moving-image extracts appeared to offer a confident way of engaging students with events taking place during the twentieth and twenty-first centuries. As with the case of Joseph, moving-image extracts gave him the perfect pretext to participate, otherwise he would seldom be drawn into the discussion. For Eric and

Jayden, pieces of moving image seemed to spark off their enthusiasm and curiosity at once. Wilfred, Andrew and Eman were rarely at the forefront of any discussion but their immediate questioning about what they had just watched showed that moving-image extracts were able to capture their attention. It could therefore be discerned that not all students manifest their involvement in learning in the same way. Subsequently, I started assuming that expressive engagement becomes dependent on students' personal way of reacting verbally through remarks or questions, their extent of prior knowledge about the topic at hand and its subsequent deployment, and the level of curiosity triggered by moving-image extracts.

The second sub-question of the research concerned the use and application of historical knowledge in relation to moving images. In analysing the pilot study transcripts, special attention was given to the historical knowledge students bring to the task of interpreting moving-image extracts and the way they use this knowledge base for learning. I analysed the historical knowledge verbalised by students using codes adapted from van Boxtel and van Drie (2012). These were: persons; location; date and time; event; historical concepts; and aspects in moving image. Based on students' conversational inputs, the coding scheme distinguished between different forms of historical knowledge. Knowledge of events and knowledge of persons were frequently used, while knowledge about dates and time was rarely mentioned. Knowledge about the location of the events and knowledge about aspects in the moving image were often deployed. Students also referred to different types of historical concepts. A table showing the frequency of utterance about these forms of knowledge which students brought to the discussions could be created.

The pilot study showed that students could frequently demonstrate different types of historical knowledge across all discussions. Students seemed to bring into the task of analysing moving-image extracts a combination of knowledge of their own, knowledge acquired during previous lessons, and knowledge derived from the pieces of moving image. Significantly, what stood out in the light of this scenario was what students do with the knowledge they draw on. The application of historical knowledge varied in its uses but was mainly concerned with

comprehending the moving image. From the review of the transcripts I could distinguish three purposes why students were deploying such knowledge: to place the moving image in context; to understand people's actions; and to develop a historical concept.

The pilot study pointed out that the knowledge deployed by students, however relevant and useful to the discussion at hand, can at times lack depth. Prior knowledge was sometimes partial, though quite coherent. This was possibly due to the fact that students were learning about these events for the first time. Some students drawing on prior knowledge seemed to show an advanced understanding of the topic and were better engaged and motivated to know more. By and large, moving images appeared to illustrate quite clearly a substantive concept and thus enrich its meaning. It was felt that moving-image extracts gave students a visual to make concepts seem to emanate directly from historical events, touching upon aspects of people's everyday life. Moreover, it was found that encountering the same concept in different lessons and in different contexts helped students assimilate its meaning.

The second sub-question of the study also concerned the development of procedural knowledge. I approached the transcripts for analysing students' understandings of the study of the past with such questions in mind: Are students capable of reaching high levels of understanding as established by literature when using moving-image extracts during lessons? Do moving-image extracts contribute towards achieving these levels of understanding, and if so, how? My analysis did not attempt to fit students' responses into pre-existing models of student understanding. Rather these models helped inform me better about the sort of responses that could be achieved by students and the understandings that they could develop through the use of moving-image extracts. Approaching the data in this way, without any preconceived ideas, allowed me to elicit students' procedural concepts and make constant comparisons with the literature (Glaser & Strauss, 1967).

3.3.3 Changes

The pilot study highlighted the need to make certain changes. First, greater consideration needed to be given to the aspect of motivation. Given the research design and the focus of the study, analysing students' body language during lessons to understand levels of motivation was beyond the scope of my investigation. This issue was addressed by including questions about motivation in the interview questions for the main study. Also, if I were to consider motivation from a broader view, as I felt was the case in order to understand better students' motivational orientation, school records about attendance and examination marks had to be consulted.

Also, it was felt necessary to refine certain questions. Some of the general questions intended to elicit students' procedural understanding asked across lessons were: 'What do we see in this moving image?' 'What does this moving image tell us about 'x'?' 'What do you think was the purpose behind the filming of this event?' 'How useful is this moving image for us today?' 'Is there anything in common between the pieces of moving image seen?' 'How can we use the moving image we have seen as evidence?' From the pilot study I realised that other questions could have been asked, like: 'How are the media reporting the news of 'x'?' 'What was happening in 'x' at the time of the event?' Moreover, given that it was quite surprising that the second-order concept of change was hardly encountered during the classroom conversations, but was only mentioned by students in the writing tasks, the need was felt to explicitly ask about the concept of change in different contexts: 'What changed as a result of what we saw?' Reflecting further on the questions I asked, and informed by ongoing reading from the literature on historical understanding, it was felt that one important general question needed to be asked: 'Is there anything one has to be careful of when using moving-image extracts to find out what happened?' These and other questions, in fact, were subsequently asked in the main study.

It was noted that having such second-order concepts as evidence, empathy, causation, change and interpretations being taught on more than one occasion means that students are provided with the opportunity to revisit each concept. With regard to the concept of evidence, it was noticed that students make many

attempts at making inferences. For example, in the lesson about the 1956 Hungarian uprising, moving images provided evidence for students to make important claims at various stages of the lesson: "In Hungary they [people] started protecting that which is theirs"; "It was a life opposite to how people in the West lived"; "People wanted to expel the Soviets"; For the Soviets free elections meant "that a non-Communist party wins the election"; Fighting was necessary "because they [Hungarians] wanted to remove Communism from the country". In other lessons students were able to make similar statements. These claims were being constructed in view of what students were watching. The immediate realisation was that such an approach differs from the one adopted in research studies emphasising students testing hypothesis or singular factual claims (Ashby, 2004, 2011). Therefore, while having students making such assertions has its own merits, it was felt that by presenting students with factual claims to test them against the moving-image extracts shown could have possibly yielded more data with regard to students' understanding of evidence.

3.3.4 Reflections on the pilot study

From this part of the research some reflections could be drawn. When analysing moving images students appeared to develop various substantive and second-order concepts. In view of this, it could be said that students' ability of reaching high levels of understanding may be secured when teacher questions directly address a specific concept. Getting students to think about these concepts in the context of moving images enabled them to develop an understanding of the study of the past: how we come to know about events; consider people's ideas to make sense of what was done; understand the reasons for their actions; and how change can be interpreted. By means of some second-order concepts developed in relation to moving images students were able to show an understanding of the context of the moving image; they were able to make inferences and construct meaning based on the questions asked; and they showed an awareness of the strengths and limitations of such sources. There did not seem to be a clear pattern for progression. However, in attempting to map out a possible path of progression it was necessary to consider two things: first, the understanding of concepts is never all-or-nothing in the sense that what one student might easily understand, another may take time to develop (Ashby, et al. 2005); second, there is always the need to return to concepts often to

allow students the opportunity to learn these concepts in different contexts (Levstik & Barton, 2001).

From the separate analysis of the research questions I could discern some issues weaved throughout the two-strand focus of the research, which were: assessment; progression; and students' ability to establish connections. Each of these issues was seen to be related to teacher questioning, student talk and students' writings with respect to moving images. In view of this, an important consideration in discussing these issues was to avoid considering evidence already referred to in previous sections, and hence whether there was sufficient data to discuss all issues without overlapping. It was also important to remember that these issues did not exclude the possibility of other issues which might emerge from the main study. By and large, the pilot study clearly indicated that an integrative chapter establishing a link between the two aspects running concurrently throughout the research was necessary. The pilot study made it amply clear that this was going to be a most intriguing part.

Finally, getting acquainted with data collection procedures and starting to sharpen analytic and writing skills proved to be important for subsequent stages of the research, both for the data gathering of the main study and for reporting the study.

3.3.5 Addressing problems

Some problems encountered during the pilot phase can be mentioned. First, a considerable amount of transcribed material resulted from the audio-recorded lessons. From their analysis an important realisation started to become apparent: Were students' comments necessarily connected to the moving images? It must be pointed out that all class dialogues audio-recorded for this study had as their focus the analysis of moving images as sources of evidence. However, I was aware of the importance of having students' responses being in coordination with moving images in order to enhance the validity and reliability of the study, even though the study was not exploring a causal link between students' responses and moving-image extracts. Having questions carefully planned beforehand helped maintain the discussions in perspective. Occasionally, when a discussion seemed to drift off

on a tangent, like when students spontaneously asked about examination issues, I made sure that, upon addressing the queries, the discussion was refocused. In a way this reflects the dynamics of a classroom context in reality. There were other times when students made connections or asked about the wider historical context connected to particular events. Although this did not relate directly to the content of the moving images, such comments were nevertheless triggered by what was shown and therefore had a bearing on the discussion at hand. My all-important task as a researcher was to analyse these comments with a view to how they help address the research questions.

Second, related to this was a rather loose focus with which I started analysing the pilot study data. Having felt the need to break down the main research question into two sub-questions prior to the pilot study was hardly enough to get a focused approach. Therefore, to bring the whole study into sharper focus, a study protocol needed to be developed, as suggested by Yin (2012). The development of a protocol prior to collecting the data for the main study would prove very helpful. The protocol (Table 3.1) consisted of points relating to each area being investigated presented in the form of a matrix for my exclusive use in order to help me focus the attention on what really needed to be addressed, that is, on details particular to each research question, without drifting into irrelevant issues. In this way evidence derived from all data sources was brought to bear upon each research question. Third, based on the evidence coming from the pilot study, a further thought warranted attention: Would it be worthwhile consider the cohort in the pilot study alongside the other cohorts in the main study for the discussion? Finally, it was strongly felt that the huge amount of data needed a more sophisticated analysis which only a software program could do. Attention was immediately drawn to QSR NVivo 11 and it was decided that it would be appropriate to use this software for analysing data coming from the main study.

Table 3. 1: Study protocol

	Research question		What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding?	
	Sub-research questions		What are the issues in the history classroom regarding motivation and engagement when using moving images?	What are the issues in the history classroom regarding substantive and procedural knowledge when using moving images?
Primary data sources	Time-frame/ No. of students	Data collection method	Evidence	
a. Semi-structured interviews with students	2014-2015 Nov 2014, Mar 2015	2 interviews with one group of 4 students	Students' opinions about their: a. Attitudes towards the subject; b. Interest in lessons; c. Development of exam-related skills; d. Classroom participation; e. Autonomous behaviour; f. Enjoyment of the subject.	Students' opinions about the: a. Use of sources; b. Analysis of moving images; c. The usefulness of moving images to understand the historical content; d. The usefulness of moving images to understand particular second-order concepts.
	2015-2016 Nov 2015, Mar 2016	2 interviews with 2 groups of 5 students each		

	Time-frame	Data collection method		
b. Classroom dialogues	2014-2015 4 students	Transcribed 12 lessons of 80 min each	Indicators for motivation and behavioural engagement as revealed in: a. Frequency of utterances throughout lessons; b. Spontaneous questions and remarks; c. Peer-interaction; d. Teacher-student interaction.	References to aspects of: a. Content knowledge (e.g., concepts, historical figures, contextualisation); b. Procedural knowledge (e.g., evidence, cause, empathy); c. Knowledge co-construction.
	2015-2016 10 students	Transcribed 12 lessons of 80 min each		
c. Students' writings	2014-2015	15 writing tasks	Frequency of returned writing tasks	Application of: a. Content knowledge (e.g., concepts, historical figures, contextualisation); b. Procedural knowledge (e.g., evidence, cause, empathy); c. Knowledge co-construction.
	2015-2016	15 writing tasks		

Secondary data sources	Time-frame	Data collection method		Evidence
Literature review	Ongoing	Published material in online journals, printed	Different aspects of motivation and engagement: a. Intrinsic and extrinsic motivation;	Different aspect of history as a form of knowledge: a. Substantive knowledge; b. Procedural knowledge.

books, theses	b. Domains of motivation (interest, competence, relatedness, autonomy); c. Indicators of behavioural engagement.	
Contribution to knowledge	a. Explore the motivational benefits of using moving images to learn history; b. Identify indicators of students' expressive engagement when analysing moving images in the history classroom.	a. Propose ways of using moving images as historical sources; b. Develop an awareness of issues regarding how substantive and procedural knowledge converge to bring about historical understanding when using moving images.

An important question at the end of the pilot stage was: Would the study offer a satisfactory procedure for the collection of data for the main study? This question could be answered with respect to the design of the study, the selection of the participants and data collection methods. With regard to the research design, using a single-site study drawing on case study methodology seemed to offer the best strategy to address the descriptive-type research question, in that it appeared that no other method would evince the level of description desired for researching historical understanding (Zucker, 2009). Although drawing on case study methodology, the study does not lay claims to being a case study because the wider context of the school does not lie within its focus. Collecting data over the span of two scholastic years for the main study in the same way as was done in the pilot study, while being mindful of the considerations already discussed and aware of possible limitations, seemed to afford a suitable procedure for understanding the use of moving images. Therefore, by means of the pilot study it was determined that this research could best be approached through a study based on principles derived from case study methodology involving both quantitative and qualitative analysis of data. As regards the study's participants, I wanted my research and the data to reflect the teaching and learning that goes on daily in a history classroom. To this end, students did not have to be selected on the basis of particular criteria such as gender or ability levels; rather, in order to research historical understanding as it develops from one lesson to another it was important for the research to involve a group of students in their final year of secondary school who follow the history option programme, in which moving images could be used as historical sources during lessons. This, it was hoped, would help me look into historical understanding when using moving images in the history classroom. In terms of the number of students, history option classes are never large, and students' academic abilities vary. These factors were seen to add richness to the data and to the study in general. Finally, with regards to data sources, the pilot study showed that evidence derived from classroom dialogues between the teacher and the students while analysing moving images, students' written tasks and semi-structured group interviews would help answer the research questions in a convincing way.

Furthermore, it was strongly recognised that areas of discussion could overlap from one section to another, particularly in the integrative chapter. In the

main study this would be avoided by distinguishing between evidence which is pertinent to the aspects being researched and evidence related to intersecting issues in these areas.

It is with full awareness of the reflections gleaned from the piloting stage that I approached the main study. Amidst the picture that started emerging, an all-important consideration was that students' comments, though based on the evidence from the pilot study, were only particular to this cohort and could not be attributed to any other group of students. By making certain assumptions, as hereby discussed, I did not attempt to lay claim to definite conclusions. Primarily, my aim was to increase my understanding of the phenomenon (Stake, 1995). Nor was I expecting these assumptions to be confirmed or replicated in the main study; these assumptions were based solely on what a particular group of students was able to discuss during lessons in which moving-image extracts were used. I used this emergent data as a basis upon which I could build reflections, questions and considerations in relation to potential lines of inquiry for the main study.

The data collection stage for the main study largely followed the same procedure used in the pilot study. Generally, students were very cooperative. Interviews were carried out as scheduled at the beginning and end of the scholastic year. Transcribing the lessons and the interviews was a long process, characterised by close, repeated listenings to recordings. As the research progressed it was satisfying to see a considerable amount of relevant data accumulating. I tried to make good use of the time spent on transcribing audio recordings because the production and use of transcripts are research activities in themselves (Atkinson and Heritage, 1984, quoted in Silverman, 2003).

3.4 Design of the main study

There are various ways of researching issues in education (Gall, et al. 1996). In this study, I adopt mainly a qualitative approach to researching moving images in the history classroom. As such, the study is characterised by multiple data sources collected from a history option classroom in a Maltese state secondary school,

which are analysed following an inductive process. In all this the researcher is the key instrument for collecting the data (Creswell, 2009).

This is a single-site study with no claims to be judged as a case study, with all that would entail for the provision of extensive contextual material and varied data. However, in some respects, this study is designed in ways which are related to Gall's, et al. (1996) characterisation of a case study. First, it sheds light on a phenomenon, namely, historical understanding, by focusing on instances on how it develops when using moving-image extracts. Second, it presents an in-depth study of a context, rather than a case, based upon multiple data sources collected over the span of three scholastic years. Third, it studies the phenomenon of historical understanding in the context of a history classroom composed of fifteen-year-old boys in a Maltese state secondary school. Fourth, it obtains and reflects on the emic perspective—that is, the verbal utterances of students during the lessons and their viewpoints as solicited during group interviews.

Having a Year 11 history option classroom as the organisation of interest (Yin, 2012), the design of this study is also similar to—but, in its limited focus, distinct from—the single-case study design proposed by Yin (2009). In the context of this research, the classroom is quite typical of other History option classrooms in Maltese state secondary schools, both in terms of number and ability levels of students. It was not the aim of this study to replicate the data, as a multiple-case study design does (Yin, 2009), but rather to explore and seek to understand a phenomenon in context. Data sources include transcribed teacher-student dialogues during whole-class conversations, samples of writings in relation to moving-image extracts and semi-structured group interviews to students. Supplementary data sources include school records of attendance and examination marks of participating students. Both qualitative and quantitative data are considered.

Yin (2009) remarks that "the distinctive need for case studies arises out of the desire to understand complex social phenomena" and as such, "the case study method allows investigators to retain the holistic and meaningful characteristics of real-life events" (p. 4). The two approaches adopted in qualitative case study research are the social constructivist approach and the post-positivist approach

(Hyett, Kenny, & Dickson-Swift, 2014). In the former approach, proposed by Stake (1995) and Merriam (2009), the researcher interacts with the case whereas in the latter, proposed by Yin (2012), Flyvbjerg (2011) and Eisenhardt (1989), the researcher develops a case study protocol, considers validity and potential bias, and ensures that all elements are measured and described (Hyett, Kenny, & Dickson-Swift, 2014). This study does not adhere to one such approach but, as will be expounded, given the way the study develops, it draws on both approaches.

Designing the single-site study related to a case study approach was consonant with the nature of the enquiry of the research. Since historical understanding, arguably, develops incrementally, and students learn concepts each time they encounter them (Levstik & Barton, 2011), a researcher would need time to observe students' reasoning. This is in line with Yin's (2012) opinion that case study research has an "apparent applicability in studying many relevant real-world situations" (p. 5). It is my belief that understanding is a process of learning, unlearning and relearning; as such, my design for this study allows for extensive, day-to-day classroom-based research which I, as a teacher-researcher, can investigate while using different teaching approaches. Moreover, my work provides a real classroom context rather than having students withdrawn to a separate room in order to carry out an interview. As a teacher-researcher, this presented me with an opportunity to question any misconceptions and probe knowledge which students bring to the task. An important consideration is that this study does not depend solely on students' verbal inputs during lessons and interviews but also on writing tasks. In this study, these are considered ways through which students communicate historical understanding. This leads me to believe, presumably, that it would be difficult to obtain this combined qualitative data about historical understanding as developed by moving images in a classroom context using a different research methodology—perhaps an experimental or quasi-experimental design.

In the field of history education, analysing students' responses to visual materials and sources presented by teachers or researchers to a selection of students constitutes a common approach to researching historical understanding (e.g., Ashby, 2004; Barton, 2001, 2012; Foster, et al. 1999; Harnett, 1993, 1998; Lee, 2005; Pickles, 2010). Data for such studies mainly come in the form of

students' oral and written responses to questions posed by researchers, either in the context of an historical inquiry or a semi-structured interview. The sample of students, usually chosen from a number of schools, is typically quite large; when the sample is small this would be selected from different age groups within a school. Another approach to researching historical understanding is through experimental or quasi-experimental designs analysed quantitatively and qualitatively (Cooper, 2006; van Drie, 2005; Wiley & Voss, 1999). While it must be acknowledged that these studies have their own merits and must be viewed in the context particular to the research undertaken, it can be pointed out that the case study method has not been commonly used for researching historical understanding. It may be that researchers were more interested in generalising their findings. Where case study methodology has been used (Deaney, et al. 2009; van Boxtel & van Drie, 2013), historical understanding was not the main focus of the research, and only a few lessons were observed by the team of researchers. Although there are limitations in approaching the case study method in this way, as the researchers themselves remark, a particular strength that can be noted is the richness of data upon which the researchers were able to draw for analyses and insights which they were able to develop. While being cognizant of possible limitations, such as the possibility of generalisation, it is this particular strength that this single-site study seeks to maximise on in order to investigate historical understanding in depth and in a real-classroom context. By analysing a series of lessons within the context of a syllabus, a look into the broader framework can be afforded.

3.5 The role of teacher as researcher

Given this design, it was clear from the start of the research that my role in this study was going to be that of a teacher and a researcher (Stenhouse, 1975). As a result of countless hours in the classroom during which teachers observe, wonder about and react to the needs of their students, teacher researchers are in a position to uncover and provide insights into teaching and learning (Bean-Folkes, 2011). According to Cheruvu (2014), teacher research can improve one's teaching practice, increase students' learning and gain an understanding of students' perspectives and needs. Classroom-based teacher-led research is also important in order to understand the social interaction between students and teachers (Bean-

Folkes, 2011) and to help shape policy and practice (Levin, 2004). By engaging in teacher research I wanted to ensure that my teaching was attuned to the objectives of the research; co-constructivist teaching, the use of historical sources and enquiry-based learning could be brought to bear on developing an understanding about how students go about analysing moving images. Above all, I wanted to ensure that this role is executed following the right ethical standards. While I believe that I have carried the role of teacher-researcher to the best of my abilities, certain issues relevant to this study are worth addressing.

Stake (1995) distinguishes between researchers who adopt an open-minded approach, "ready to soak up anything that happens", and others who "find they do their best work by being thoroughly prepared to concentrate on a few things, yet ready for unanticipated happenings that reveal the nature of the case" (p. 55). It was felt that my role as teacher-researcher was to mediate between these two schools of thought for, on the one hand, I had to be prepared with good questions related to the issues being researched to ask both during the lessons and the interviews, but at the same time I had to be attentive and open to all students' viewpoints. Given the exploratory nature of the main research question, the ideal scenario would have been to undertake the study without any preconceived ideas. While this is probably difficult to do in a fully-fledged way, in my position as teacher of the study's participants, I was always seeking to be as objective as I possibly could while retaining my responsibility to help them learn. This did not imply that I did not have a firm grasp of the relevant issues. Informing myself through the relevant literature, going through the data evidence and referring back to the literature while analysing the data was a continuous process from start to end of the research in order to reflect better on emerging data, thus being consistent with Zucker's (2009) point that method and analysis occur simultaneously in research. Yin (2009) even suggests that maintaining this chain of evidence increases the reliability of a case study.

Working with students whom I teach allowed me to explore how moving images help develop historical understanding throughout a number of lessons, across a scholastic year with a particular year group. However, by bringing research into the classroom, and as the research progressed, I could not but wonder: Was teaching being carried out for research purposes or was my professional duty as a

teacher the foremost priority? Essentially, this question captures the gap existing between educational research and practice (Vanderlinde & van Braak, 2010). According to Bates (2002), practitioners ask for solutions to operational problems whereas researchers seek new knowledge. On the one hand, there is no denying that my role as a teacher meant that I had the professional responsibility of ensuring that the syllabus is covered, irrespective of lessons in which no moving-image extracts were used, that there is the necessary preparation for the examinations, both the end-of-year and the O level, and that lessons continue after the data required for the study had been gathered. As a researcher, then, I was interested in getting to know more, and in developing insights about, the use of moving images in the history classroom. Since moving images as used in this study constitute primary source material and would have been used in my class even if I had not undertaken this research, it can be argued that this research-practice gap can be narrowed to a very large extent. Indeed, teaching and research were constantly feeding into each other.

From a research point of view, I strongly feel that the teaching role seemed to facilitate data collection for, as a researcher, I was always on the research site, interacting closely with the participants and using every possible opportunity presented by lessons to better understand historical understanding. This approach, although not widely adopted by researchers in history education, was put to good effect by Barton (1997). In his study, rather than being a nonparticipant observer, the author worked with the teachers to plan lessons and resources, give lessons and interact with students during group work.

I consider the position of a teacher-researcher, as was my dual role in this study, to be advantageous to the undertaking of educational research because students may feel more at ease discussing ideas of their own with a familiar person in a classroom, as opposed to having a researcher asking them questions, perhaps following an interview protocol. In order to ensure that the teacher-researcher role is carried out properly I was attentive to address any complaints or changes in student behaviour whenever these arose. Also, I wanted to make certain that audio-recording lessons in which moving images were used was done in the context of teaching and not separate from it. Thus, it was my impression that students seemed quite confident and at ease during the audio-recorded lessons. While I am aware

that an absence of complaint does not necessarily mean satisfaction, not a single student raised any objection upon my informing them each time a lesson was going to be audio-recorded, nor did anyone show any reaction indicative of being uncomfortable upon having the MP3 placed on the teacher's desk each time a lesson was going to be recorded. At no stage of the data-gathering did I notice any particular difference in behaviour on the part of students in all cohorts between the audio-recorded lessons and those which were not, although sometimes, certain students, at not seeing the MP3, did ask why the lesson was not going to be audio-recorded. This may raise the issue of whether what students were saying was authentic and credible. However, an important consideration is that what was being audio-recorded was always discussed in the context of lessons and subsequently, that the study was grounded in the teaching and learning context. All this was done as a researcher doing teaching, and since this was the practical way forward to collecting data, I sought to address any potential limitations that could arise in conducting the research.

Moreover, as a teacher I was aware that many aspects of teaching may have been so all-too familiar that from a research point of view, certain issues could possibly be overlooked. Delamont (1990) refers to this as the familiarity problem. Therefore, to address and reduce the familiarity problem, I had to challenge taken-for-granted classroom situations. This I could do by focusing on the *micro*, that is, particular details in order to understand the relationship between things. Reflecting on moving images meant giving attention to such details as motivation and engagement, and both substantive and procedural understanding, and how these interact to bring about learning. Through my approach of placing an emphasis on these aspects of history teaching and learning I could see how understanding resulting from the analysis of moving images fits into the larger picture of historical understanding.

Aware that teacher research can be criticised because it is not easily generalisable across contexts (Wilson, Floden, & Ferrini-Mundy, 2001), I am convinced that the unique knowledge and understanding that is generated by looking from the inside out (Cochran-Smith & Lytle, 1993), and which perhaps cannot be reproduced by other forms of research (Goswani, et al. 2009), goes a long way towards justifying its use.

3.6 Details of the study

3.6.1 The research site

The research site is composed of a history option classroom in a Maltese state secondary school. This is an all-ability school with a student population of approximately 900 students hailing from eight villages, whose ages range from 11 through 16. In Malta all students, both boys and girls, in state secondary schools attend this type of school. While this research was underway the school was in a state of transition, as were other state schools in Malta. State secondary schools are being split into Middle (Years 7, 8) and Senior Schools (Years 9, 10, 11). Since the school is intended to become a Senior school, in the scholastic years 2016-2017 and 2017-2018 there was no more Year 7 and Year 8 student intake. I chose this particular school because I teach in it and therefore it offers direct access to me as a researcher. I have been teaching in this school for the past twelve years during which time I have come to know and understand fairly well the attitudes and aptitudes of students towards schooling as well as their cultural backgrounds. Moreover, the number of students taking history as an option subject had always been steady over the years and it was clear that the number of students who would eventually be in Year 11, and therefore would constitute potential participants of the study, would provide strong research data.

Using the criterion sampling strategy (Patton, 1990), three cohorts of students were chosen on the basis that they met this criterion, namely, that students are studying the Year 11 history option syllabus. The number of students who choose to follow the history option programme varies from one year to another, and therefore an important consideration was the eventual total number of participating students. The three cohorts which took part in this study during the three consecutive scholastic years, including those in the pilot study, consisted of 22 students (Table 3.2). The participating students were in the Year 11 history option classroom, which means the final year of their secondary schooling. By following this programme, students get the maximum exposure to a history education one can get in a Maltese state secondary school. This is the only option classroom for this year group in the school. It is a mixed-ability classroom and all students are fifteen or sixteen years old. All names have been changed to maintain

anonymity. For the pilot study, there were nine students of whom only one, for a reason which he disclosed, indicated his wish not to take part in the study. One student had a one-to-one learning support assistant (LSA). All four students in the first cohort participated in the study. One student had a shared LSA whose presence in class alternated every other lesson. The second cohort was composed of ten students, one of whom had a one-to-one LSA who was present in class in every lesson. All students participated in the study. This was the first time I was teaching these cohorts.

Table 3. 2: Overview of the research stages and number of participating students

Study	Scholastic year	Number of students
Pilot study	2013-14	8
Cohort 1	2014-15	4
Cohort 2	2015-16	10

Aware of the range of ability levels of students in my school choosing to study history as an option subject, I knew from the start of the research that not all potential participants in the study were going to be high-achieving students. A lot of thought went into this issue because students' responses were going to constitute the principle data of the whole study. A major concern on my part was the extent to which average- and low-achieving students would be able to contribute meaningfully to the study, both in terms of speaking and writing. However, in dealing with this issue it was well worth reflecting upon the fact that a key characteristic of the Maltese education system is mixed-ability classes. Therefore, it was only normal to have a range of abilities in one classroom, as are students in other option classes. Eventually, both cohorts of the main study as well as the cohort of the pilot study reflected this trend, meaning that students can be found at different places along the ability level spectrum (see *Appendix B: Annual examination marks for history and core subjects*). Contrary to my initial concerns, as the study progressed and data was accumulating, it was increasingly felt that an all-ability classroom was advantageous to the study because in this way historical understanding could be analysed vis-à-vis a range of abilities as found in a real classroom context, and not limited to a particular level of ability.

All lessons have been carried out in the classroom known as the History Room, situated in the same corridor of some other option classrooms. It is used for lessons of history option and history general. The classroom is very spacious, well lit, having two large display boards, two cupboards and a small resource room adjacent to it. An interactive board occupies centre place and it is flanked by two whiteboards on each side. There are three rows of desks, totalling twenty-five. Students in the option groups are allowed to sit where they like but given the number, they prefer sitting next to each other and close to the teacher's desk. This seating allows for a friendly and informal atmosphere during lessons.

3.6.2 Background information about the participating students

This section provides information about the participating students so as to understand better the findings related to their educational motivation and engagement with historical knowledge. This information is based on data sources derived from school records for annual examination marks in the subjects of History option, Maltese, English and Mathematics, attendance for the last three years of secondary school, and homework returns when in Year 11 (see *Appendix B*). Students are presented in no particular order and such background information is meant to provide factual details about each student with respect to the subject of history and other school matters, including aptitudes towards schooling.

Simon: Simon was a student whom I had taught when in Year 8. Then, he had already shown a keen interest in history. Overall, the annual examination marks he obtained in the subject of history option when in Forms 3 and 5 (84, 81 respectively) are the highest from among the participating students. With the exception of Year 10, when he got 67 out of 100, his marks were always higher than those he obtained in the core subjects of Maltese, English and Maths. School attendance records for these scholastic years also show that he was the one who least absented himself from school. Data about homework gave a 100% homework return. Simon said that his favourite historical period is classical antiquity. In fact, he even sat for the SEC examination of Classical Studies as a private candidate, that is, without studying it formally at school. When in an interview I asked students

whether it was their intention to study history further, Simon immediately replied, "If it includes Classical Studies, yes".

Kelvin: Kelvin described his choice behind the subject of History option thus: "Along the years it has always interested me and I used to do well in exams. History always interested me; even when there is a TV programme about history I watch it. And I decided to choose it". His annual examination marks for history option (75, 70, 72) can be said to be the most consistent from among the participating students. With these marks he always placed first in his cohort. With regards to other subjects, examination marks show that he struggled with the subject of Mathematics but always performed well in the subject of Maltese. Kelvin was the student who most frequently inquired about the examinations during the lessons. He returned all written tasks given for homework and had a high attendance rate throughout the second phase of secondary school.

Gavin: Gavin was a student who takes football seriously. During a lesson, in answer to a peer question about what he intended to do when secondary school would be over, he noted: "I think I will stop for a year and focus on football only … I see where football can lead to. If not I will start [studying] again. But then I will continue with Business [Studies]". Gavin showed a genuine interest in history matters during lessons but it appeared over the years that this interest was not sustained with a good performance in examinations. In fact, his annual mark never surpassed 63, which he obtained in Year 9. The following year he failed with a 40 and scraped through the Year 11 exam with a 51. He was most absent from school when in Year 11 and had a 73% homework return.

Kyle: Being statemented with attention deficit disorder with dyslexia Kyle had been assigned an LSA. When compared with other participating students' average mark for all three annual history examinations, Kyle's mark (61.7) was the fourth highest. The best mark he obtained was in Year 10 with a 68. Examination results also show that he struggled in core subjects along the years. Kyle attended school regularly. The homework which he did not return was for the only lesson in which he was absent. History is a subject which interested him a lot. As he observed, "Since when we had history in Year 4 it always interested me … and I always got good results, so I kept studying it".

Franklin: Franklin had stated in an interview: "History is my forté". He said that choosing history as an option subject was a good decision but confided: "I am disappointed with certain topics in which we did not go into much detail [like] British colonies". Franklin's writings showed a good command of the English language. Maltese and Maths are two subjects in which he failed along the years. The highest mark (60) he obtained in history was in Year 9. The only homework he did not hand in was the one about the Hungarian revolt. He had a high attendance rate for the last three years of secondary school even though Year 11 was the year in which he was most absent.

Noel: I was Noel's history teacher when in Year 8 and he had shown an interest in history. When I taught him again in Year 11 he explained: "I like history … It fascinates me; you're like telling the history of humanity." During the lessons Noel was ever attentive, asking intelligent questions but his failure to obtain a pass mark in the annual examinations is evidence of lack of studying. He was even absent for the Year 11 history examination. Marks in other subjects were also below the pass mark. Noel's percentage rate for his attendance in the second phase of secondary school declined from one year to another, reaching 54.1% when in Year 11. Noel submitted eight from 15 homework tasks.

Clive: Clive was the only student who seemed to be intent on furthering his studies of history at post-secondary level. In the first interview he expressed: "I have always liked history. It has always been my favourite subject and in the future I would like to go to ITS (Institute of Tourism Studies), in tourism". This goal remained unchanged in the second interview. He attended school regularly throughout the years and returned all but one homework. The highest examination mark he obtained in History option was 68, when in Year 9. Marks for the subject of Maths show that this is a subject which he found particularly difficult.

Jean: With a total of 62 verbal inputs across the 12 lessons audio-recorded for this study, Jean was one of the quietest students in class. The best mark (69) he obtained in history option was in Year 10, and since this was the highest in his cohort for that year it earned him the first place. Jean returned almost all homework tasks. School attendance was highest when in Year 11.

Adrian: Adrian was the only student who expressed his view that he preferred international history to Maltese history. His marks for history option were never high and in Year 10, which was the year in which both cohorts obtained the lowest average, Adrian's mark was 22. The subject in which Adrian kept improving from one year to another was Maltese. Adrian returned 53.3% of all homework given. His average school attendance for the second phase of secondary education was 69.2%, with Year 11 being the year in which he absented himself most. Despite this, Adrian had the fifth highest conversational verbal inputs during lessons from his cohort.

Paul: Paul was one of two students who did not regard his decision of choosing to study history as an option a good one. He stated that few things interested him and when in Year 8 he did not know what he was in for. It was only in Year 11 that he got a pass mark in the history exam. Yet, Paul showed great interest in the lessons; he entered all but one homework task and his percentage attendance rate was one of the highest from among participating students.

Carl: The average mark Carl got in history annual examinations is 28. His marks in other core subjects were also below pass mark. He said in an interview that history was the only lesson in which he did not get bored. There were two lessons in which he did not participate at all. The homework tasks he returned were 6. Year 11 was the year in which he was most absent.

Daniel: Daniel was a student with a shared LSA. He said that he liked history and when compared with the core subjects of Maltese, English and Mathematics, history was the only subject in which he did not fail, with an average mark of 56.3. During an interview, he described his final year at school as a disaster. His attendance rate in Year 11, which is the lowest for the second phase of secondary education, and the 5 homework tasks submitted, testify to his comment.

Charlo: Charlo said that he didn't like the subject of history option, especially the topics covered in Year 11. However, he confided that he would have liked to choose a language when in Year 8 but since his first preference was declined, he chose history. Charlo complained about a lot of writing and dates but

admitted that he did not study much. In fact, his consecutive failing marks in history option proved this. English was the subject in which he always passed. There were three lessons in which Charlo did not contribute any comment to the lesson. Charlo handed in all tasks given for homework and always had a high attendance rate at school.

Jon: For Jon, history is a subject which helps one to learn more about one's country and other countries. Although his average mark in the history annual examinations was 55.3, Jon kept improving his mark from one year to another, 59 being the highest mark he obtained. His percentage input (7.4%) during the lessons was the third highest from his cohort, making him a frequent contributor to the lesson. Jon had an 80% homework return and a percentage average of 83.5% for school attendance.

3.6.3 The syllabus

The syllabus that suited best my investigation was that of history option for Year 11. The syllabus consists of topics about twentieth and twenty-first century history, like 'Malta at War' and 'the Cold War' (see *Appendix C*). Studying such topics means that moving images as defined in this study can be used during lessons, alongside a range of historical sources. This syllabus was chosen for this study because it offers various teaching instances in which students can be given opportunities to analyse moving-image extracts as historical sources. Indeed, with other syllabuses covering older historical periods it is not possible to use moving images as defined in this study, like newsreels or interviews or live footage in a historical documentary. It was only with the invention of the video camera that live images of major international events from around the globe could be captured in real time and broadcast on television and archived for posterity. In this research a moving image which does not feature a fictional representation of the past is seen as constituting a historical source which potentially complements other sources. Year 11 students following the history option programme are fifteen and sixteen years old and are of different academic abilities. Therefore, choosing this syllabus afforded an exploration of older students' verbal and written data in relation to the research questions, something which would not have been possible with younger students.

The syllabus consists of a balance between Maltese and European and international twentieth and twenty-first century history, spanning from Malta's role during the First World War to terrorist attacks on the U.S.A. in 2011. The units for Maltese history are: 'Malta at War—World War I'; 'Malta at War—World War II'; and 'Malta's foreign policy, 1964-2004'. The units for European and International history are: 'the Cold War'; 'the Post-Communist era'; 'European integration'; and 'the Current International Scene'. These units are spread over approximately 27 lessons of 80 minutes each. These lessons are carried out between the end of September, when the scholastic year starts, and February, when all Year 11 students sit for their end-of-year examinations. After that time, lessons are devoted to revising and working past examination papers in preparation for the SEC examinations held in April and May. Lessons are carried out mainly in the Maltese language. However, switching to the English language by both students and me to express words, phrases, questions or whole sentences takes place, consciously or unconsciously, all the time (see *Chapter 3.9 – Data analysis)*. Worksheets and notes given to students are in English. Students can opt to answer by writing in Maltese, even in the examination paper, but almost all nevertheless prefer writing in English. Only two students, one from each cohort, prefer to write in Maltese.

3.6.4 Choosing the moving-image extracts

The choice of the moving images was an important step of the study because it was by analysing these sources that students would be involved in classroom discussions, and it was on them that teacher questions and writing tasks were going to be based. Various moving-image extracts were chosen mainly from *YouTube* (https://www.youtube.com/) channels, such as *British Pathé* (https://www.youtube.com/channel/UCI72xhrMevUl_-GWHTeWuUQ), but also from other websites, such as the website of the European Union (http://europa.eu/index_en.htm). Because web resources and sites are transient, in that "URLs change, content is pruned or sites become defunct" (Haydn, et al. 2015, p. 235), it was necessary to have these 'captured' using *Free YouTube Downloader* (http://youtubedownloader.com/) or *Keepvid* (http://keepvid.com/) in order to have a permanent record. Because of slow Internet connectivity in the

History Room, the downloaded moving-images were used during the lessons. An Internet search would result in a considerable amount of moving-image extracts, but not all would be suitable for use in class, for they address different audiences. This called out for a degree of caution. Therefore, in choosing moving images I realised that certain criteria for judging the quality of these sources and ensuring their educational worthiness were necessary. Subsequently, my choice of moving-image extracts was guided by criteria which I developed: relevance to the topic of the lesson; trustworthiness of the source; duration of the moving image; appropriateness to students' ability level; clarity of the language used; and the visual clarity of the moving image. These criteria address the key areas being investigated, that is, motivation and engagement, historical substantive and procedural knowledge. In applying these criteria, different types of moving images could be identified: speeches, newsreels, news broadcasts and documentaries (see *Appendix D*). When a short moving image was not available, I did not show the whole moving image to students due to time constraints but used relevant extracts chosen on the basis of their relevance to the topic. All moving-image material was not presented in isolated contexts but used in conjunction with other types of sources. When the decision was taken not to include a moving-image source in the lesson, it was either because it was not available at all at the time of the lesson, as in the case of the invasion of Czechoslovakia, or else because it was in a language which no one in class, even me, understood. These reasons were pointed out to students and in some cases triggered a short discussion about the difficulties presented by sources in making an extensive coverage of an event and looking at it from multiple viewpoints.

3.7 Data collection

The main study was carried out over a period of two scholastic years and was preceded by a pilot study, also spread over a scholastic year. The data-collection stage, therefore, lasted three scholastic years (2013-2016). For all Year 11 students across Malta a scholastic year runs from September through March/April, with the end-of-year examinations held in February, by which time the syllabus would have to be entirely covered.

Data sources come in the form of students' conversational inputs during the lessons, samples of writings and group interviews. To build a detailed profile of each student so as to try to form as comprehensive a picture of the class as possible, school records were consulted both for students' attendance and for their annual examination marks in history and the core subjects of Maltese, English and Maths obtained in the last three years of secondary schooling. During these years students are in their second phase of secondary education (Years 9, 10, 11) and are following their option subjects, including history, which is the subject under review. This quantitative data provides necessary information for a holistic understanding of each cohort in this study. These data are analysed both qualitatively and quantitatively.

The teaching-learning context did not vary greatly from one cohort to another; students were taught by me, followed the same syllabus, and participated in the same lessons having the same moving images. Moreover, all students were given the same worksheets and notes, and used the same textbooks. Since the same school was used for this study, all participating students came from the same social and cultural background. Therefore, differences from one cohort to another were minimal and the effects of such differences did not impact in any way on the homogeneity of the group.

Table 3. 3: Lessons which were audio-recorded, transcribed and analysed

Topic	Lesson
Malta at War	Malta's use as a naval and air base during World War II.
	Malta's condition during World War II.
The Cold War	Different ideologies: the Iron Curtain.
	The Berlin blockade and Berlin airlift.
	1956 Hungarian revolt.
	The building of the Berlin Wall.
	The Cuban missile crisis.
	Polish unrest: Solidarność.
	Dismantling of the USSR.
	The fall of the Berlin Wall.
European integration	The setting up of the EU.
Current international scene	Terrorism.

Lessons in which moving-image extracts were used were audio-recorded and transcribed. Table 3.3 shows the title of lessons. Each lesson was eighty minutes long. The context in which lessons take place is a whole-class discussion as described by van Boxtel and van Drie (2013) and Deaney, et al. (2009), that is, whole-class discussions were all teacher-guided and historical understanding was co-constructed with students. The underlying feature of the classroom context was dialogic talk, as propounded by Alexander (2008). As Silverman (2003) remarks, talk has come to be seen as "the primary medium through which social interaction takes place" (p. 340). The teaching strategy of whole-class discussion was found to be useful because all three classes taking part in the research consisted of a manageable number of students. The advantage of having a small group is that students collaborate collectively and, as such, it was felt that there was no need for group-work. Two key characteristics of such whole-class discussions concern the roles of the teacher and the students; the role of the teacher is "to elicit and sustain an ongoing discussion" and students "act as active participants in the conversation" (van Boxtel & van Drie, 2011, p. 56). In addition, the pedagogy which was adopted in whole-class discussions followed dialogic teaching, characterised by Alexander (2008) as being collective, reciprocal, supportive, cumulative and purposeful.

Since I wanted to understand students' opinions regarding the use of moving images in learning history, I decided to carry out semi-structured interviews. These were carried out at two stages of each scholastic year: the first in November, which is a month into the scholastic year and the second in March, following the end-of-year examinations. In this way, for the first interview students would have already used some moving-image extracts during lessons. For the second interview they would bring in all their knowledge gained throughout the year. The aim of having the same interview carried out at two different stages of the scholastic year was to capture students' opinions at different times and see whether their opinions changed, and if so, how. Questions prepared in advance helped the interview to take the form of a guided conversation (Yin, 2009). Interviews to students were carried out in the Maltese language, something which, I feel, did not alter the meaning of the questions. To ensure accuracy in translation, I had some of these questions checked by a teacher of English. The issue of translation is explained in more detail in the subsequent section (3.8 – Data analysis). Interviews

too were audio-recorded using an MP3 player and transcribed. The method of audio-recording the interview was preferred over note-taking because it was in this way that I could obtain "a complete verbal record" which could then be "studied much more thoroughly than data in the form of interviewer notes" (Gall, et al. 1996, p. 320). Obtaining this precision meant that I would do away with any unconscious selection of data which I might make if I were to take notes during the interview (Gall, et al. 1996). Prior to commencing the interview I made it explicitly clear to students that they were free to comment about anything in the lessons and were encouraged not to refrain from saying something simply because I was their teacher. From the way the students answered I think I can confidently say that all students were quite true to their feelings and sincere in their opinions. Each interview lasted around thirty minutes. An informal atmosphere prevailed during the interviews, with students sometimes taking it in turn to answer questions and at other times building on each other's comments. The interview took on the form of a discussion particularly when I intervened with probing questions. For the interviews, Cohort 2 was divided into two groups, each having five students. All students were present for the interviews but for the second interview, three students from a group in Cohort 2 were absent.

3.7.1 Designing the questions for the lessons

It has been argued that historical understanding is concerned with the development of second-order concepts developed in relation to historical content (Haydn, et al. 2015) and that this understanding develops incrementally (Barton & Levstik, 2001). Given my role as teacher-researcher, in devising the whole-class questions (see *Appendix E*) two important considerations, adapted from Ashby, et al. (2005), were: What do I want to find out about students' substantive understanding? What do I want students to reflect on as a means of developing procedural understanding? From a research point of view, students' answers to questions constructed along these considerations (Table 3.4) would help me understand how moving images may contribute towards helping students understand history as a discipline. From a pedagogical point of view, such questions would not be asked for research purposes only, but would also form part of the teaching process, whose primary objective is that of analysing moving images as historical sources in order to find out more about past events.

Table 3. 4: Example of teacher questions during discussions in relation to issues being explored

Issues being explored	Examples of teacher questions for discussion during lessons
Substantive knowledge	What do we see happening in this moving image? What are people seen to be doing? How are they doing it? What was happening in 'x' at the time of the event?
Procedural knowledge	What does this moving image tell us about 'x'? What is there in the moving image to show you this? How is this moving image connected to 'x'? How are the media reporting the news of 'x'? What was the purpose of the newsreel showing 'x'? Was it necessary to film this event? How useful are these images in providing a reliable picture of 'x'? Is there anything one has to be careful of when using moving-image extracts to find out what happened? What changed as a result of what we saw?

Preliminary questions were aimed at helping students deploy observation skills (e.g., What do we see happening in this moving image? What are people doing? How are they doing it?) Not only would these questions act as a warm up to the discussion but they would also help students place the event in the context of the topic being discussed. Meaning-making questions were important for students to give a sense of what they understood from the moving image (e.g., What does this moving image tell us about 'x'? What is there in the moving image to show you this? How is this moving image connected to 'x'?) Moreover, I wanted the discussion to probe into the way information in the moving image is presented (e.g., How are the media reporting the news of 'x'? What was the purpose of the newsreel showing 'x'? Was it necessary to film this event?) More questions addressed the second-order concepts of change and significance (e.g., What changed as a result of what we saw? How useful are these images in providing a reliable picture of 'x'?) It was also necessary for questions to help students place the event in the wider historical framework (e.g., What was happening in 'x' at the time of the event?).

These questions would be asked in different lessons across different topics. In this way students would practise skills in analysing moving images and encounter second-order concepts on different occasions in different historical contexts. It was hoped that by means of these questions students would engage in an analysis of extracts of moving images in relation to the topic at hand and subsequently there would be a fruitful discussion which would contribute meaningfully to the development of their historical understanding.

3.7.2 Designing the questions for the writing tasks

In this research writing is seen as a way of communicating understanding. To this end, the questions given as part of the writing tasks (see *Appendix F*) were meant to address substantive knowledge and procedural understanding. The writing activities were developed with the aim of examining further the ideas students bring to the task and assessing historical understanding along formative assessment lines as manifested in writing. These tasks followed the whole-class discussions about moving-image extracts and had to be carried out in class or at home. The tasks were constructed from ideas developed by Wiggins and McTighe (2005), Riley (1999), Wooley (2002), Cooper (2007) and Chapman (2011). In the main, all questions were designed in a way that required students to apply reasoning and analytical skills (Table 3.5). For this reason, questions had to be open-ended so as to encourage long answers, and of a higher-order nature (Logtenberg, et al. 2011) so that they bring about deep thinking. Different types of historical questions, mainly, descriptive, causal, comparative and evaluative questions (van Drie & van Boxtel, 2008; 2010) were asked.

Some questions required students to show what they understood about the moving image (e.g., What are the pieces of moving image about? What have I understood? What does the documentary tell us about life in Berlin?). On the basis of this understanding they could make certain claims (e.g., Having seen and analysed these sources, I can state with certainty that ...). I also wanted to see the extent to which students are able to recall particular details seen in the moving image (e.g., How did John F. Kennedy describe the Berlin Wall? Is there any phrase in the moving image that captured your attention? How did Lech Walesa describe communism?).

An important concept in the teaching and learning of history is that of evidence. I therefore devised questions intended for students to look out for and discuss evidence (e.g., What is there in the documentary to show you that Gorbachev was different from other Soviet leaders?), even in extended writing form (e.g., Why did Churchill fear 'an increasing measure of control from Moscow'?) Two other second-order concepts which questions addressed were change and significance (e.g., What changed as a result of *Solidarność*? Why was the Cuban missile crisis an important international event?) Contextualisation is an important component of reasoning in history (van Drie & van Boxtel, 2008). This was addressed with higher-order questions requiring students to place the event in a wider context (e.g., How is the moving image seen related to the spread of Soviet influence over East European countries?).

Moreover, I wanted students to probe into the issues discussed. In this regard, some questions aimed to help students reflect on what they watched (e.g., What do you think was the message that John F. Kennedy wanted to deliver?). Students could think deeper through questions requiring them to form an opinion (e.g., From what you've seen and heard, what is your opinion of Gorbachev?). Other questions were enticed at helping students think in terms of evidence lying beyond the moving image (e.g., What other sources would you consult to find out more about what happened in Poland?).

Table 3. 5: Example of questions for writing tasks in relation to issues being explored

Issues being explored	Examples of questions for writing tasks
Recalling details	How did John F. Kennedy describe the Berlin Wall?
	Is there any phrase in the moving image that captured your attention?
	How did Lech Walesa describe communism?
Showing understanding	What are the pieces of moving image about? What have you understood?
	What does the documentary tell us about life in Berlin?
	What do you think was the message that John F. Kennedy wanted to deliver?
Evidence	What is there in the documentary to show you that Gorbachev was different from other Soviet leaders?
	What other sources would you consult to find out more about what happened in Poland?
Change	What changed as a result of *Soldarność*?
Significance	Why was the Cuban missile crisis an important international event?
Interpretation	What is there in the documentary to show that Gorbachev was different from other Soviet leaders?
	From what you have watched and heard, what is your opinion of Gorbachev?
Empathy	How must have Berliners felt on
	(a) 13 August, 1961;
	(b) 9 November, 1989?
Contextualisation	How is the moving image seen related to the spread of Soviet influence over East European countries?

3.7.3 Designing the interview questions

The semi-structured interviews (see *Appendix G*) sought to obtain students' direct views about issues related to the three aspects of the research. I structured the interview topics and questions in line with the literature. For instance, in designing the questions special attention was given to addressing one of the aims of this research, namely, to consider the extent to which moving images have a bearing on students' motivation and engagement in history lessons. This was done because the indicators of engagement of affect and cognition cannot be readily observed, as can

behavioural indicators (Goldspink & Foster, 2013). Neither can motivation be observed but rather it is inferred from behaviours of choice of tasks, effort, persistence and verbalisations (Pintrich & Schunk, 2002). So it was most important for students' opinions to have a bearing on these issues. This need was highlighted by the pilot study and the necessary changes were made. It was also necessary for the questions to be open-ended so that students would be free to comment in as much depth as they needed and explain their opinions as freely as they wished. Questions were phrased in a way that was clear to understand and appropriate to the students' ages and abilities.

Particularly about motivation and engagement, the questions sought to shed light on issues resulting from the literature. For example, students were asked about their enjoyment of the subject and attitudes towards the subject (e.g., Why have you chosen history as an option subject? Do you feel you have made a good choice? Why or why not? You are in your final year of secondary schooling; how motivated do you feel?). I tried to understand students' engagement through self-reflection questions about the moving image used in class (e.g., In history one can use pictorial or written sources. What type of sources do you prefer using most to help you develop a historical perspective?; Do you think these sources help you understand history better? How?). I also asked students about their interest and involvement in the lessons (e.g., What do you find particularly interesting in these historical moving-images? Do you feel they involve you more in the lessons? How do you participate? Do they make history more enjoyable? Why or why not?). I further inquired into their processing strategies of pieces of moving image and about the effort they put in for the examinations (e.g., How do you usually go about analysing a piece of moving image? Can you give an example?; Do you encounter any difficulties when analysing a piece of live moving image? How do you try to solve these difficulties?; Do you think that by using pieces of moving images you are developing skills that will help you do better in exams?). It was through such questions as these that I could arrive at an understanding of students' motivation and engagement levels. Moreover, I used the interview to obtain opinions about substantive knowledge (e.g., Do you find them useful to (a) understand what happened during an event (b) understand particular concepts like cold war or terrorism or communism and (c) understand the historical context of an event? Why or why not?)and procedural understanding (e.g., Do you find moving image

sources useful for understanding historical events, for example, for understanding the causes or consequences of an event, or what happened, or what people thought at the time, or changes that were brought about? Why?).

3.8 Data analysis

A framework was developed for analysing data with respect to each of the two areas being investigated, that is, for motivation and engagement and for historical knowledge. This framework consisted of the following stages:

Stage 1. Classroom dialogues involving the students and me during lessons in which moving images were used, as well as interviews and students' writings were transcribed. For each cohort, 12 lessons of eighty minutes each were audio-recorded. Over two scholastic years (2014-2015; 2015-2016), during which the main data for this study were collected, this resulted in approximately 32 hours of recordings. Moreover, the six interviews, each lasting about 30 minutes, amounted to approximately three hours of recordings. Transcribing all verbal and written data material was a time-consuming task. This was all the more so because of having to translate the lesson recordings from Maltese to English. In dealing with the issue of translation in the carrying out of research, an explanation of the language context in Malta is necessary.

Having been a British colony for 150 years (1814-1964), Malta is a bilingual nation with Maltese being the national language; however, as enshrined in the constitution, both Maltese and English are given equal status of official languages. Although the majority of the Maltese population speaks Maltese nevertheless it is common to switch to English in daily conversations. When it comes to the written medium, however, English is the dominant language used (Ministry for Education and Employment, 2014b). This linguistic trend in Maltese society is reflected in school contexts. In primary and secondary schools, both Maltese and English are compulsory subjects and necessary requirements for continuation into secondary, post-secondary and tertiary education. In state schools extensive code-switching between teachers and pupils is employed in the classroom context (Language Policy Unit, 2015). As explained (*Chapter 3.7.2 – The Syllabus*), lessons in this study were carried out in Maltese, which is the language students are most fluent

in, but code-switching took place regularly by both the students and me. From my years of teaching experience as well as from the pilot study, it was my conviction that having lessons carried out in this way would not interfere in how students expressed themselves freely in class. Rather, this was seen to enhance the validity of the study. Moreover, this was in line with national policy. In fact, code-switching is seen to contribute to the conceptual enrichment in the subject and to students' intercultural education (Language Policy Unit, 2015). Also, the *National literacy strategy for all, 2014*-2019 (Ministry for Education and Employment, 2014c), in order to ensure dual literacy in the Maltese educational system, emphasises that students are proficient in both Maltese and English and that the learning materials they work with are in both languages. Going through the recordings a linguistic pattern regarding code-switching was noted: terms related to substantive knowledge, like concepts (e.g., revolt) and particulars (e.g., Cold War), and to procedural knowledge, such as evidence (e.g., source/s, reliability), were expressed in English rather than in Maltese. Although translatable, the Maltese equivalents did not seem to find their way easily into everyday language. Code-switching was employed more by me and less by students: there were many instances when I posed questions in English; besides, sentences or phrases repeated by students or me while watching moving images were said as originally used, that is, in English. With regards to textbooks, most of those in use across all subjects, except that of Maltese, are in English. Where the subject of history option is concerned, which is the focus of this study, all textbooks but one are in English. In this study, all extracts of moving images, other sources used during the lessons, and writing tasks were in English. As to assessment, examination papers for the subject of history option are set in English but students can opt to answer in either Maltese or English (see *Chapter 2.7.1 – History in the curriculum*). In keeping with this standard practice, the writing tasks I set for classwork or homework were also in English. Only two students completed the tasks in the Maltese language. With regards to the interview questions, while I prepared my questions in English, I nevertheless posed each question in Maltese in order to convey an unequivocal understanding and elicit a clear answer. This meant that much of the verbal data gathered from the audio-recorded lessons and interviews were in Maltese and needed translation to English while the written data was mostly in English. Arising from this context are some methodological issues regarding translation which are worthy of discussion.

As Piazzoli (2015) remarks, the issue of translation is vital to the integrity of the data.

Although cross-language qualitative research refers to the collection of data in one language and its translation into another (Temple, 2002), where the researcher may not speak the language of the participants, in this study this was not entirely the case because both the study's participants and the researcher, that is, the students and I, spoke both Maltese and English, and the data collected, whether verbal or written, involved both languages. This meant that there were no issues of language barriers (Squires, 2009) between us which could result in misunderstandings, communication failure or need of a translator (Piazzoli, 2015). This study, however, did involve the act of translating between languages (Temple & Young, 2004).

According to Larson (1998, as cited in Piazzoli, 2015), translation implies the transfer of meaning from one language into another. An important issue concerned whether there was the need to transcribe the audio recordings verbatim or directly to the English language. Transcribing the recordings verbatim meant having first to produce scripts of classroom conversations mainly in Maltese with occasional switching to English and then translating the entire scripts to English. Transcribing directly to English offered the advantage of cutting on time spent on transcribing all verbal data. Significantly, it implied that transcribing and translating from Maltese to English would take place simultaneously. This added another dimension to my combined role of teacher-researcher, namely, that of translator when transcribing. In my position as teacher and researcher, having prepared all the lessons and carried out the interviews by myself, I knew full well the teaching-learning context and therefore the meaning of what went on during the classroom interactions was already familiar to me. Fully aware of the importance of accuracy in ensuring readability and flow of the transcribed classroom dialogues (Roberts, n.d.), it was decided that transcribing the audio recordings directly in English would not change in any ways the meaning of utterances or the context of the conversations. I was also aware of possible limitations. Some limiting linguistic factors encountered during the transcribing-translation process, mainly related to the correct usage of verbs in the translated sentences, particularly in cases where more than one were appropriate. These were

overcome by paying close attention to repeated listenings of classroom interactions to understand the correct context. This proved advantageous to this process because sometimes this even revealed features which went unnoticed during the lesson. As Piazzoli (2015) points out, if the process of translation is carried out with integrity and transparency, not only can the act of translation be insightful but can also be considered to constitute a phase of the analysis in itself. Although I felt confident enough in translating the dialogues from Maltese to English, to ensure precision it was necessary to have a sample of these checked by an experienced teacher of English.

The process of transcribing ran along the continuum as suggested by Oliver, Serovich, and Mason (2005): on the one hand, following the naturalistic mode means that utterances are transcribed in as much detail as possible; on the other end of the continuum is the denaturalistic mode in which idiosyncratic elements of speech, like pauses and nonverbals, are removed. In view of this, it was felt that transcripts of audio recordings could do away with such elements of speech, however important they are for linguistic purposes. Rather, the meanings within the context of speech were deemed more relevant for the purposes of my inquiry. At the same time, however, it was important to report in detail teacher-student conversations so as to reflect verbatim approaches of classroom interactions. By proceeding in this way, I think that the final transcriptions portray a fairly accurate picture of what went on during the lessons and interviews, audio-recorded for the purposes of this research.

Stage 2. The second phase consisted of developing a coding scheme for each of the areas being explored, that is, for motivation and engagement, and for historical substantive and procedural knowledge. After repeated readings of the oral and written data, broad coding categories for each of these areas started emerging. These were based both on the literature relevant to each area and on emerging patterns occurring in classroom instances. In this way, I was using the literature to inform me what the data were about. However, it was noted that there was more to motivation than simply distinguishing between intrinsic and external motivation and that students' comments could afford a deeper analysis. Therefore, in the next step of the coding process initial categories were put under more rigorous scrutiny and later broken down into sub-categories. This involved the

merging, addition or elimination of units of data so that the final set of categories arrived at would be as comprehensive as possible and would allow me to investigate the data in a way as to generate the evidence to be able to answer each research question. An explanation of the resulting categories in each coding scheme as well as the decisions regarding how to code particular instances of data follows.

Motivation and engagement

For the first area being explored by this study, the research question is: What are the issues in the history classroom regarding motivation and engagement when using moving images? To analyse data in relation to this question, a coding scheme (Table 3.6) was developed which consisted of three broad categories, each of which were subdivided into sub-categories: (a) motivation; (b) engagement; and (c) teacher feedback.

The first category concerns '*motivation*' and is based on students' opinions solicited during the interviews about their drive to learn history by means of moving images. Asking direct questions about aspects of motivation during the interviews (see *Appendix G*) was an appropriate way at arriving at an understanding of the different facets of students' motivation levels. '*Interest and enjoyment*' was derived from students' comments about their enjoyment in using moving images to learn history. Comments about the '*usefulness*' of moving images to understand history were categorised according to those concerning '*understanding history*' in terms of aspects of the past; those concerning '*procedural knowledge*'; and those about the '*sensory appeal*' of moving images. The sub-category '*competence*' resulted from comments about how students go about analysing moving images and the skills they develop for examination purposes. Other comments related to students' own initiative in finding out more on their own by means of moving images were grouped under the sub-category '*autonomy*'. The sub-category '*preferred types of moving images*' was obtained from students' opinions about the moving images they enjoyed watching most. The sub-category '*amotivation*' concerned those comments in which students showed a lack of motivation in using moving images. Although the sub-category '*wider context*' is not directly related to the objectives of this research, it was felt that this should be worthy of consideration because students' views about their subject interest and future utility, their motivation for the end-of-school examinations and

the visual dimension in history carry suggestions about their general motivational attitudes towards history and schooling, and therefore about how this might impact their more specific motivation for using moving images in learning history.

The second category '*engagement*' is concerned with those indicators showing how moving-image sources are able to draw attention and interest from students. In order to be able to characterise engagement a combination of quantitative and qualitative analyses was employed. Quantitative analysis was used to determine the frequency of students' conversational inputs and homework returns in order to be able to understand aspects of engagement from a broad view. Qualitative analysis was used to probe into the nature of these verbal contributions in order to search for indicators of engagement. Categories were therefore based on emerging patterns occurring in the data. A verbal utterance refers to a verbal input, either by a particular student or by the teacher (Chi, 1997). To determine the total number of verbal utterances for each lesson and across all lessons, conversational inputs were coded using the software QSR NVivo 11, first according to the *speaker*, that is, each student and the teacher. Second, verbal inputs were coded according to the regular occurrence of expressive engagement as a reaction to watching moving images. In this regard, seven sub-categories emerged: '*asking questions*', derived from student questioning; '*descriptive comments*', which are about immediate observations made by students when watching moving images; '*wonderment comments*', which indicate astonishment, curiosity and admiration; '*repetition of words/phrases*', which is students' repetition of something uttered in the moving image; '*making connections*'; was constructed from comments which establish a connection between something students know and something seen in the moving image; '*peer interaction*' includes conversational turns in which students build on each other's verbal inputs; and '*participation*', which is derived from comments about how students think they participate when analysing moving images. Comments, or lack thereof, during lessons showing a disengaged attitude were grouped in a final sub-category, '*disengagement*'.

The third category of the coding scheme about motivation and engagement is '*teacher feedback*'. Since clarity about the meaning of the data can be revealed in the context of what stimulates it, namely, moving images and teacher contributions, it was felt that teacher feedback should constitute a separate

category. My verbal inputs could be distinguished thus: '*introducing a moving image*'; '*asking questions*'; '*repeating words/phrases*'; and '*referring back to what students said*'. These patterns were analysed with a view to how motivation and engagement with moving-image sources could lead to learning.

Table 3. 6: Coding scheme for motivation and engagement

Category	Description and examples	No. of coded references
1. Motivation	**Comments related to students' drive/effort to learn by means of moving images**	
a. Enjoyment and interest	Utterances showing students' enjoyment and interest in using moving images to learn history e.g., *"When you are watching these [moving images] you can see what was there and you would interest yourself more."*	33
b. Usefulness	Comments about the usefulness of moving images to understand history:	181
i. Understanding history	Understanding the past e.g., *"You would understand for example the social life … how things happened."*	55
ii. Procedural knowledge	Understanding the study of the past e.g., *"It may be that what you are watching is from one side and so there may be things that might not be seen."*	84
iii. Sensory appeal	Aspects of moving images which appeal to the senses e.g., *"You won't understand certain things unless you watch them happening."*	42
c. Competence	Comments related to developing abilities and skills in history:	119
i. Analysing moving images	Going about analysing moving images e.g., *"When you are asked for example, 'What did Khrushchev do?' you can watch and search from the footage."*	83
ii. Preparation for exam	Developing skills for the exam e.g., *"Besides studying by reading, you have to watch moving images because perhaps they help you to think more."*	36

d.	Autonomy	Utterances about self-directed initiatives to find out more on their own using moving images	21
		e.g., *"I wouldn't watch the same one again but if it's a different one I would."*	
e.	Preferred types of moving images	Moving images which students say they preferred most	93
		e.g. *"I prefer documentaries."*	
f.	Amotivation	Utterances showing lack of motivation	27
		e.g., *"Just by watching people walking, you would not be learning anything."*	
g.	Wider context	Comments about students' general motivation:	137
i.	Subject interest and utility	Interest in history and future use in their education	46
		e.g., *"I have always liked history … and in the future I would like to go to ITS in tourism."*	
ii.	Motivation for exams	Utterances about preparedness for the exams	56
		e.g., *"I am not motivated but I have to start [studying]."*	
iii.	Visual element in history	Importance of the visual dimension in learning history	37
		e.g., *"Seeing a picture it's as if you're there."*	

2.	**Engagement**	**Student utterances showing engagement with moving images in learning history**	
a.	Questions	Questions which students ask while analysing moving images	622
		e.g., *"What role did Russia play in WW2?"*	
b.	Descriptive comments	Immediate observations in relation to persons, places and objects seen	143
		e.g., *"An air raid is coming."*	

c.	Wonderment comments	Remarks expressing astonishment, curiosity and admiration	58
		e.g., *"Imagine what would have happened if they [the Axis] exploded it [the Ohio]."*	
d.	Repetition of phrases	Repeating verbatim something uttered in the moving image extract	16
		e.g., *"The George Cross Island."*	
e.	Making associations	Making a connection between what was seen or heard with something students already know	86
		e.g., *"It's always in summer that we [the Maltese] are saved; even in the Great Siege, it was September."*	
f.	Inserting	Placing oneself in the event covered in the moving image-extract	18
		e.g., *"I would have panicked more."*	
g.	Peer interaction	Building on each other's comments	126
		e.g., *"But the Mosta church / That wasn't destroyed though."*	
h.	Participation	Comments about how students think they participate in lessons	23
		e.g., *"I do not usually ask much. First I try to understand the concept."*	
i.	Disengagement	Signs of disengagement	17
		e.g., *"I'm listening, sir / You have to watch and listen."*	
3. Teacher verbal contributions		**Teacher utterances in relation to sustaining motivation and engagement**	
a.	Introducing a moving image	Comments prior to watching a moving image extract	89
		e.g., *"We're going to see the opinion of people; we're going to see images of those times, especially in Germany."*	

b.	Asking questions	Questions related to what is being watched	1440
		e.g., *"What do you think was the Ohio carrying?"*	
c.	Repeating words/ phrases	Repeating verbatim words or phrases which had just been mentioned in the moving image	316
		e.g., *"The Ohio was nursed into the harbour."*	
d.	Referring back to what students said	Coming back to students' previous comments	76
		e.g., *"Gavin, before you said that it had to be introduced slowly, bit by bit. They are succeeding in this way."*	

Historical substantive and procedural knowledge

The second area under investigation by this study is historical knowledge. The research question is: What are the issues in the history classroom regarding learning procedural and substantive historical knowledge when using moving images? To address this question, transcripts were first divided into two parts: the parts of the lessons in which moving images were being discussed and the parts of the lessons preceding or following these discussions, in which the historical context was set. The study was mainly concerned with the former because these discussions contained essential data for addressing the research question. However, data from the other parts of the lessons were not considered to be redundant but treated as useful contextual material.

Following this, these discussions in which moving images were analysed were divided into segments of meaningful content (Chi, 1997). This was necessary for two reasons: first, because most often students' utterances consisted of only one sentence or short phrases—to understand them better and in context it was necessary to consider whole pieces of utterances; second, as Chi (1997) points out, an idea might need several sentences to convey, and the same idea could be repeated more than once. Each segment, therefore, represented a unit of analysis containing a single idea or concept, the length of which varied from three to thirty-six verbal utterances. In order to maintain the same procedure, that is, by

partitioning data into segments according to prevailing ideas, the process was repeated for writing tasks. Since a verbal segment consisted of inputs by different students, it was decided that a written segment be composed of students' written answers to questions. Therefore, written tasks were segmented according to the number of questions. By way of example, if a task consisted of four questions, students' answers were assembled as answers to each question, thus having four segments. This exercise resulted in a total of 686 segments of verbal data and 108 segments of written data (Table 3.7).

Finally, segments of verbal and written data were analysed for occurrences of forms of substantive and procedural knowledge in order to determine their frequency and use in the teaching and learning process. Also, attention was given to how students were using these forms of historical knowledge. This resulted in a third category, namely, knowledge construction. Therefore, the coding scheme had the following main categories: (a) historical knowledge; (b) procedural knowledge; and (c) knowledge construction.

Table 3. 7: Number of segments of verbal and written data for each lesson

Lesson	Classroom dialogues		Written tasks	
	Cohort 1 N = 306	Cohort 2 N = 380	Cohort 1 N = 54	Cohort 2 N = 54
Malta's use as a naval base	19	22	1	1
Malta's condition during the war	33	39	6	6
The Iron Curtain	30	24	7	7
Berlin airlift	9	22	2	2
1956 Hungarian revolt	24	26	4	4
1961 Building of Berlin Wall	28	44	6	6
1962 Cuban missile crisis	8	8	7	7
Solidarność	22	49	6	6
Dismantling of the USSR	14	24	6	6
Fall of the Berlin Wall	42	47	6	6
Motives for the EU	32	34	-	-
Terrorism	45	41	4	4

The coding scheme (Table 3.8) which was developed in this regard took as a starting point Lee and Ashby's (2000) definition of substantive knowledge as well as Pickles's (2015) and Hammond's (2014) references to topic knowledge, period knowledge and wider knowledge. Thus, forms of knowledge started being distinguished and categorised according to Lee and Ashby's (2000) characterisation of substantive knowledge, namely, '*concepts*', '*particulars*' and '*people*'. Making a sensible classification was far from straightforward and involved a lot of consideration both to literature and to classroom practice.

The first consideration regarded the coding of certain terms like 'convoy', 'siege', 'air raid' or 'war tanks', which seemed to constitute things conveying a concrete thought rather than an abstract idea, which is how concepts, such as 'war' or 'revolt', are usually defined. There was the possibility of including such terms under a different form of knowledge, perhaps named 'materials' or 'items', but this option was not deemed useful on two accounts: first, unlike the other forms of knowledge (concepts, particulars, people, historical context), it would not be based on the literature—in fact, to my knowledge, in none of the literature consulted was there any reference to such kind of substantive knowledge, however relevant that may be; second, including this form of substantive knowledge would have introduced more challenges as to what counts as concepts and materials/items. Therefore, since concepts have different meanings across times (Lee, 2005), the decision was taken to classify these terms as concepts because, although being concrete, their meaning too may convey different meanings in different contexts. By way of example, a siege during the Second World War, when Malta was struck by Axis planes, is different from the 1565 Great Siege, when Malta was attacked by the Ottoman Turks. A concept, therefore, is taken to mean an idea, concrete or abstract, that changes with time.

Further careful thought was needed when coding concepts and particulars. As already mentioned, following the 'PESC formula' (Stradling, 1995) the concepts that were mentioned were sub-divided into three categories: '*political*'; '*economic*'; and '*social/cultural*' concepts. Political concepts related to power, ideologies, administration and conflict prevalent during the twentieth and twenty-first century. Economic concepts included terms related to 'wealth', 'trade' and

'industry'. When considering that people's behaviour is prevalent in the moving images used in this study, it was felt necessary to elide social and cultural concepts. Social/cultural concepts were about people's social behaviour. Second, the term 'particulars' is not clearly defined in literature (see *Chapter 2.4.2 – Substantive concepts*). From the literature consulted for this study, only Lee and Asby (2000) were found to have used and exemplified particulars: 'Battle of Hastings'; 'the French Revolution'; and 'the Civil Rights Movement' (see *Chapter 2.4 – Understanding substantive knowledge*). These also constitute concepts. In fact, Walsh (1974) refers to 'the Industrial Revolution' or 'the Cold War' as colligatory concepts whereas for Haenen and Schrijnermakers (2000), 'the Middle Ages' or 'the Battle of Hastings' constitute unique concepts. According to these distinctions, what counts as a concept or a particular seems to depend not much on the terms as on how they are used. To illustrate, sometimes there were instances when terms like 'Moscow' or 'Europe', could be coded under different sub-categories. Deciding upon the sub-category meant understanding the use of these terms in their context. In the mentioned examples, almost always students did not refer to the geographical location but to the entity, and were therefore coded under 'particulars'. In view of this ill-defined distinction between concepts and particulars, this thesis sought to take a balanced, practical view by considering particulars as referring to terms which describe conflicts, systems, periods, and agreements in the context of what was discussed in class.

With regard to '*people*', it was felt that groups of people, like 'British navy men', 'Berlin families' and 'people in East Germany', evidenced in the attention given to them in moving-image extracts because of their role in the unfolding of events, also helped shape historical events, and thus the view was taken to include them as part of the substantive content of history. Therefore, the category '*people*' was sub-divided into '*historical figures*' and '*groups of people*'.

Moreover, it was noticed that references to '*location*', '*time*', and the '*wider context*' were seen to constitute essential features of historical phenomena, without which an understanding of a particular event would be incomplete, and in view of their importance to the act of contextualisation (van Boxtel & van Drie, 2013, Wineburg, 1991a), it was decided that they should be included as a form of knowledge, under the sub-category '*historical context*'. Careful consideration was

given to 'time' as this could result in overlapping with the second-order concept of 'chronology' when coding historical procedural knowledge. In so doing, it was noted that students' references related mainly to the mechanics of time rather than to chronological aspects of events, and therefore it was decided that it would be reasonable to code data according to time, as part of the spatial-temporal dimension of the historical context.

Through this coding, emerging codes were based both on the literature as well as on the different kinds of substantive knowledge which students brought to the task of analysing moving images: knowledge of historic events, knowledge of human behaviour, spatial-temporal knowledge, and wider historical knowledge. It may be important to point out that by this coding scheme it is not being claimed that the organisation of forms of substantive knowledge, namely, concepts, particulars, people, and historical context, constitutes a definitive distinction but in the light of the literature about the subject, the coding scheme provides a reasonable approach to understanding forms of substantive knowledge as used in the history classroom.

Segments of data were also analysed for forms of procedural knowledge. Underlying procedural knowledge is the use of second-order concepts which literature identifies as: '*evidence*'; '*cause and consequence*'; '*change and continuity*'; 'then and now'; '*chronology*'; '*significance*'; '*interpretation*'; and '*empathy*'. Since these are firmly established in literature about history education, it was felt that each concept should constitute a sub-category by itself. However, students' comments showed that '*evidence*', which concerned the use of the moving-image extract as a historical source, needed sub-dividing into: '*purpose*', referring to the purpose behind the source; '*status*', referring to the provenance, type and age of source; '*significance*', referring to the significance of the source; '*reliability*', referring to how reliable the source is; '*clues*', referring to the searching for clues in the moving image to understand a particular point; '*testing a claim*', referring to using the source to test a particular claim; '*comparing/contrasting*', referring to comments made in comparing and contrasting moving images, even with other sources; and '*problems*', referring to the problems encountered when analysing moving images as historical sources.

Third, from segments of teacher-students utterances I could analyse how forms of knowledge were being used and how history's content knowledge was being co-constructed. As a result, another category that emerged was knowledge construction, which consisted of different sub-categories: '*describing*', '*explaining*', '*making inferences*', '*speculating*', and '*asking*'. '*Describing*' refers to students' descriptive comments in relation to aspects seen in the moving images. When '*explaining*' students offered reasons and additional information. '*Making inferences*' was derived from students forming an opinion or reaching a conclusion based on facts mentioned in the moving images. By '*speculating*' students were making comments without having firm evidence. '*Asking*' refers to the questions students made in the context of discussing moving images.

Coding units of verbal and written data according to this scheme meant having to understand the interaction between the three categories, that is, substantive knowledge, procedural knowledge and knowledge co-construction. The way these categories were subdivided into sub-categories also made it possible for analysing the interaction between these sub-categories, both within and between each category. This has a significant bearing on addressing the research question because as has been already emphasised (See *Chapter 1.1 – Scope and aim of the research*), the depth of one's historical understanding is seen to be dependent on the sophisticated use of both substantive and procedural concepts (Haydn, et al. 2015). It was only in this way that I could analyse how historical knowledge contributed to understanding.

The reliability of the coding schemes could only be decided by a moderator. To this end, I approached a Maltese history educator (having a PhD in history education) with experience in teaching history in schools, both locally and abroad, and at university. I explained to the moderator the aims of the study, the methodology of the study and how the coding schemes were developed in a way to answer the research question. A sample of data from different lessons of both cohorts was given to the moderator to be coded. There was agreement about the categories and sub-categories of the coding scheme and among almost all units of data. Moreover, there was a helpful discussion about how the units were coded.

Table 3. 8: Coding scheme for historical knowledge

Category	Description and examples	No. of coded references
1. Substantive knowledge	**References to terms showing different forms of substantive knowledge**	
a. Concepts	Substantive, or first-order, concepts:	268
i. Political	Concepts regarding ideologies	227
	e.g., *"How are the British using Malta?/As a fortress colony."*	
ii. Economic	Concepts regarding wealth, trade and industry	10
	e.g., *"The black market resulted in an increase in the cost of living."*	
iii. Social/cultural	Concepts related to social behaviour	31
	e.g., *"People are going inside the shelter."*	
b. Particulars	Terms which describe conflicts, systems, symbols, periods, agreements	203
	e.g., The Cold War, the Berlin Wall, the West, the European Union, the Second World War, etc.	
c. People	References to people's behaviour in past events:	427
i. Historical figures	Historical figures' beliefs, decisions and actions.	171
	e.g., *"He [Stalin] is being more strict."*	
ii. Groups of people	Groups of people's beliefs, decisions and actions.	256
	e.g., *"The Hungarians did not realise that if the Americans did something, there was the risk of another war."*	
d. Historical context	Comments focused on understanding events within a context of location, time and wider historical development:	246

i.	Location	Features of locations of historical phenomena.	147
		e.g., *"Because Italy was close to us [Maltese]. If ships left Malta we [Maltese] could have come under attack more easily."*	
ii.	Time	Elements of time that show sequence of historical phenomena.	37
		e.g., *"They [images] are always approaching [the year] 1989."*	
iii.	Wider development	Considerations of the wider historical context.	62
		e.g., *"Didn't the European Union do anything in the case of Hungary?"*	
2. Procedural knowledge		**References to procedural, or second-order, concepts**	
a.	Evidence	Probing moving-image sources to extract evidence:	203
i.	Purpose	Purpose behind the moving-image.	4
		e.g., *"[T] We've watched these images, especially those by British Pathé. What do you think was the purpose of the British showing these images in cinemas? Why would they show them?*	
ii.	Status	Provenance, age and type of source.	10
		e.g., *"Now here notice the moving images; they are not made some time after the event but are of that time."*	
iii.	Significance	Importance of the moving-image.	12
		e.g., *"[T] Nowadays how can these images be of use to us?"*	
iv.	Reliability	Trustworthiness of the moving-image.	13
		e.g., *"[T] Do you think this [news] coverage gives us a reliable picture of what was happening?"*	

v.	Clues	Searching for clues in the moving-image to answer a question or prove a statement.	123
		e.g., *"[T] What do these images tell us about the reactions of people?"*	
vi.	Testing a claim	Using moving images to test a claim made by a historical figure or historian.	16
		e.g., *"[T] Now the question: What led Churchill to make this statement [that countries behind the Iron Curtain were subject to an increasing measure of control from Moscow]? How are we going to check whether Churchill was right?"*	
vii.	Comparing/ contrasting sources	Comparing and contrasting moving images with other sources.	21
		e.g., *"[T] Do these moving-images support what we've looked at here—the photographs, what I've read out?*	
viii.	Problems	Problems encountered in analysing moving images as historical sources.	4
		e.g., *"[T] When watching these images is there anything we have to pay particular attention to?*	
b.	Causes	Causes of an event	17
		e.g., *"[T] Did this revolt bring any change in Hungary?"*	
c.	Consequences	Consequences of an event	19
		e.g., *"[T] What could the consequences be?"*	
d.	Change and continuity	Aspects of change and continuity	20
		e.g., *"[S] Are there any remains of the [Berlin] Wall?"*	
e.	Significance	Significance of an event	11
		e.g., *"[T] But what importance are the media giving to the fall of the Wall, to what is happening in Berlin?"*	

f. Interpretation	Multi-perspective view of events	11
	e.g., *"[T] We can see the Americans who are interpreting it one way and this Russian is saying that the West interpreted wrongly. So what does this show us in history?"*	
g. Empathy	Imagining oneself in past times.	21
	e.g. *"Had I been there I would have exploded whatever came in view."*	
3. Knowledge construction	**Ways how knowledge is being co-constructed**	
a. Describing	Referring to aspects seen in the moving-image.	269
	e.g., *"People are going inside the shelter."*	
b. Explaining	Offering reasons and additional information.	376
	e.g., *"To show they [Hungarian demonstrators] were capable of putting up resistance."*	
c. Speculating	Commenting without having firm evidence.	92
	e.g., *"Conflict would still have arisen even if Berlin lay in the Western zone."*	
d. Inferring	Forming an opinion or reaching a conclusion based upon facts.	108
	e.g., *"Therefore the Western side was encircled by the communists."*	
e. Asking	Asking a question.	191
	e.g., *"So how come they continued shooting at people, killing their own people?"*	

Stage 3. The final phase involved analysing issues running throughout all three areas in order to understand the complexity surrounding the relationship between historical understanding and moving-image extracts.

The analysis process draws on the three principles of data collection suggested by Yin (2009), namely, using multiple sources of evidence, creating a database, and maintaining a chain of evidence. The analysis of the study combines these principles in order to give meaning to the data in answering the research questions.

A combination of data sources provided a great amount of material for analysis. Primarily, the analysis of the main research question in terms of motivation and engagement and historical substantive and procedural knowledge necessitated that I work back and forth through the transcripts (Silverman, 2003). In analysing the transcribed data derived from teacher-student discussions and interviews I sought to capture as much as possible students' thought processes and the concomitant implications for the research. In line with Stake (1995), new meanings about the case were reached through a combination of direct interpretations of an individual instance and aggregation of instances. This meant moving from trying to understand significant comments on their own to understanding an aggregation of comments through reflection and triangulation in a continuous cycle of analysis. As explained, for motivation and engagement, transcripts were analysed according to each speaker's utterance, which allowed the generation of both qualitative and quantitative data (Chi, 1997). Regarding historical knowledge, data were first segmented into portions of text (Chi, 1997), with each piece showing a noteworthy discussion about an idea between the students and me, in order to see how students are using knowledge. Thus, analysing the different sources meant taking information apart and trying to find implications by questioning what was immediately clear in the transcripts and what was not observed or mentioned by students, and establishing links between themes. This reflective process also made it necessary that I bring in personal experience to bear upon the reflections.

Using software tools to handle data is a regular part of the qualitative research process (Weitzman, 2003). According to Yin (2012), "computer software

programs ... can support the analysis of large amounts of narrative text" (p. 15). Thus, having identified the codes and categories, the researcher uses the software to input data from the transcripts according to the codes for ease of retrieval. Weitzman (2003) explains that Qualitative Data Analysis software tools allow for researching, marking up, linking and reorganisation of data. The huge amount of transcribed verbal and written data necessitated the use of a qualitative software to organise, sift and analyse this material. The software QSR NVivo 11 appeared to provide the necessary help for a useful analysis of text because it enables the researcher to make use of features as importing text documents and audio data saved in different formats, creating nodes and exploring data using 'queries'. Having gone through these features and trialled them with data from the pilot study, it seemed that QSR NVivo 11 would appropriately address the analytical and research needs of my study. It was therefore chosen for the qualitative data analysis of this research. This was used under license permission by the University of York. Transcripts were imported into the software and coded accordingly.

Throughout the process I sought to maintain a chain of evidence with the aim of following the derivation of evidence from research questions to case study conclusions (Yin, 2009, p. 122). This means that analysis and interpretation run concurrently in an ongoing process.

3.9 Ethical issues

Conducting research necessitates that the researcher is aware of sensitive ethical issues and that ethical standards are followed and adhered to (Bordens & Abbott, 2008; Smith, 2015). This particularly applies to qualitative research, as undertaken in this study, in which the researcher is the teacher of the participating students and the sole data collecting instrument. According to the British Educational Research Association (BERA, 2011), an ethic of respect for the person, knowledge, democratic values, the quality of educational research and academic freedom should underpin educational research. To this end, the ethical guidelines as established by BERA (2011) were used to inform myself about the required procedures in conducting educational research, and since the research was carried

out in Maltese state schools, I followed the procedures for obtaining permission for conducting research as set by the Education Directorates in Malta.

The ethic of respect for the participants meant that I was required to inform students and their parents or guardians for their voluntary informed consent to participate in the research, their right to withdraw and the confidential treatment of data disclosed (BERA, 2011). Therefore, prior to the commencement of the data gathering process I sought to obtain all necessary permissions to gain entry to the research site from both the UK and the Maltese education authorities. First, having read the '*General guidance on ethics when working with children under sixteen years in schools*' and understood the procedures for '*Ethical approval of student research studies*' as established by the University of York, the Ethical Issues Audit Form was completed and submitted to the Education Ethics Committee of the University of York. Moreover, given that the research was going to be carried out in a Maltese state school it was necessary to secure permission from the local education authorities in order to be able to gain entry and conduct the study. The Maltese Education Directorates direct researchers to first gain signed permission from of all those involved in a study. Having applied for and been given the permission to carry out the proposed research in a secondary school in Malta, I informed the headmaster of the school where I teach about my research. The headmaster did not object to my intention to research students in his school as part of a pilot study, nor did the incumbent headmaster in the subsequent years for the main study. The statements of consent (see *Appendix A*) which I personally distributed to all participants in each cohort at the beginning of each scholastic year explained the objectives of the study and the importance of the research to history teaching and learning. Participants were assured that they were going to remain anonymous throughout the study and that all information was going to be kept confidential and used only by me as part of a collective analysis. This I also explained verbally in class prior to distributing the statements of consent. Upon obtaining the parental or guardian signatures I forwarded the signed statements of consent to the Education Directorates. In so doing, I have abided by the regulations governing educational research with minors/vulnerable young people as set by the University of York and the Maltese Education Directorates as well as the guidelines established by BERA (2011) with regards to the responsibilities towards participants.

In conducting educational research, not only is it important to follow important ethical practices as explained above, but it is as well to anticipate and address any ethical dilemmas (Creswell, 2009). This can be particularly the case in the data collection stage. Some ethical issues particular to this study are worthy of notice. Creswell (2009) points out that, "in some situations, power can easily be abused and participants can be coerced into a project" (p. 90). Therefore, in my position of teacher-researcher, one question seemed to dominate: Did students agree to participate in the study simply because I was their teacher? In other words, did my position influence their decision as to bring about an acquiescence compelled by necessity or pressure? From all three cohorts only one student in the piloting stage refused to participate in the study. Because students are under sixteen years of age, and therefore considered as minors, the ultimate decision to participate had to be taken by their parents or guardians. It seems reasonable to argue that by giving their consent, parents or guardians understood the importance of the research as explained in the consent form—and perhaps as also explained verbally by their own children—and that their children were going to be protected from any research misconduct. I confidently feel that being their teacher helped in developing an atmosphere of trust and cooperation. This could be further seen when it came to agreeing on a day to conduct the interviews. Since the only free time students have at school is during break time, I left it up to them to select a most convenient day. By explaining the importance of their opinions to my research I cannot say that I was being intrusive or putting any pressure. Students' voluntary participation in the interview showed their willingness to be helpful and may perhaps reveal a good teacher-student rapport.

Moreover, as a teacher-researcher I had to ensure that students remain anonymous throughout the study. In the analysis stage of the study, it was necessary not to change the names of participants because I had to see and understand who said and wrote what during the lessons and interviews. However, in the writing stage of the thesis all names of participants were replaced with pseudonyms. In this way, by concealing their identities, students' confidentiality was maintained. It is to be assured that under no circumstances will I share with anyone the real names of the students. Nor will I identify the school, whether by name or locality, where the study took place.

Where ethics are concerned, a possible limitation of adopting a teacher researcher role would be the purpose behind teaching. In other words, was my teaching aimed at helping students succeed and do better or at improving the data intended for the study? As outlined in the previous section, despite engaging in teacher research, with all its merits and advantages in conducting educational research, my primary professional responsibility lay with the teaching and learning of the students under my care. The most essential duty on my part, therefore, was to see that teaching was being done and that students advance in their learning. In no lesson was a moving image extract used simply for the sake of using a source which was being investigated by the teacher as part of a research undertaking; all moving-image extracts were used in the context of a lesson and alongside other historical sources. It may well be remarked that such historical sources would still have been used in my lessons, even if I had not undertaken this research.

3.10 Validity and reliability

Yin (2009) proposes four criteria upon which the quality of a research design can be judged: construct validity; internal validity; external validity; and reliability. To enhance the construct validity two suggestions by Yin (2009) were followed: using multiple sources of evidence, and maintaining a chain of evidence. Although internal validity does not apply to a descriptive case study (Yin, 2009), I nevertheless intend to use two common procedures for increasing the internal validity of the study as suggested by Merriam (1998) and which I deem appropriate for this study: triangulation and peer examination. Data triangulation will be achieved because data coming from recorded teacher-students conversations during lessons, writing tasks and interviews will be corroborated in order to understand additional interpretations about the use of moving-image extracts. For external validity, direct quotes will be included and a detailed narrative will be given (Patton, 1990). To increase the reliability of the study, and therefore demonstrate that the study can be repeated, three procedures will be used: using a case study protocol; developing a study database (Yin, 2009); and making long-term observations (Gall, et al. 1996).

3.11 Limitations of the study

A most notable limitation in undertaking this study is the difficulty in establishing generalisations. Fully aware of the challenges of generalising from a single study, as researchers undertaking case studies themselves point out (e.g., Harmer & Mitchell Cates, 2007; van Drie & van Boxtel, 2011), this study did not start off with the aim of replicating the results to other student cohorts, neither in Malta nor elsewhere. On the basis of the descriptions given, it would be reasonable to say that the findings can only be generalised to other teaching contexts in Malta involving other history topics, and perhaps to other subject areas as well. As Stake (1995) unequivocally remarks,

> The real business of case study is particularization, not generalization. We take a particular case and come to know it well, not primarily as how it is different from others but what it is, what it does. There is an emphasis on uniqueness, and that implies knowledge of others that the case is different from, but the first emphasis is on understanding the case itself (p. 8).

It is this kind of particularization, uniqueness and understanding that this study aims to achieve. Also, in the absence of a student questionnaire asking for any kind of general content knowledge, it was difficult to establish whether the historical knowledge which students mentioned during the classroom conversations was learned as a result of having watched moving-image extracts or because they learned it in previous years or at home.

3.12 Conclusion

This chapter set out to elaborate on the choice of the methodology undertaken for this study, namely, that of a single-site study. Determined through a pilot study, the strengths and limitations of choosing this methodology have been discussed in relation to the present research. In so doing, I have tried to show a concern for important methodological issues, discussed in terms of data collection, my dual role of teacher-researcher, ethical procedures and the various stages of data analysis. Attention will now turn to reporting the findings, structured according to each sub-research question.

CHAPTER 4 – FINDINGS

4.1 Introduction

The aim of this chapter is to present the findings in relation to the two sub-research questions. These are:

a)   *What are the issues in the history classroom regarding motivation and engagement when using moving images?*

b)   *What are the issues in the history classroom regarding substantive and procedural historical knowledge when using moving images?*

The two areas of motivation and engagement and historical substantive and procedural knowledge are being dealt with separately for the purposes of gaining in-depth insights about each aspect. Otherwise, I am aware that these aspects are interwoven, and though it can be helpful to separate them in order to understand them more fully, we need to keep in mind their interaction in the learning process.

The findings are based on the qualitative and quantitative analysis of data sources which included classroom dialogues, semi-structured interviews with students and students' writings. The chapter presents the findings in three sections. The first two sections concern the two sub-research questions about motivation and engagement and historical substantive and procedural knowledge. The third section presents findings about historical understanding, with regard to the main research question. A summary of findings, presented at the beginning of each section, is meant to provide an overview picture and capture the nuances in preparation for the discussion chapters that follow. The concluding part of the chapter summarises all the findings and identifies emerging themes. Throughout the chapter, findings are illustrated by verbal or written data derived from data sources.

4.2 Motivation and engagement

In order to explore motivation and engagement in relation to moving images, the question guiding this part of the research was: *What are the issues in the history classroom regarding motivation and engagement when using moving images?* At the basis of the analysis of this question lies the definition of motivation and engagement as proposed by Arief, et al. (2012): "motivation is defined as individuals' energy and drive to learn, work effectively, and achieve to their potential, and engagement as the behaviours aligned with this energy and drive" (p. 3). The first section deals with motivation.

4.2.1 Motivation

Student motivation in learning history by means of moving images could be discerned mainly from comments to teacher questions during the interviews but also from some comments during the lessons. On a general note, in line with the literature, motivation was more difficult to arrive at than engagement because whereas the latter is manifested verbally, motivation concerns the cognitive aspect of affect (Goldspink & Foster, 2013), and therefore is not immediately observable. For this reason, students' opinions had to be solicited during the interviews. Therefore, aspects of motivation will be analysed qualitatively. Since engagement could be recognised from students' verbal utterances during the lessons and writing tasks as well as from their opinions during interviews, both qualitative and quantitative analyses could be provided.

Summary of findings:
- Whereas students found moving images to be enjoyable and of interest and useful to learning history, and helped them develop particular competencies, moving images did not appear to have motivated them to find out more on their own.
- Moving images were seen to be helpful to students in developing an understanding of the social aspect of the past.
- Students recognised that moving images are insufficient on their own to form an historical perspective of an event, and therefore their use during

lessons helped advance students' understanding of the need to corroborate sources as a way of studying the past.

- Moving images are appealing to students because of their visual and auditory qualities.

- Moving images did not appear to help students in their preparations for the history examination other than by retaining them in their memory for any appropriate use during the examination.

- The majority of students seemed to appreciate the documentary type of moving images in helping them develop an historical perspective of events, especially those featuring interviews with people who lived the events, while being cautious of any biased comments on the part of the narrator or persons speaking.

- While students said they love the subject of history and seemed to appreciate the visual dimension in learning history, nevertheless some may not see value in using moving images, preferring instead written sources, even notes.

- Students may be motivated and engaged throughout the lessons but such levels of motivation and engagement tail off when it comes to sitting for the examinations.

From the analysis of students' comments in interviews, five aspects related to motivation emerged: enjoyment and interest, usefulness of moving images to learn history, competency, autonomy and amotivation. Table 4.1 presents the number of coded references for, and a description of, each category. Most references concerned the usefulness of moving images to a history education in terms of understanding both the content and the discipline as well as appreciating the sensory appeal. The aspect of autonomy, in which students referred to self-directed initiatives to extend their learning in the classroom, was the least mentioned. There were also comments which revealed levels of amotivation. To further understand the complexity surrounding motivation, analysis will draw upon the wider context by analysing opinions about subject interest and future utility, students' motivation for examinations and the visual element in history. Taking on this broader view implies that analysis of subject-specific motivation must also be based on students' more general motivational attitude towards schooling.

Table 4. 1: References to aspects of motivation in interviews

Category	Description	Number of coded references
Enjoyment and interest	Utterances showing students' enjoyment and interest in using moving images to learn history	33
Usefulness	Comments about the usefulness of moving images to understand history	181
Competence	Comments related to developing abilities and skills in history	119
Autonomy	Utterances about self-directed initiatives to find out more on their own using moving images	21
Amotivation	Utterances showing lack of motivation	27

4.2.1.1 Enjoyment and interest

Enjoyment and interest are correlated with intrinsic motivation (Pintrich & Schunk, 2002; Ryan & Deci, 2000). Students' comments during the interviews showed that moving images appeared to have elicited a level of enjoyment and interest. Table 4.2 presents the number of students' comments in relation to issues about this sub-category of motivation.

Table 4. 2: Issues, examples and number of references coded in relation to the sub-category 'Enjoyment and interest'

References to aspects of enjoyment and interest	Number of students who made reference to aspects of enjoyment and interest at least once	Total number of coded references for each aspect of enjoyment and interest N = 33
Puts you in the picture	9	10
Fun	1	1
Interest/value	5	6
Surprise	2	2
Curiosity	2	2
Do away with reading	4	12

Analysis of such comments shows that students typically commented that the moving images used during the lessons put them in the right historical context by transporting them back in time and allowing them to see for themselves what was happening, "as if you are there". Across all interviews the most prevalent comment made was that moving images helped students to "get more in the picture". As Kelvin put it, "It's not that you don't believe what you read but you see how things were at that time". It also resulted that a sense of enjoyment was derived from using moving images in history lessons. An element of fun in watching moving images was specifically highlighted by Gavin. For him, a lesson in which a moving image is not used would be slightly monotonous, though not entirely boring. Two students (Daniel, Jean) appreciated that moving images hold an element of surprise, with Daniel pointing out that "in a moving image there is always something that you don't expect to happen". Two other students (Kyle, Gavin) found moving images to kindle their curiosity by wanting to know more about the topic at hand. A different kind of enjoyment was revealed when students frequently indicated their preference of using moving images over written sources. Four students (Gavin, Paul, Clive, Adrian) mentioned that having to always read through written sources is boring. For them, by using moving images they can do away with reading. Of these, Gavin was the one who most stressed this point and Paul completely dismissed reading as having no sense. The others still recognised the importance of written sources. Noel's comment represents what students meant by this: "In a document you might find that there were many people, they tried to pull down the [Berlin] Wall, while when you are watching these [moving images] you can see what was there and you would interest yourself more".

4.2.1.2 Usefulness

Many interview comments revealed that students found the moving images to be useful in three ways: for understanding the past; for understanding the study of the past; and for their sensory appeal. These are presented in Table 4.3.

Table 4. 3: Issues and number of references coded in relation to the sub-category 'Usefulness'

References to each aspect of usefulness	Number of students who made reference to each aspect at least once	Total number of coded references in relation to each aspect N = 181
Understanding the historical content	14	55
Understanding the study of the past	14	84
Sensory appeal	10	42

First, there was evidence showing that students appreciated the strong social aspect present in moving images. This was revealed in many comments about students arriving at an understanding of the past way of life by making inferences about people's behaviours, reactions and emotions as shown in moving images. In the interviews, not only did students comment about the behaviour of the man in the street, but also about politicians' demeanour when giving speeches. For instance, Noel referred to "people's fears upon hearing, for example, the siren or when entering shelters"—something which, he added, cannot be arrived at by looking at documents—and Kelvin noted how from Gorbachev's conferences in the West, "there starts emerging the difference between him and Khrushchev".

Second, moving images appeared to have been of value in enhancing students' understanding of the study of the past. All students pointed out that moving images are insufficient on their own to understand a particular event and do not tell us all that we need to know about an event. The reason given for this is that moving images might present a one-sided view of events, particularly through the commentary or narrator. The British Pathé newsreels were mentioned twice as a case in point. Jean's comment expresses this common viewpoint: "It may be that what you are watching comes from one side and so there may be things that might not be shown". In view of this, students stressed the need for moving images to be corroborated not only with other moving images, possibly those coming "from the other side", but also with historical sources such as books, historical photographs, newspapers or interviews to people who lived through those times. When asked whether moving images were useful to understanding the causes or consequences

of historical phenomena, nearly all students remarked that moving images were more appropriate for understanding what happened during the course of an event rather than for understanding the causes or consequences. Only Daniel remarked that in such a case one need only search for the appropriate moving image. Moreover, across all interviews students recognised that not all moving images helped them understand the context of an event or the concomitant changes that occurred. Simon noted that only in exceptional circumstances did they do so. To compensate for this, students suggested once more the necessity to consult other sources.

Third, it resulted that students found in moving images a sensory appeal. For them, the visual and auditory elements found in moving images mattered greatly. Students' responses showed that the visual and auditory elements of moving images make history "more interesting" and "simpler to learn". Four students (Daniel, Jon, Jean, Clive) specifically referred to the importance of the senses in learning by means of moving images. Daniel, who stressed this point most, pointed out that "videos are better [than pictures] because you are listening and watching at the same time ... I believe that the more senses you use the more you will learn". Charlo observed that even if one may not understand the commentary he would still get something out of the moving image because "at least you are watching". Throughout the interviews many students frequently highlighted the advantages of moving images over historical photographs. For them, moving images provide additional details than photographs do because as the name implies, they are moving images and "show events in real time". Since photographs are fixed images they only show a particular moment in time and one is left wondering "what happened a minute later". Gavin's comment reflected this common view: "From pictures you're not going to listen to voices or ideas". Moreover, it was occasionally mentioned that because of the visual and auditory appeal of moving images, one is able to remember them more than if they had to read through something. That moving images "would stay more on your mind" because one would not be reading but watching and listening was a view shared by many students.

4.2.1.3 Competence

Competence is a basic psychological need (Ryan & Deci, 2000). Feelings of both competence and autonomy have been found to be conducive to a high level of intrinsic motivation (Ryan & Deci, 2000). Students' comments about how they go about analysing moving images and whether they encounter any difficulties revealed the extent to how much analytical students became in this process.

Table 4.4 shows that source investigation was the most favoured approach to analysing a moving image. Students from the second cohort (Jon, Clive, Kelvin Simon, Jean) were very specific in answering my interview question, "How do you go about analysing moving images?" They mentioned that "you ask why", "what might happen", "who filmed it", "if I were there … how would I react". Three other students (Noel, Jon, Adrian) from this group pointed out that one must focus one's attention on particular aspects, like "where [the event] took place, the historical figures" and "how people react". Other less mentioned approaches included commenting while watching and listening and watching the moving image more than once.

Table 4. 4: Issues and number of references coded in relation to the sub-category 'Competence'

Aspects of competence	Number of students who made reference to each aspect at least once	Total number of coded references in relation to each aspect
Analysing moving images		N = 83
a. Source investigation	12	30
b. Commentary	10	22
c. Detecting bias	4	8
d. Omission	3	4
e. Quality of footage	9	19
Skills for exam		N = 36
a. Remembering	10	21
b. Revising	9	15

While students may be competent at analysing moving images, it may be that some difficulties presented by moving images limit students' motivation towards using them. Analysing the interview transcripts it emerged that students encountered four type of problems when analysing moving images. The difficulty which was most mentioned was presented by the commentary. Students commented that it is difficult to understand the commentator because of a particular accent, the use of difficult words, or because he spoke too fast. Linked with the commentary is another problem, namely, that of having to detect propaganda. Although this difficulty was pointed out by only four students (Kelvin, Franklin, Simon, Clive), it nevertheless assumes great importance because, as they explained, one has to see whether the person speaking is telling the truth or whether the commentary is biased. A third difficulty frequently highlighted by students that arose when analysing a moving image concerns the clarity of the footage. It was evident that the quality of what is seen and heard matters a great deal to students. The moving image in which Winston Churchill was seen delivering the Iron Curtain speech was mentioned twice as lacking visual and audio clarity. The fourth problem encountered by students can be referred to as the omission factor. This was only mentioned by three students from the first cohort (Kelvin, Kyle, Gavin) who highlighted that due to the short duration of the moving image, certain information which one might encounter in the notes would not be included.

Most of students' comments in answer to my question about whether moving images helped them develop skills for the examinations centred on the ability to retain moving images in one's memory. While nobody seems to be aware of having developed any skills in using moving images for examination purposes, 10 students pointed out that because they easily remember moving images, they could use them during the history examination. Students said that if they forget something, they would recall the moving images. This shared view was explained perfectly by Clive: "If, maybe, you forget what your notes say, you might still recall the picture from the moving images. You might remember from them, not just from writing". In so doing, Adrian suggested that one would then be able to write about how people could have thought. That moving images can be used for revision purposes was also mentioned by students. From these seven students, while Noel and Daniel said that revising by watching moving images applies especially for

them because they do not like to study, Charlo suggested that one can make short notes about the moving image watched.

4.2.1.4 Autonomy

Generally, autonomy has been defined in terms of one's ability to set goals and to see a link between effort and outcome (CET, 2012a), and therefore is another factor which contributes to motivation. In the context of this research, autonomy is taken to mean students' self-directed initiatives to learn and find out more on their own using moving images.

Table 4. 5: Issues and number of references coded in relation to the sub-category 'Autonomy'

Aspects of autonomy	Number of students who made reference to each aspect at least once	Total number of coded references in relation to each aspect N = 21
Watch moving images at home	4	10
Would watch the same moving image again	5	6
Would search for a related moving image	3	5

I tried to get a sense of whether moving images helped students become autonomous learners by asking, "Would you watch the moving images we watched in class again on your own?" As shown in Table 4.5, there were only 21 comments coded under the category 'autonomy' and students did not go into much detail about this. Two students (Gavin, Kyle) mentioned that they had already watched moving images related to a topic in Year 11 at home. Gavin said that he had previously watched footage about the fall of the Twin Towers and Kyle remarked that he had made a search on *YouTube* about terrorism. Kelvin said that at home he likes to search for moving images from the Second World War period. Adrian said that he does sometimes search for more moving images at home "because I would want to know more about something". This, he pointed out, he also used to do during the previous scholastic year with certain topics. Three students (Noel, Carl, Jon) observed that they would not watch the same moving image at home

having already watched it in class, but would watch another one related to the same topic so as "to see [things] from a different angle and to learn something new". In both interviews, whereas students asserted that they would watch moving images again at home, in the second interview, which came towards the end of the scholastic year, they did not elaborate on whether they did actually search or watch other moving images related to the topics discussed during the lessons.

4.2.1.5 Amotivation

According to Ryan and Deci (2000), the behaviour of an amotivated person shows a lack of intentionality and a sense of personal causation. Lack of motivation as expressed by students in this study fits within this definition.

Table 4. 6: Issues and number of references coded in relation to the sub-category 'Amotivation'

Aspects of amotivation	Number of students who made reference to each aspect at least once	Total number of coded references in relation to each aspect N = 27
Not useful	2	15
Would not watch the same moving image again	4	8
Do not remember any moving image	1	2
Do not like the syllabus topics	2	2

From the four interviews held with students from the second cohort, there were 27 comments which showed a level of amotivation on the part of five students (Simon, Noel, Carl, Daniel, Charlo). From these, only Simon seemed to least value using moving images in lessons, and his views in this regard remained constant in both interviews. According to him, moving images do not necessarily help one understand what happened during an event, although they do show how daily life was like. This, however, does not imply that Simon lacked competence at using moving images to learn history. Despite these comments, Simon was aware that moving images make history more interesting and enjoyable. As he confided in the first interview, by means of moving images "it is easier to imagine what was

happening. Take the Romans for example; you are able to imagine more if you see them". Furthermore, when I asked students if there was any particular moving image which they still remembered, in both interviews Simon could not recall any. As already pointed out, Noel did not see moving images as helping him to understand the causes of an event or what people thought at the time, and would not watch a moving image again at home. Neither would Simon, Carl and Daniel. Charlo said that he does not ask more questions when watching a moving image. Three students (Daniel, Simon, Charlo) said they would not watch them again on their own. This data is presented in Table 4.6.

4.2.1.6 Preferred types of moving images

Table 4. 7: Frequency and types of moving images preferred by students

Type of moving image	Number of students who made a comment about at least one type of moving image	Number of references in relation to each type of moving image N = 93
Documentaries	9	50
News broadcasts	4	15
Speeches	4	6
Eye-witnesses/interviews	5	22

My aim in asking students about their preferred types of moving images in developing a historical perspective was to understand which characteristics of a moving image appeared to motivate students. There were some differences of opinions between the two cohorts. As shown in Table 4.7, the preferred types of moving images were four, namely, documentaries, news broadcasts, speeches and eye-witness accounts. It is clear that students' primary preference lies with documentaries. All four students (Kelvin, Gavin, Franklin, Kyle) from the first cohort preferred watching documentaries. Their viewpoint remained unchanged in the second interview. Kyle explained his choice behind documentaries "because there would be the narrator, the images and the footage". According to Kelvin, "a documentary is better than a newsreel because a documentary is released after an

event happened and so it would be edited". The documentary about Solidarność was mentioned twice as an example of a type of documentary. In both interviews, Gavin and Kelvin said they still remember the documentaries about the Hungarian revolt and the Cuban missile crisis respectively. Only Adrian and Charlo, from the second cohort, offered a negative opinion about documentaries: "A documentary would get boring because [the commentary] is ongoing" and therefore would give a lot of extra information.

From the second cohort, two students (Simon, Jean) first made a cautionary remark before answering my question; Simon said that different types of moving images are "all important in their own way" and Jean remarked that "they all link together. I don't think you can arrive at a conclusion by watching one thing. You have to look at more things". Only two students from this cohort (Paul, Clive) specifically said they preferred watching documentaries. In Paul's view, with a documentary "you would have the explanation at the same time". Five students (Simon, Jean, Noel, Charlo, Jon) said they preferred watching moving images featuring interviews or eye-witness accounts. Although in class these were not presented on their own but as part of a documentary, students nevertheless preferred to use the term 'eye-witness'. Simon's explanation captured this general view: "Because they would have lived during those times. It's not like you have an American author writing about the Poles and not knowing what happened. An eye-witness would know more what is happening".

Only one student (Daniel) said he preferred watching news broadcasts, even though there were fifteen comments in this regard. Although speeches were mentioned by four students (Noel, Charlo, Carl, Daniel), and were able to recall politicians' speeches watched during the lessons, nobody indicated a specific preference towards speeches in order to get to know what happened about an event. Noel commented that "you keep remembering speeches because they have those few phrases, for example ... Iron curtain and *Ich bin ein Berliner*, and you remember them easily". Examples of moving images given by students and the reasons they offered for recalling them are given in Table 4.8. From the reasons given for recalling these specific moving images, it is clear that students were intrigued by people's actions to such an extent that it was their activities that they remember easily.

Table 4. 8: Students' preferred moving images

Type of moving image	Examples of moving images	Number of students who showed a preference to each example of moving image	Example of reasons
Documentaries	Poland's Solidarność	3	Because he [Walesa] had to fight against a monster … Because it shows you what he did…for example what happened and why, the causes and the effects (Kyle) Because Walesa went from being a simple worker at Solidarność … to obtaining an important political post (Franklin)
	Cuban missile crisis	3	Because they [Americans] went with their spy planes, you see the missiles (Kelvin) It led the leader of the Soviet Union to back down (Kyle) Because it shows how America and Russia agreed on something (Clive)
	Hungarian revolt	2	You see their [Soviet's] determination to take over (Gavin)
	Berlin airlift	1	Because it shows how the people came first, kind of. Because they risked a war, but they still wanted to help (Kelvin)
	Malta during WW2 – convoy	1	Because it saved my country (Paul)

	Malta during WW2 – shelters	1	It shows how people reacted (Jon)
	Building of the Berlin Wall	2	Because no one expected it (Jean) Because the topic is nice, interesting (Jon)
	Twin Towers	1	Because I had watched a film and now here, we watched news, interviews (Paul)
	Manchester bombing	1	I like terrorism (Adrian)
News broadcasts	Fall of the Berlin Wall	1	It was clear and could be understood well. Even when the reporter went to the site with the cameraman and you are watching people passing by, I think he couldn't describe it better (Daniel)
	Euronews 'co comment'	1	Because you can watch the people and he [commentator] was not talking (Charlo)
Speeches	Churchill's Iron curtain speech	1	
	Kennedy's Ich bin ein Berliner speech	1	
	Reagan's Tear down this wall speech	1	
Eye-witnesses/ interviews	Poland's Solidarność	2	Because it was an interview with an important person in that revolution (Clive)

4.2.1.7 Wider context

Subject interest and utility have been considered to indicate student motivation (e.g., Haydn & Harris, 2010). By asking students about how satisfied they were with their subject choice and how well prepared they felt they were for the upcoming end-of-year examinations, not only did I get a feel of their motivation towards the subject but also towards schooling in general during their last year of secondary education. This could help me place students' interview comments about their motivation to learn history by means of moving images in a wider context.

Table 4. 9: Issues and number of references coded in relation to the sub-category 'Interest and utility'

Aspects of interest and utility	Number of students who made reference to each aspect at least once	Total number of coded references in relation to each aspect N = 46
The subject is interesting	12	27
Will keep studying it	2	2
Disappointed at having chosen history	3	13
Disappointed with some aspects of the content	3	4

As seen in Table 4.9, all 14 students but two had favourable opinions about the subject. In approving their choice of history as an option, students explained that they have liked the subject since their primary years (Kyle, Clive), can help increase one's knowledge (Gavin), that they are good at it (Franklin, Simon), that the subject interests them (Jean, Noel, Jon), that there are historical periods which they particularly liked (Adrian, Daniel), and when compared to other subjects it doesn't get boring (Carl). Kelvin pointed out how history paired well with the other option subject he chose, European Studies. By contrast, three students (Gavin, Paul, Charlo) asserted that if they were to go through the option exercise they had in Year 8 regarding subject choice, they would not choose history. Their opinions remained unchanged in both interviews. Thus in the first interview, Gavin said that "I thought I would do better" and in the second interview he explained, "It's not that I am dissatisfied … I like the subject and there are certain [historical] episodes which I enjoyed … But if I were to choose again I would choose business [studies]". Paul

confessed that "there are things which have no sense and few things interest me". Charlo said that "there is a lot of writing, a lot of dates", and while admitting that he didn't study much, he opined that if he were to turn back time he would choose geography instead.

Three students (Kyle, Franklin, Simon) commented about the content of the history syllabus. Kyle and Franklin, from the first cohort, voiced their disappointment at not having studied the topic about wars, such as the Vietnam War, as much as they would have liked and at not having gone into detail about British colonialism. From the second cohort, Simon, who said his preferred period is classical antiquity, expressed that he didn't like the Year 11 syllabus topics much, which covered twentieth and twenty-first century history, and objected to having had too much content about Maltese history.

Most students did not comment about what they intended to study at post-secondary level. From those who did express an opinion, however, only two students (Clive, Simon) showed their intention of studying history further, with Simon pointing out that he would "if it includes classical studies". Kyle and Kelvin were positive that they did not wish to study history in their post-secondary education, and Adrian said that since it was his aim to pursue a course in mechanical engineering he would need maths and physics.

When it came to discussing the end-of-secondary examinations, students' comments revealed mixed reactions, which showed, in part, different levels of motivation. As shown in Table 4.10, from all students only two (Kelvin, Kyle) seemed to have the best attitude one expects to have at this stage of schooling. Their comments show that their mind-set also took into account a wider perspective. In this regard, Kelvin commented: "The two targets for this year are the annual exam and especially the 'O' levels because this is going to be a step in our future. The first threshold, sort of, for work". Kyle, in a similar way, remarked: "It would be good that everything is over but then I have to see what lies out there, what choices I have to make". Their comments also showed how diligent they were in setting proximal goals. Others (Jean, Simon, Paul), though aware of the importance of studying for the approaching examinations, complained about the amount of work they had to study as opposed to the little time they had available. This shared

feeling was expressed clearly by Jean: "You kind of have a race against time". Jon even noted that one must also study material done in the previous two scholastic years. Two students (Gavin, Franklin) showed their wish to have the examinations over and done with. In both interviews, Gavin observed that he was "looking forward to get them over with and they would be over". Lack of motivation towards the forthcoming examinations was evident in comments by seven students (Gavin, Noel, Carl, Daniel, Adrian, Charlo, Paul). Of these, two (Gavin, Adrian) admitted that they still have to start studying, while three students (Noel, Carl, Daniel) recognised that they had wasted their time at school.

Table 4. 10: Motivation for the examinations

Issues in relation to motivation for the examinations	Number of students who made a comment about at least one issue	Number of references from interview data	Number of references from lesson data	Total number of references N = 56
Preparedness	6	14	-	14
Have them over and done with	2	6	-	6
Questions asked during lessons	4	-	19	19
Amotivation	7	17	-	17

Differences in levels of motivation were also seen in lesson transcripts. Transcripts of audio-recorded lessons from the first cohort revealed 16 references related to issues about the history examination as opposed to only three references from the transcripts of the second cohort. These references were made without me ever bringing the issue of examinations up for discussion. From the first cohort, these references were made by Kelvin and Kyle, and varied from wanting to know the typical examination question to understanding the necessary preparations, including studying, and to discussing some examination-related concerns, even the assigning of marks. From the second cohort, only two students (Jon, Daniel) made reference to the examination. These queries concerned whether particular content had to be studied for the examination.

The visual element in learning history was also seen to have a bearing on the wider context of motivation (Table 4.11). A recurring theme in the interviews was students' preferences of pictures to text. Four types of responses were given. First, according to ten students from pictures one is able to see exactly what happened "and it is difficult to invent something". Second, students (Gavin, Jon, Adrian) are able to remember more, and as Jon explained, "personally if I see, I remember more; I understand better". A third point raised by students related to the need to having to imagine things when dealing with text, whereas by seeing a picture one can form a mental image of what is happening. Carl went as far as to point out that "in a photograph people are still. If you analyse it well, you may see details which you may overlook when watching a moving image". Another type of comment showing students' preference of pictures over text was that you do away with writing, with one student (Kelvin) indicating that "towards the end of the day I would prefer pictorial evidence". Two students (Kelvin, Clive) did not dismiss the importance of text. It is the opinion of Kelvin that "it's always better to first read and understand and then watch what you've read about". For Clive, both text and pictures are important "but writing, perhaps if someone writes at that time you can say that it is facts and a picture can be taken just for the sake of taking it".

Table 4. 11: Comments in relation to the visual element in history

The visual element in history	Number of students who made at least one comment about the visual element	Number of references in relation to the visual element
Preference of pictures over text		N = 33
a. See exactly what happened	10	16
b. Remember a picture more	3	8
c. Create a mental image of what happened	3	5
d. Do away with writing	3	4
Importance of text	2	N = 4

4.2.2 Engagement

Researchers have provided evidence for student engagement by analysing students' discourse during classroom activities (Engle & Conant, 2002; Herrenkohl & Guerra, 1998; Sipe, 2002). In so doing, considerations have been given to how students participate, the proportion of participating students and how responsive students' contributions are to other students. In this thesis, evidence of student engagement with moving images is derived from students' verbal participation during lessons, with a focus on utterances during the analysis of moving images, and their written works, as well as from students' opinions in interviews about their participation in lessons. In analysing this data, attention will be given to the frequency and content of indicators of student engagement. By analysing individual speakers' verbal contributions during lessons, quantitative data could be produced. From lesson transcripts and written tasks, it was also possible to identify signs of disengagement. Teacher contributions will also be considered in view of achieving and sustaining motivation and engagement. Findings in relation to these data will now be presented.

Summary of findings:

- Students showed an engagement with moving images by asking questions, making spontaneous observations, inserting themselves, establishing associations and interacting with peers.

- Students engaged with moving images to an extent that throughout lessons they made verbal observations in a spontaneous way by posing questions, passing descriptive and wonderment comments, and repeating verbatim phrases mentioned in the moving-image extracts.

- Analysing moving images allowed for instances of peer interaction wherein students picked up on previous comments, answered peer questions, shared a divergent opinion and corrected each other.

- Students who showed a verbal engagement with moving images may not necessarily have shown an engagement with writing tasks.

- Teacher's verbal contributions, which consisted of introducing moving-image extracts, asking questions, repeating words and phrases mentioned in the moving images and referring back to what students said, were important to eliciting and sustaining student engagement.

From the analysis of data, five indicators of student engagement with moving image sources were identified: students' questions; spontaneous observations; making associations; inserting; and peer interaction. Data in relation to each indicator is presented in Table 4.12.

Table 4. 12: Indicators of students' engagement with moving images

Indicators of engagement	Description	Number of coded references
Questions	Questions which students ask	622
Spontaneous observations	Comments made without teacher elicitation while watching moving images	346
Making associations	Making a connection between what was seen or heard with something students already know	86
Making inserting comments	Placing oneself in the situation	18
Peer interaction	Being responsive to and building on each other's comments	126

4.2.2.1 Verbal inputs during lessons

Students' involvement in lessons could be measured by quantifying verbal inputs during classroom discourse. In this thesis, verbal inputs are taken to represent students' and teacher utterances during whole-class dialogues, and are taken to indicate how much engaged students were throughout the duration of the lesson, including the time spent discussing moving images, which covered the most part of the lessons.

In Cohort 1, each lesson in which moving-image extracts were used had an average of 552.2 conversational inputs, of which 53% were made by students and 47% by the teacher, while in Cohort 2 there was an average of 594.4 verbal inputs in each lesson, 49.6% of which were by students and 50.4% were by the teacher (see *Appendix H*). Across all the lessons, Kelvin and Gavin contributed mostly to the lessons. Kelvin (n = 1510) was the student with the highest percentage of verbal inputs and is the only student who consistently contributed most in each lesson. Jean and Charlo, both from the second cohort, had the least number of verbal

inputs. Charlo is the student with the least number of inputs and failed to contribute any verbal input in three lessons (see *Appendix I*). Whereas students' overall inputs (53%) totalled more than those of the teacher in Cohort 1, in the second cohort the teacher's verbal inputs (50.4%) surpassed those of the students. In fact, there were nine lessons in which students' verbal inputs from Cohort 1 surpassed those of the teacher, while from Cohort 2 there were five. This seems to indicate a higher level of engagement from students in the first cohort. This data is reported in Table 4.13.

Table 4. 13: Number and percentage of total verbal inputs of each speaker

Cohort	Speaker	Total verbal inputs	Percentage %
1	Kelvin	1510	22.8
	Gavin	875	13.2
	Franklin	632	9.5
	Kyle	498	7.5
	Teacher	3112	47
	Total	6627	100
2	Simon	605	8.5
	Noel	578	8.1
	Jon	528	7.4
	Paul	250	3.5
	Clive	204	2.9
	Carl	263	3.7
	Adrian	476	6.7
	Jean	62	0.9
	Daniel	511	7.2
	Charlo	53	0.7
	Teacher	3585	50.4
	Total	7115	100

The lessons in which students from both cohorts made more utterances than the teacher, and therefore can be taken to indicate a high level of engagement, were 'Malta's use as a naval base', 'The Cuban missile crisis', 'Dismantling of the USSR', 'Motives for the EU' and 'Terrorism'. A significant difference of more than 10 percentage points was noted in the percentage inputs of students and teacher in

both cohorts. From Cohort 1, students' inputs were higher than those of the teacher by more than 10 percentage points in four lessons. By contrast, in Cohort 2 such variance was noted in one lesson, in which the teacher spoke more than the students.

Table 4.14 reports the percentage verbal inputs made by students and teacher in each cohort while analysing moving images. During the analysis of moving images students in Cohort 1 talked more than the teacher in seven lessons. Their highest percentage of verbal inputs (57.3%) was in the lessons 'Malta's condition during the war' and 'Dismantling of the USSR'. The lowest percentage of inputs (43.8%) when analysing moving images was in the lesson 'Solidarność'. It was in only two lessons that students in Cohort 2 made more verbal inputs than the teacher when analysing moving images. From this cohort there is a variance of more than 10 percentage points between students' and teacher inputs in seven lessons, in which the teacher contributed most when analysing moving images. These differences can also be seen in the total averages of both cohorts. In the lessons in which students from both cohorts contributed most during the analysis of moving images, that is, 'Malta's condition during the war', 'Motives for the EU' and 'Terrorism', more than one moving image was shown.

Table 4. 14: Percentage verbal inputs during analysis of moving images

Lesson	Cohort 1		Cohort 2	
	Students %	Teacher %	Students %	Teacher %
Malta's use as a naval base	56.6	43.4	47	53
Malta's condition during the war	57.3	42.7	49.2	50.8
The Iron Curtain	47.7	52.3	34.9	65.1
Berlin airlift	48.1	51.9	42	58
1956 Hungarian revolt	51.2	48.8	38.4	61.6
1961 Building of Berlin Wall	47.7	52.3	43.2	56.8
1962 Cuban missile crisis	49.2	50.8	34.3	65.7
Solidarność	43.8	56.2	45	55
Dismantling of the USSR	57.3	42.7	44.2	55.8
Fall of the Berlin Wall	52.9	47.1	48.7	51.3
Motives for the EU	54.1	45.9	50.9	49.1
Terrorism	55	45	51.6	48.4
Average	51.7	48.3	44	56

4.2.2.2 Questions

A way of further analysing how much students were engaged in lessons in which moving images were used was by looking at the quantity and quality of their questions. Data in relation to this is presented in Table 4.15, both for the entire lesson and for the duration of the analysis of moving images.

On average, students in Cohort 1 generated 41.75 questions in an eighty-minute lesson and students in Cohort 2 posed 58.5 questions. In total, students in Cohort 1 asked 501 questions, which is 14.3% of their total conversational inputs. Students in Cohort 2 asked 702 questions, equivalent to 19.9% of their total conversational inputs. Throughout all the lessons, students' questions amounted to 31.35% of the total questions asked, equivalent to 17.1% of their total verbal inputs. Kelvin, Gavin and Noel were the students to ask most questions, both throughout the lesson and when analysing moving images. The lesson in which students from both cohorts asked most questions in an eighty-minute lesson was 'The Fall of the Berlin Wall' (Cohort 1 = 61; Cohort 2 = 73). Students asked the least

number of questions in the lesson 'Malta's use as a naval base' (Cohort 1 = 22; Cohort 2 = 23).

Students who asked most questions in a lesson were Daniel, Gavin and Kelvin. Daniel asked 54 questions in the lesson 'Solidarność' and Gavin asked 43 questions in the lesson 'Terrorism'. These amounted to 32.5% and 18.4% respectively of their total inputs for the lesson. Both lessons, however, were the longest because of time availability. In the lesson 'the Fall of the Berlin Wall', Kelvin asked 40 questions, which was 20.4% of his verbal inputs for the lesson.

With regards to teacher's questions throughout the entire lessons, I asked Cohort 2 694 more questions than Cohort 1 and 290 more questions while analysing the moving images. With Cohort 1, I posed an average of 89.5 questions of which 50.4 were asked when analysing moving images. With Cohort 2, I posed an average of 130.6 questions in each lesson, 69.6 of which were asked during the analysis of moving images (see *Section 4.3.2.8 – Teacher's verbal contributions*).

Across all the lessons, 53.6% of all questions by both students and teacher were made during the task of analysing moving images. In total, students asked 622 questions in relation to moving images. This amounted to 51.7% of all students' questions. This indicates that the majority of questions by students were made when analysing moving images. Kelvin and Noel were the students who asked most questions while analysing moving images. Kelvin's highest number of questions related to moving images asked in a single lesson was 33, in the lesson 'The fall of the Berlin Wall', whereas Noel's was 18, in the lesson 'Solidarość'. Jean was the only student who never asked a question while Charlo only asked three questions but none while analysing moving images.

Table 4. 15: Number and percentage of questions asked by speakers

Cohort	Speaker	Number of questions during lessons	Percentage %	Number of questions during analysis	Percentage %
1	Kelvin	194	12.3	123	13.9
	Gavin	171	10.9	94	10.6
	Franklin	57	3.6	27	3
	Kyle	79	5	37	4.2
	Teacher	1074	68.2	605	68.3
	Total	1575	100	886	100
2	Simon	136	6	53	4.5
	Noel	170	7.5	102	8.7
	Jon	85	3.7	37	3.1
	Paul	47	2.1	29	2.5
	Clive	34	1.5	16	1.4
	Carl	62	2.7	29	2.5
	Adrian	45	2	17	1.4
	Jean	0	0	0	0
	Daniel	120	5.3	58	4.9
	Charlo	3	0.1	0	0
	Teacher	1567	69.1	835	71
	Total	2269	100	1176	100

4.2.2.3 Spontaneous verbal observations

Student engagement could also be discerned from immediate and spontaneous verbal reactions to watching moving-image sources. These utterances were being made while the moving-image extracts were on, not when they were paused for discussion, and were occurring regularly throughout the lessons (see *Appendix J - Representative student utterances for each type of spontaneous observation*). From Figure 4.1, four types of spontaneous verbal observations can be recognised, which consisted of asking questions (n = 129), passing instant descriptive (n = 143) and wonderment (n = 58) comments and repeating phrases mentioned in the moving images (n = 16). Almost all students (n = 12) made some kind of observation. There was a total of 346 such observations, the majority of which were
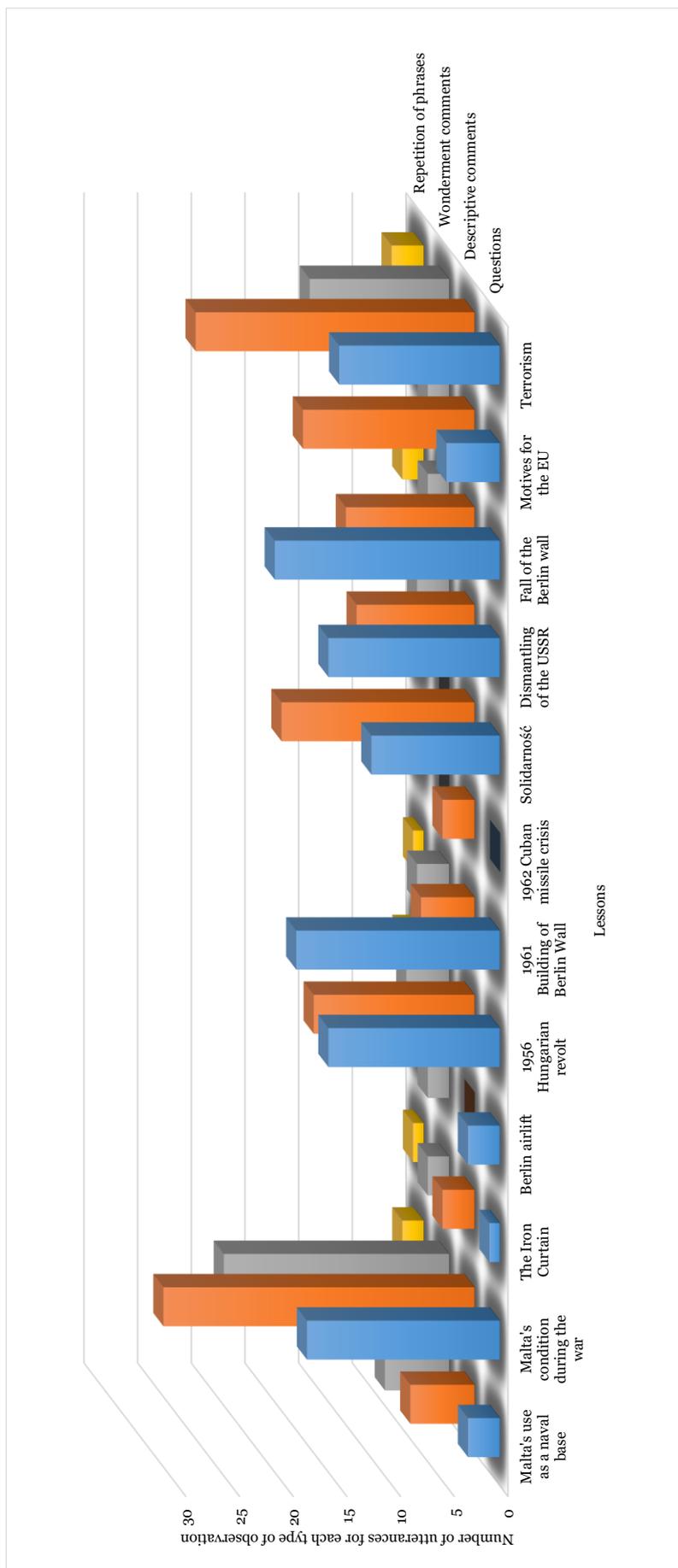
Figure 4. 1: Spontaneous observations while watching moving-image sources

made by students in Cohort 1 (n = 226, 65.3%). The students making most observations were Kelvin (n = 99) and Gavin (n = 67) from the first cohort, and Adrian (n = 34) and Noel (n = 21) from the second cohort. In each type of observation, Kelvin was the student with the highest number of spontaneous utterances.

The most frequent form of verbal observation was that of making a descriptive comment in relation to persons, places and objects being watched in the moving image. Across all lessons, 11 students passed 143 descriptive comments. The lesson in which Cohort 1 made the highest number of descriptive comments was 'Malta's condition during the war'. The descriptive nature of such comments was revealed in such verbal utterances as, "This is an air raid" (Gavin), "People are going inside the shelter" (Franklin), "That is the convoy" (Kelvin) and "That is Fort St Angelo over there" (Kyle). It was in the lesson 'Terrorism' that students from Cohort 2 passed most descriptive comments, typical examples of which were: "Who phoned did it on purpose so that it would be broadcast and even they [terrorists] would watch it explode" (Clive); "You wouldn't know it would crash in it" (Paul); "You wouldn't be able to see because of the smoke" (Adrian); and "I think that one must have been [heading] there on purpose" (Noel). No descriptive comments were made in the lesson 'the Berlin airlift'.

Another prevalent way of making an observation was by asking questions in relation to what was being shown or heard in the moving image. Of these questions there was a total of 129, coming from 12 students. An equal amount of questions (n = 9) were spontaneously made during the lesson 'Malta's condition during the war'. Students from Cohort 1 appeared to be most intrigued by moving images concerning 'The building of the Berlin Wall' (n = 15) and 'The fall of the Berlin Wall' (n = 14). Typical spontaneous questions in these lessons were: "Was he [Kennedy] close to Berlin when he made this speech?" (Kelvin); "What are those, iron?" (Kyle); "Why are the police spraying water on people?" (Franklin); and "I think this is the following day, isn't it?" (Gavin). Students from Cohort 2 were most curious about moving images concerning Malta's condition during the war (n = 9) and Solidarność (n = 9). In these lessons students typically asked: "Are those [planes] German?" (Jon); "So the torpedo didn't explode?" (Carl); "What are intellectuals?" (Daniel); "Why was the soldier's uniform all green?" (Noel). Lessons without this

kind of questioning were 'The Cuban missile crisis' (both cohorts), 'The Iron Curtain' (Cohort 1) and 'The Berlin airlift' (Cohort 2).

Wonderment comments were made out of astonishment, curiosity and admiration in a spontaneous way. A total of 58 wonderment comments were made. Students from Cohort 1 expressed themselves in this way in 10 out of 12 lessons while students from Cohort 2 made such comments in six lessons. Once again, 'Malta's condition during the war' and 'Terrorism' were the lessons in which students made the highest number of wonderment comments. Such comments were thus expressed in 'Malta's condition during the war': "Debris everywhere!" (Gavin); "Many must have been those who did not send their children [to school]!" (Kelvin); "People must have got to know the shelter by heart!" (Daniel); and "All those bombs over Malta!" (Noel). In the lesson 'Terrorism', students' wonderment was expressed thus: "You must be really courageous to kill yourself that way!" (Gavin); "And how it [plane] came in!" (Kelvin); "What damage it must have caused to the vicinity!" (Adrian); and "Given what's happening, they [journalists] seem to be really calm" (Noel).

The final type of spontaneous remark was made by repeating verbatim something uttered by the commentary or the interviewee in the moving-image extract. Although the repetition of phrases occurred less frequently than other spontaneous remarks, and were made by only two students, one from each cohort, they nevertheless occurred in nearly all lessons. Kelvin was the only student from Cohort 1 who occasionally made such observations. From a total of 16 such spontaneous remarks, fourteen were made by Kelvin in 10 lessons. From Cohort 2, only Noel twice repeated what he listened to in the moving-image extract. This was in the lesson 'Terrorism'.

4.2.2.4 Making associations

Another prevalent behaviour exhibited by students showing an engagement with extracts of moving images involved making verbal connections between an idea presented by the moving image and something familiar which students already knew. These associations were made when analysing the moving images. It seemed as though students uttered the association that first came to mind upon watching

particular content or hearing comments in the moving-image extracts. Thirteen students established some form of connection. As shown in Table 4.16, different kinds of associations were made by students when watching and discussing moving-image extracts.

Table 4. 16: Making associations

Kinds of associations	Number of students who established an association at least once	Total number of coded references in relation to each type of association N = 86
Historical event	11	26
Historical figures	6	12
Country/location	6	18
Analogy	7	11
Present-day politicians	3	4
Current events	4	5
Objects	2	2
Personal interests	5	8

From a total of 86 remarks coded as 'associations', 26 concerned a historical event. A common association with the same historical event was established by two students from different cohorts in the lesson 'The Berlin airlift'. Kyle and Noel likened the planes airlifting goods to West Berliners to the convoys delivering goods to the Maltese during the Second World War. This connection was expressed thus: "It was like our [Maltese] convoy but using the plane instead" (Kyle), and "So these aeroplanes were very much like the convoys" (Noel). Throughout the lessons students also made a connection with historical figures (n = 12) and a country or particular location in a country (n = 18). Hitler was referred to five times by four students (Kelvin, Gavin, Franklin, Paul) in four different lessons. For example, when I explained how in the post-war elections held in Hungary the Communists did badly but nevertheless slowly managed to find themselves in power, Gavin drew a parallel, "Like Hitler". In the same lesson with Cohort 2 Paul remarked, "Like Hitler; Hitler used to make propaganda". When students established a connection with a country a typical comment would be: "It's similar to Libya some time ago". Adrian made this association in relation to footage from the revolt in Budapest.

There were 11 instances when students established an association in the form of an analogy. The most elaborated analogy took place in the lesson 'Malta's use as a naval base' when Kelvin explicated the role of Malta thus: "It's like, Sir, you have the car and you want to go somewhere far away. You get stuck without fuel and you're hungry. And you've stopped at a place where you can refuel and start off again". Students also made associations with present-day politicians (n = 4), like Joseph Muscat and Simon Busuttil (Maltese political leaders), current events (n = 5), like CHOGM (Commonwealth Heads of Government Meeting), objects (n = 2), like Molotov cocktail, and personal interests (n = 8), like book and sport.

4.2.2.5 Inserting

Sipe (2002) characterises 'inserting' as a type of expressive engagement in which young pupils assume the role of story characters. In the present study there were 17 instances while analysing moving images when students' verbal utterances revealed they were putting themselves in the event being covered by the moving-image extract. Thus the term 'inserting' may be applied to this type of verbal engagement and, subsequently, inserting comments can be taken to indicate an engagement with moving images. The students involved in this type of verbal utterance were Kelvin (n = 4), Gavin (n = 4), Adrian (n = 3), Noel (n = 4), Carl (n = 1) and Daniel (n = 1). The lesson in which inserting comments were mostly made was 'Terrorism'. Adrian's comment was representative of other students': "Imagine you're inside [the Twin Towers] and you see it [the plane] coming towards you!" In Table 4.17 data concerning lessons in which students made an inserting comment, the majority of which (n = 9) were made by students in Cohort 2, and the number of students involved are presented.

Table 4. 17: Making inserting comments

Lesson	Number of students	Total number of coded references N = 18
Malta's condition during the war	2	1
The Iron Curtain	1	1
Hungarian revolt	1	1
Building of the Berlin Wall	3	3
Terrorism	4	12

4.2.2.6 Peer interaction

A final indicator of student engagement with moving-image sources was peer interaction. Peer interaction involved exchanges between students in which utterances were responsive to, and in coordination with, those of other students rather than the teacher. This was being done by picking up on a previous comment, answering peer questions, sharing a divergent opinion and correcting an earlier comment (see *Appendix J – Representative student utterances during peer interaction*). The underlying intention of such interactions was to contribute to the discussion with new information. Table 4.18 shows data in relation to each type of peer interaction.

Table 4. 18: Peer interaction

Types of peer interaction	Number of students involved in a type of interaction at least once	Total number of coded references in relation to peer interaction N = 126
Picking up on a previous comment	12	59
Answering peer questions	11	51
Sharing a divergent opinion	7	8
Correcting each other	5	8

It resulted that most frequently students picked up on an earlier comment in order to extend an idea. These instances consisted of a series of student utterances, of which there were 59 involving almost all students. In these instances students shared a remark in connection to a peer's previous utterance. Picking up on previous comments resulted in more exchanges than the other types of peer interaction. Further analysis showed that the lesson with the highest number of instances where students' utterances were in response to each other was 'Terrorism' for Cohort 1 (8 instances) and 'Solidarność' for Cohort 2 (7 instances). 'Terrorism' was also the lesson in which students from Cohort 1 answered others' questions most frequently (7 instances). On 51 occasions students answered each other's questions before I even offered mine. Students from Cohort 2 were most eager to answer others' questions in the lesson 'Motives for the EU' (8 instances). Gavin, Franklin and Kelvin from the first cohort and Adrian, Jon, Clive, Noel, Carl, Daniel, Simon and Paul from the second cohort offered an answer to a peer question. Less prevalent instances of peer interaction, though equally important, involved students correcting each and offering a divergent opinion. The only two students involved in each of the four types of peer interaction were Gavin and Kelvin, both from Cohort 1.

4.2.2.7 Participation

Students' opinions about whether they think moving images involve them more in lessons and about how they go about participating when analysing moving images were solicited during the interviews. It can be seen from Table 4.19 that students were aware of how much they comment and ask questions. Three students (Kelvin, Gavin, Daniel) pointed out that participation starts off by listening to both the teacher and the moving image, observing and understanding. Only Clive mentioned homework as a kind of participation. The time of the lesson was seen by Gavin and Kelvin to affect participation. According to Gavin, watching footage during the last lesson of the day made him more sleepy although this, he added, "depends on what it is about and whether it is interesting or not". Kelvin said that he didn't mind having writing activities in the morning but towards the end of the day he said he preferred pictorial evidence. Participation was also seen to be affected by the type of moving image and one's mood, however Simon and Daniel, who pointed out this, did not go into further detail.

Table 4. 19: Issues related to student participation

Aspects of participation	Number of students who made reference to each aspect at least once	Total number of coded references in relation to each aspect N = 23
Listening, observing, understanding	3	5
Asking questions	5	5
Commenting	5	6
Doing the homework	1	1
Time of lesson	2	3
Type of moving image	1	2
Mood	1	1

4.2.2.7 Disengagement

There were a few instances while analysing moving images when it was necessary from my part to draw the attention of students. There were lessons in which particular students did not make any verbal utterance when analysing moving images. Also, there were times when students failed to hand in their written task in relation to the moving image shown. These can be taken to indicate moments of disengagement.

Table 4.20 presents the number of students involved in each indicator of disengagement for all lessons. Students' attention was occasionally drawn in order to invite them to contribute to the discussions, as happened in the lesson 'The Fall of the Berlin Wall' or to avoid being distracted and to help them refocus. There was a total of 14 such instances. It also resulted that there were lessons in which students did not participate in the analysis of moving images. The students who in these lessons made no verbal contributions while discussing moving images were Clive, Adrian, Jean, Charlo and Carl. Charlo was the only student who in seven lessons did not contribute to discussing the moving images, and in three of these lessons he did not even make a single utterance. However, Charlo always returned his homework except once. Even students who least participated returned their

tasks given for homework. Carl, Daniel and Adrian were the students who failed to return most homework. Indicators of disengagement came from students in Cohort 2. It was only rarely that students from Cohort 1 did not turn in their writing tasks. The two students who returned all written tasks were Kelvin (Cohort 1) and Simon (Cohort 2).

Table 4. 20: Student disengagement with analysing moving images

Lesson	Number of students whose attention was drawn by teacher	Number of students with no inputs during analysis	Number of students who did not return written task
Malta's use as a naval base	-	-	-
Malta's condition during the war	1	-	5
The Iron Curtain	-	4	5
Berlin airlift	-	2	1
1956 Hungarian revolt	-	-	4
1961 Building of Berlin Wall	3	-	3
1962 Cuban missile crisis	-	4	3
Solidarność	3	1	1
Dismantling of the USSR	1	1	2
Fall of the Berlin Wall	5	1	3
Motives for the EU	3	1	-
Terrorism	1	1	5

4.2.2.8 Teacher's verbal contributions

To understand the use of moving images from a wider motivation and engagement point of view, it was necessary to analyse my verbal contributions in relation to sustaining students' motivation and engagement (see *Appendix J – Representative teacher utterances*). Analysing my utterances when watching and discussing moving-image extracts revealed four different types of verbal contributions. Data in relation to this is presented in Table 4.21.

Table 4. 21: Types of teacher verbal contributions

Type of verbal contribution	Total number of coded references N = 1921
Introducing a moving-image extract	89
Asking questions during analysis	1440
Repeating phrases	316
Referring to what students said	76

The most frequent type of verbal contribution was asking questions. Questions were asked in relation to what was being shown on each extract of moving image and in relation to developing substantive content in connection with developing procedural knowledge (see *Chapter 3.8.1 – Designing the questions for the lessons*). From a total of 1440 questions, 42% were asked to Cohort 1 and 58% were asked to Cohort 2. The highest amount of questions (n = 121) were posed in the lesson 'The fall of the Berlin Wall' with Cohort 2. Another type of verbal contribution occurring frequently throughout the lessons was the repetition of words and phrases mentioned in the moving image. The underlying aim of repeating verbatim words and phrases was to emphasise an idea or ask something in relation to it. It resulted that with Cohort 2 I repeated words and phrases with greater frequency in all lessons but one. Analysis of my verbal inputs also showed 89 references to introducing a moving-image extract, distributed almost equally between the two cohorts. During such utterances I would describe what the moving image is about and why it was going to be used. My fourth type of verbal contribution was referring to what students had already mentioned. Of such references there was a total of 76, 50 of which were made to students in Cohort 2. Going back to a previous utterance by a student occurred when an image or a comment from the moving-image extract related to something already mentioned or when it was necessary to build the discussion on what was previously mentioned by particular students.

4.3 Historical substantive and procedural knowledge

In order to address this part of the study the following research question was formulated: What are the issues in the history classroom regarding substantive and procedural historical knowledge when using moving images? As pointed out in Chapter 3.9 – Data analysis, verbal and written data used for analysing historical substantive and procedural knowledge were segmented into portions of transcribed text, or units of data, in which an idea was expounded, and coded accordingly. This made it possible to analyse the content and frequency of both forms of historical knowledge in each unit of data separately and in relation to each other. The findings based on these analyses are hereby presented, first for substantive knowledge, then for procedural knowledge and finally for substantive knowledge in relation to procedural knowledge.

4.3.1 Substantive knowledge

History as a form of knowledge consists of two major areas: substantive and procedural knowledge (see *Chapters 2.4; 2.5*). Both areas are considered to contribute towards students' historical understandings (Haydn, et al. 2015). This section deals with substantive knowledge, which is knowledge of what history is about. This is referred to as the substance or content of history (Kitson, et al. 2011).

Summary of findings:
- When analysing moving images the historical substantive knowledge displayed by students in whole-class dialogues and writings consisted of concepts, particulars, people and historical context.
- Political concepts prevailed more often than economic and social/cultural concepts.
- Groups of people, that is, the man-in-the-street, got mentioned more frequently than individual historical figures, that is, those of a political stature.
- Because the units 'Malta at War' and 'The Cold War' consisted of a series of lessons, certain substantive concepts, like 'war', 'democracy' and 'communism', particulars and people were encountered on more than one occasion in relation to different historical events.

- Students were found to place the events featuring in documentary, newsreel or television news coverage not only in a spatial and temporal context but also in a wider historical framework.

- When combining all forms of substantive knowledge, substantive concepts deployed related mostly to people while particulars were mentioned mainly in relation to the historical location and people. The wider context related more to concepts, particulars and people than to the spatial-temporal dimension.

- Substantive knowledge was constructed mainly by offering explanations, descriptions and asking questions, while speculations and inferences were made less often.

4.3.1.1 Forms of substantive knowledge

Different forms of substantive knowledge were deployed during classroom discussions and in writing tasks when analysing moving images. These consisted of: concepts (n = 260); particulars (n = 203); people (n = 427); and historical context (n = 246). As will be shown, concepts could be categorised into three types: political (n = 227); economic (n = 10); and social/cultural (n = 31). With regards to people a distinction could be made between individual historical figures (n = 171) and groups of people (n = 256). Also, the historical context could be sub-divided into references to location (n = 147), time (n = 37) and the wider context (n = 62). Figure 4.2 presents the four general forms of substantive knowledge as well as their frequency in both classroom dialogues and written tasks. When analysing moving images the two most verbalised forms of substantive knowledge were people (n = 303) and concepts (n = 188). Even in their writings students demonstrated these two forms of substantive knowledge the most.
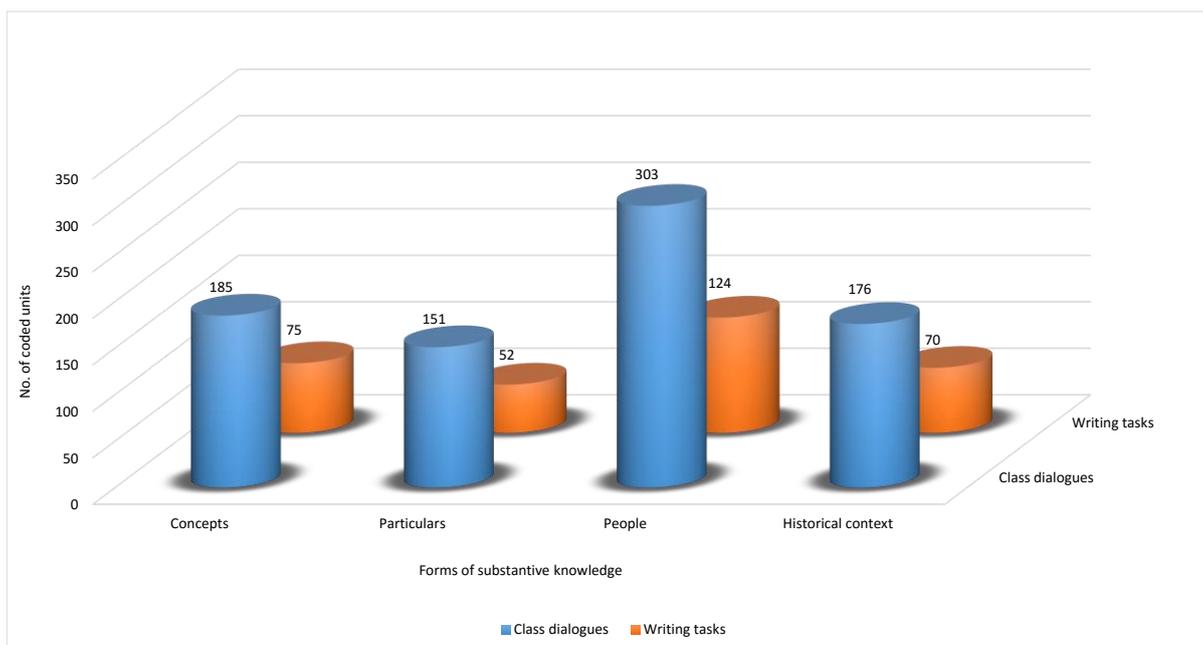
Figure 4. 2: Frequency of forms of substantive knowledge

Substantive concepts

Concepts (n = 260) pertained to three different categories: political; economic; and social/cultural. As illustrated in Figure 4.3, economic and social/cultural concepts were being employed less frequently than political concepts. In fact, political concepts (n = 227) outnumbered economic (n = 10) and social/cultural concepts (n = 31) in both verbal and written data units. Eight units of data were coded for two different types of concepts. Political concepts were most frequently mentioned in the lessons 'The Hungarian Revolt' (n = 21), 'Solidarność' (n = 20) and 'Terrorism' (n = 20). Concepts of a political nature included 'communism', 'propaganda', 'revolution', 'democracy', 'strike', and 'terrorism'. The written tasks with the most political concepts concerned 'The Cuban missile crisis' (n = 10), 'The Iron Curtain' (n = 9) and 'The fall of the Berlin Wall' (n = 9). Economic concepts were only mentioned twice in the lesson 'Malta's use as a naval base' and once in the lesson 'Motives for the EU'. Students used most economic concepts in their writings in tasks related to the 'The fall of the Berlin Wall'. Such economic concepts included 'trade', 'black market', 'free economy' and 'industrialisation'. Social/cultural concepts prevailed in four lessons, most of which featured in the lessons 'Malta's use as a naval base' (n = 16) and 'Malta's condition during the war' (n = 8). In such instances, concepts like 'convoy' and 'air raid shelter' were discussed in terms of the behaviour of the Maltese during the Second World War.
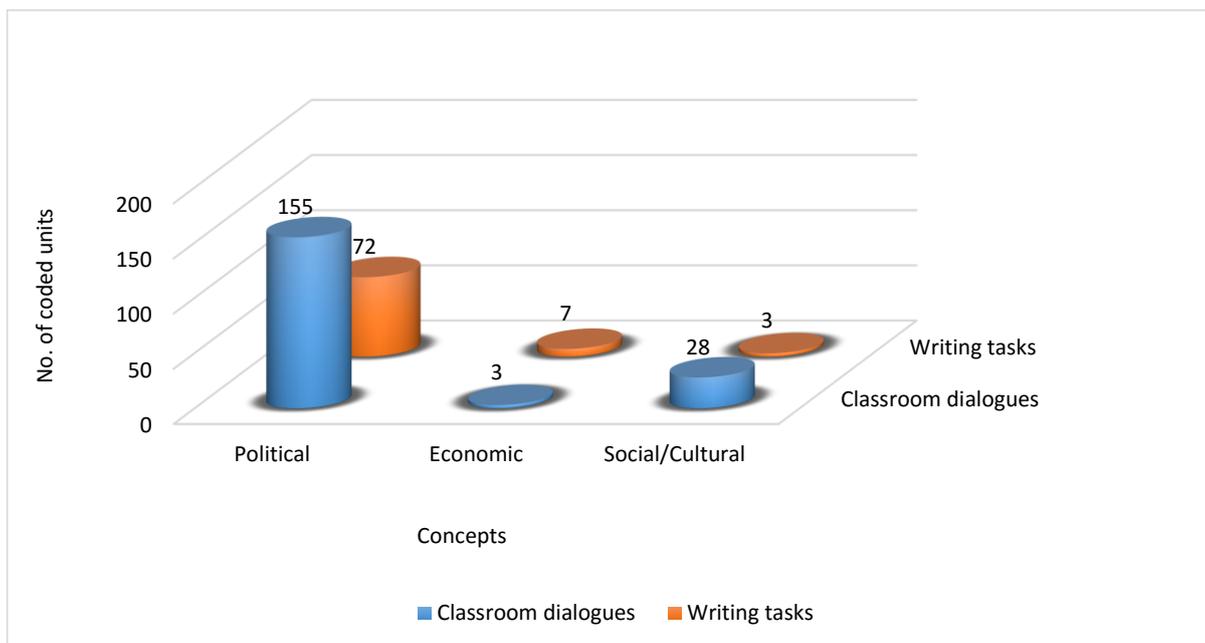
Figure 4. 3: Frequency of substantive concepts

As seen in Table 4.22, a total of 95 concepts were mentioned at least once during all the lessons, however some of these (e.g., war, communism, democracy, superpowers) were encountered in more than one lesson. Concepts were being met regularly in class, that is, when analysing moving images orally, more than in writing.

Table 4. 22: Number of concepts in each lesson and their frequency in units of data

Lesson	No. of concepts mentioned at least once	No. of units of data for class dialogues	No. of units of data for writing tasks
	N = 95	N = 185	N = 75
Malta's use as a naval base	13	25	8
Malta's condition during the war	7	19	2
The Iron Curtain	11	17	9
Berlin airlift	6	12	3
1956 Hungarian revolt	14	21	7
1961 Building of Berlin Wall	8	10	7
1962 Cuban missile crisis	3	6	10
Solidarność	10	23	8
Dismantling of the USSR	5	7	8
Fall of the Berlin Wall	7	8	9*
Motives for the EU	9	17	-
Terrorism	2	20	4

*This number covers three writing tasks: the first was about the Fall of the Berlin Wall; the second was a concept map about communism; the third involved extended writing about the Cold War.

Particulars

Particulars were mentioned in 151 units of verbal data and 52 units of written data. Particulars are terms which describe conflicts, systems, symbols, periods, and agreements. For example, in the unit 'Malta at War', particulars which were mentioned included: RAF (Royal Air Force); St Maria Convoy; the George Cross; and World War II. In the unit 'The Cold War', particulars mentioned included: the Soviet Union; The Allies; the Warsaw Pact; and the Red Army. From Table 4.23 it can be concluded that in almost all lessons, particulars were encountered on more than one occasion during the classroom dialogues. A case in point is the lesson 'The fall of the Berlin Wall', in which the particulars mentioned (Moscow, the Berlin Wall, the communist system, the West, the Cold War) featured in 35 segments of classroom dialogues and in 9 units of writing tasks. Lessons with a high number of

units of data coded for particulars were the same lessons in which two or more moving-image extracts were shown.

Table 4. 23: Number of particulars in each lesson and their frequency in units of data

Lesson	No. of particulars mentioned at least once	No. of units of data for class dialogues	No. of units of data for writing tasks
	N = 57	N = 151	N = 52
Malta's use as a naval base	5	10	4
Malta's condition during the war	5	15	2
The Iron Curtain	9	9	7
Berlin airlift	3	5	4
1956 Hungarian revolt	2	3	6
1961 Building of Berlin Wall	1	18	8
1962 Cuban missile crisis	0	0	3
Solidarność	4	14	4
Dismantling of the USSR	5	5	5
Fall of the Berlin Wall	4	35	9*
Motives for the EU	15	25	-
Terrorism	5	12	0

*This number covers three writing tasks: the first was about the Fall of the Berlin Wall; the second was a concept map about communism; the third involved extended writing about the Cold War.

People

Although people featured highly in the analysis of moving images (n = 427), groups of people (n = 256) were referred to more often than individual historical figures (n = 171) (Figure 4.4).
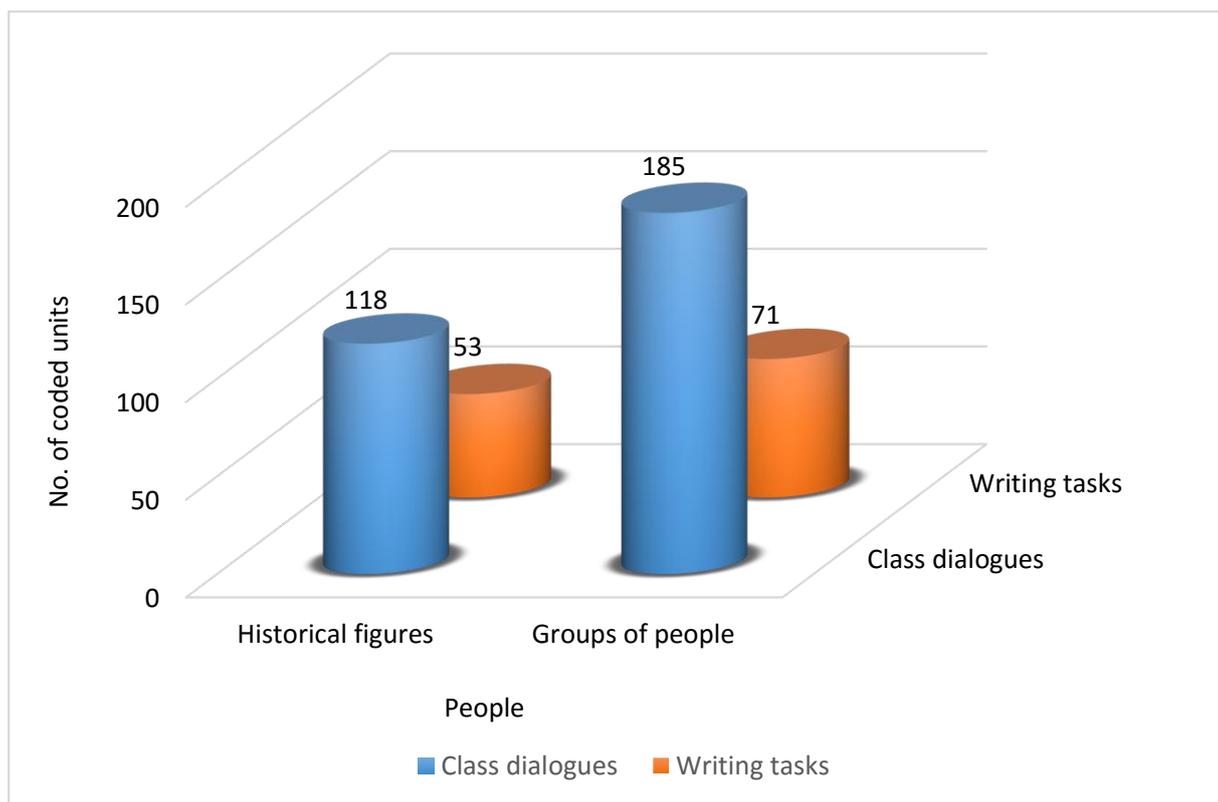
Figure 4. 4: Frequency of forms of substantive knowledge—people

Further analysis shows (Table 4.24) that the five lessons (The Iron Curtain, The Cuban missile crisis, Dismantling of the USSR, Fall of the Berlin Wall, Motives for the EU) in which historical figures were mentioned in more units of data than groups of people show the centrality of historical figures like Winston Churchill, John F. Kennedy, and Mikhail Gorbachev in the unfolding of events. Analysis of the names of historical figures (n = 47) deployed during the classroom dialogues show that in some lessons (e.g., Malta's use as a naval base, Solidarność, Dismantling of the USSR, Motives for the EU), in addition to historical figures shown or mentioned in the moving images, students from both cohorts mentioned other historical figures. This was not the case in writing tasks in which students did not go beyond the names of historical figures mentioned in the questions. Both names of historical figures and groups of people were encountered on different occasions, throughout the lessons as well as in the writing tasks.

Table 4. 24: Total number of historical figures and groups of people mentioned in each lesson and their frequency in units of data

Lesson	Historical figures mentioned at least once	No. of units of data for class dialogues and writing tasks	Groups of people mentioned at least once	No. of units of data for class dialogues and writing tasks
	N = 47	N = 197	N = 66	N = 270
Malta's use as a naval base	2	1	6	24
Malta's condition during the war	1	6	5	23
The Iron Curtain	5	27	9	20
Berlin airlift	1	6	8	14
1956 Hungarian revolt	4	6	6	32
1961 Building of Berlin Wall	8	27	6	33
1962 Cuban missile crisis	3	15	2	10
Solidarność	11	21	6	23
Dismantling of the USSR	5	30	3	11
Fall of the Berlin Wall	4	48*	4	40*
Motives for the EU	3	10	3	4
Terrorism	0	0	8	36

*This number covers three writing tasks: the first was about the Fall of the Berlin Wall; the second was a concept map about communism; the third involved extended writing about the Cold War.

Historical context

Another form of substantive knowledge deployed by students concerned the historical context. As shown in Figure 4.5, when contextualising knowledge students discussed the location (n = 147), time (n = 37) and the wider context of events (n = 62).
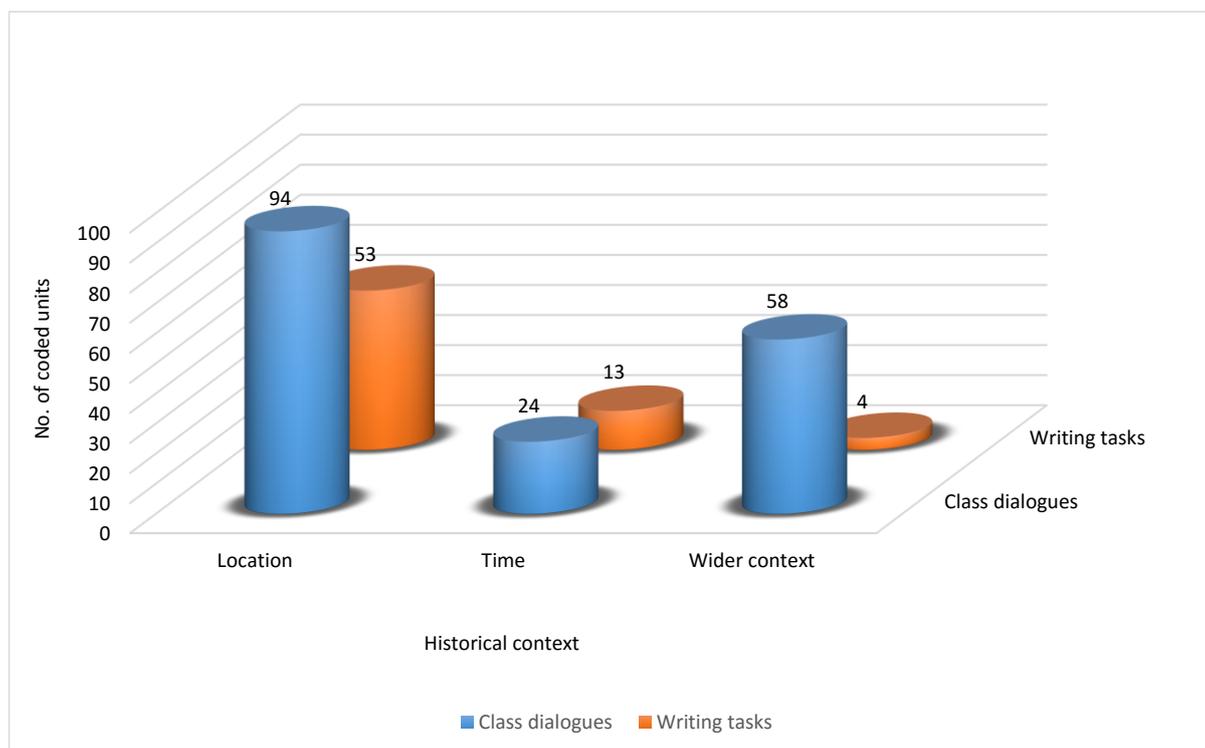
Figure 4. 5: Frequency for forms of substantive knowledge – historical context

The historical context was demonstrated in all lessons in some form or another, however whereas location (n = 147) was the most referenced aspect, even in writings, the least discussed aspect was time (n = 37). Nine students (Gavin, Kelvin, Franklin, Kyle, Jon, Adrian, Paul, Daniel, Noel) made some kind of reference to time, but as shown in Table 4.25, this occurred infrequently throughout lessons. Interestingly, the wider context was referred to verbally in class on 58 different occasions. Of these, 40 (70%) were made by ten students (Gavin, Kelvin, Franklin, Kyle, Noel, Simon, Jon, Clive, Carl, Daniel) and 18 (30%) by me. Typical comments were: "Didn't the European Union do anything in the case of Hungary?" (Kelvin) and "It's like in the West—they had to learn English. And these had to learn Russian" (Simon).

Table 4. 25: Number of units of verbal data coded for references to time

Lesson	Cohort 1 N = 16	Cohort 2 N = 8
Malta's use as a naval base	-	1
Malta's condition during the war	2	-
The Iron Curtain	-	-
Berlin airlift	-	-
1956 Hungarian revolt	-	1
1961 Building of Berlin Wall	2	1
1962 Cuban missile crisis	-	-
Solidarność	-	-
Dismantling of the USSR	1	1
Fall of the Berlin Wall	1	1
Motives for the EU	4	1
Terrorism	6	2

4.3.1.2 Forms of substantive knowledge in relation to each other

Coding segments of verbal and written data according to forms of historical knowledge and how these were constructed afforded an analysis of how forms of knowledge were used in relation to each other. This section is concerned with the findings about forms of substantive knowledge.

This analysis, presented in Table 4.26, shows that when substantive concepts were deployed this was mostly done in relation to people, in both classroom dialogues and writing tasks. In such cases, concepts—mainly political—were being aligned with historical figures and groups of people. For example, with Stalin such political concepts as 'communism', 'dictatorship', and 'blockade' were mentioned while with John F. Kennedy the concepts of 'democracy', 'capitalism' and 'freedom' stood out.

Table 4. 26: Total number of coded units for each form of substantive knowledge

	Political concepts	Economic concepts	Social/ Cultural concepts	Particulars	Historical figures	Groups of people	Location	Time	Wider context
Political concepts	-	3 (5)*	1 (0)	16 (36)	27 (38)	24 (49)	10 (38)	3 (5)	10 (4)
Economic concepts	-	-	0 (0)	1 (7)	0 (4)	1 (5)	1 (7)	0 (4)	0 (0)
Social/Cultural concepts	-	-	-	4 (0)	1 (0)	5 (2)	4 (0)	0 (0)	1 (0)
Particulars	-	-	-	-	17 (28)	16 (37)	18 (30)	5 (9)	16 (2)
Historical figures	-	-	-	-	-	7 (28)	12 (28)	2 (6)	12 (1)
Groups of people	-	-	-	-	-	-	16 (28)	1 (9)	10 (3)
Location	-	-	-	-	-	-	-	5 (8)	4 (2)
Time	-	-	-	-	-	-	-	-	4 (0)
Wider context	-	-	-	-	-	-	-	-	-

*Numbers in brackets () refer to writing tasks

Such instances were met across different lessons with different historical events. Concepts were developed according to the circumstances in which people living in different countries found themselves in different times. For example, the concepts of 'war' (political), 'black market' (economic) and 'convoy' (social/cultural) featured in discussions about what the Maltese and the British underwent during World War II; the concepts of 'democracy', 'propaganda' and 'revolt' (political) appeared in the context of the skirmishes between the Hungarians and Soviets in 1956 Hungary. It can also be noticed that economic concepts were used in relation to particulars, people and the historical context more in the writing tasks than in classroom dialogues. By contrast, students preferred to discuss social/cultural concepts rather than refer to them in their writings. This pattern emerged for both cohorts.

Particulars were discussed mainly in terms of location and people. Typically a particular, such as the 'George Cross', the 'Berlin Wall' or the 'European Parliament', would be placed within a spatial context related to it. For example, it was remarked that the George Cross is kept at the War Museum in Valletta, that the Berlin Wall is in the northern part of East Germany, and that the European Parliament is situated in Strasbourg. This happened in seven lessons with Cohort 1 and five lessons with Cohort 2. Also frequent was the mentioning of particulars in the context of people. Particulars in the context of individual historical figures were mostly coded for the lesson 'The Fall of the Berlin Wall' (Cohort 1 = 5; Cohort 2 = 4) in which historical figures like 'Ronald Reagan' and 'Mikhail Gorbachev' were considered in relation to particulars like the 'Berlin Wall', 'Moscow', and the 'West'. In the context of groups of people, the same particulars would be viewed in terms of the groups of people involved. Students from Cohort 2 discussed particulars in relation to groups of people most (Cohort 1 = 4; Cohort 2 = 12) and in more lessons (Cohort 1 = 3 lessons; Cohort 2 = 7 lessons).

Situating concepts, particulars and people in a spatial context was very common, even though the temporal context was the least referred to, both on its own and in relation to other forms of substantive knowledge. In the topic 'Malta at war', for example, when discussing the concepts of 'fortress colony', 'convoy', and 'air raid', reference was made to Malta's position in the centre of the Mediterranean and its proximity to North Africa. The wider context related more to concepts,

particulars and people than to the spatial-temporal dimension. With concepts, when in the lesson 'Motives for the EU' it was mentioned that the idea of the founding countries was to avoid war, Noel asked: "Why did they keep producing arms since they were avoiding war?" In the context of particulars, when considering why 'Moscow watched with growing alarm' as to what was happening in 1980 Poland, Clive remarked: "Perhaps, as had happened in Hungary, you can say that in the same way that the Hungarians had rebelled and these [Soviets] took everything back and everything came back to how they wanted things to be, it could be that the Russians had in mind to do the same as they had done in Hungary". With people, after seeing how in 1956 the Soviets reentered Budapest, Jon asked: "Until when did the Hungarians remain under the Soviets?"

4.3.2 Procedural knowledge

The second area which history as a form of knowledge comprises is procedural knowledge (see *Chapter 2.5*). Procedural knowledge is about how substantive knowledge comes about, and is concerned with second-order concepts as evidence, change, interpretation and empathy (Lee, 2005). Essentially, this kind of knowledge requires analysing sources, such as understanding the context in which they were produced, their status and limitations (Kitson, et al. 2011). Findings in relation to this are presented in this section.

Summary of findings:

- The second-order concepts employed while analysing moving images were: evidence, causation, consequence, change and continuity, significance, interpretation and empathy.
- All concepts but interpretation were displayed in whole-class discussions more frequently than in writing tasks.
- Using moving images as sources of evidence comprised discussing the status, purpose, reliability and significance of moving images as well as searching for clues and testing claims, comparing and contrasting the moving images with other sources and showing an awareness of any problems which arise.

- Second-order concepts were not found to be discussed in relation to each other except for evidence which featured in relation to causation, consequences, significance, and empathy.
- Procedural knowledge was built mainly by offering explanations and descriptions. As with substantive knowledge, inferences and speculations were made less often.

4.3.2.1 Forms of procedural knowledge

Seven second-order concepts were mentioned when analysing moving images. These were: evidence (n = 203); causation (n = 15); consequences (n = 19); change and continuity (n = 20); significance (n = 11); interpretation (n = 11); and empathy (n = 21). As seen in Figure 4.6, most second-order concepts were mentioned verbally in class, however the second-order concept of interpretation featured more in writing tasks than in classroom dialogues. Each second-order concept will be presented below.
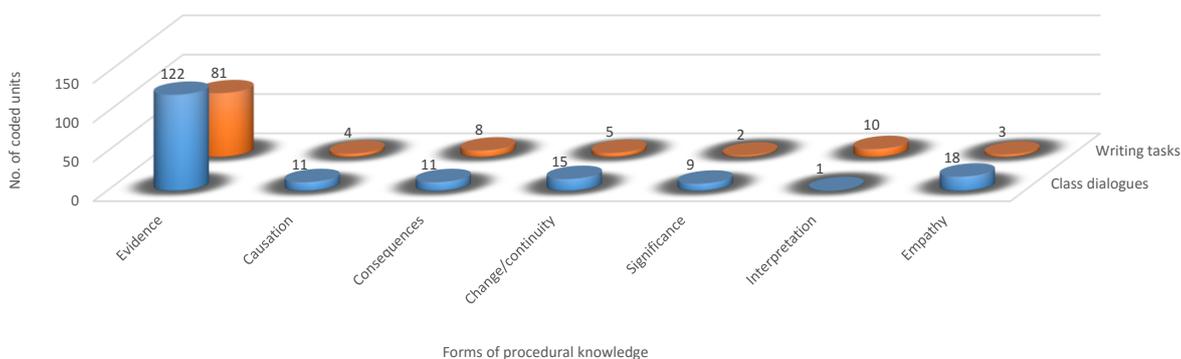
Figure 4. 6: Frequency of forms of procedural knowledge

Evidence

A significant number of units of data were coded for evidence, both for verbal (n = 122) and written (n = 81) data. Analysing moving images as sources of evidence meant discussing the status (n = 10), purpose (n = 4), reliability (n = 13) and significance (n = 12) of moving images; it meant searching for clues (n = 123) and testing claims (n = 16); it also involved comparing and contrasting the moving

images with other sources (n = 21) as well as highlighting any problems which arise (n = 4). From Table 4.27 it can be noticed that the status, purpose, significance and problems related to using moving images as sources were only addressed verbally in class.

Table 4. 27: Frequency of components of evidence

Components	Classroom dialogues N = 122	Written tasks N = 81
Status	10	0
Purpose	4	0
Clues	59	64
Testing claims	3	13
Significance	12	0
Reliability	11	2
Comparing/contrasting	19	2
Problems	4	0

The most frequent component of evidence was searching for clues (n = 123). This involved me asking probing questions such as, "What do these moving images show us about Malta during WW2?" verbally in class or, "What is there in the documentary to show you that Gorbachev was different from other Soviet leaders?" in a writing task. There were instances when it was necessary to compare and/or contrast the moving-image extract with other sources (n = 21), as shown in the following representative extract from the lesson 'Solidarność' in which I encouraged students from Cohort 1 to think about the sources used:

T	Now, think about all the sources we've mentioned, read, discussed from this handout, watched. Do these moving-images support what we've seen here—the photographs, what I've read out?
Franklin	Yes.
T	How do they support them?
Kelvin	Because there you are reading and there you are seeing who said those words, who experienced those times.
T	Ok. But is there consistency between the photographs, personal accounts, what we saw? How is this consistency shown?

| Kyle | When the video started, we saw people queuing outside a shop. And in the video we also saw people waiting outside. |

An almost equal number of units of data were coded for status (n = 10), significance (n = 12) and reliability (n = 13). The status of the moving image was mentioned when in the lesson 'Solidarność' Daniel remarked, "So these [images] would be primary sources" and Noel asked, "Was the translation for the subtitles also done during that time?" Typically, the significance of the moving image was shown with such question from my part: "Why is the footage important for us today?" The reliability of moving images was mostly discussed with reference to the Cold War topic. In the writing task related to the lesson 'Solidarność' students were required to think about this issue through the question, "Do you think these moving images are a reliable source to explain how the situation in Poland developed in the 1980s? Why do you think so?" Students' answers showed their awareness of how reliability depends on the way the contents of a moving image are organised according to different points of view, as indicated below in some of the responses:

Simon	No, because they could be biased according to the side of the producer. It is important to know the side of the producer.
Clive	Yes, because you get to see what was happening back then with your own eyes.
Paul	Yes, they are reliable because they come from both East and West.
Franklin	They are a reliable source because they show the actions taken, and coupled with the interviews with officials and civilians of the time, they show the suffering the Poles endured.

Causation

The second-order concept of causation featured in 17 units of data (classroom dialogues = 11; written tasks = 6) coming from six lessons. As Table 4.28 shows, it was through my questions that causal reasoning was explored. Only Daniel and Paul hinted at causation in their questioning.

Table 4. 28: Sample of comments about causation

Lesson	Teacher	Students
The Iron Curtain	What led Churchill to say this ["an Iron Curtain has descended across Europe]?	He understood how the Russians go about doing things / Because look, in order for the Russians to arrive in Germany, they had to pass from Poland, Czechoslovakia. They took over half of Germany and took everything for themselves. (Franklin)
1956 Hungarian revolt	Why did people of Hungary take to the streets? Why did they protest?	They were fed up. (Gavin) Perhaps they are fed up under communism. (Adrian) To expel the Russians. (Jon)
The building of the Berlin Wall	The Russians built the wall—the communists. Why?	So that the Americans do not move closer towards the East. (Kyle)
Motives for the EU	What led these five leaders [Churchill, Schuman, Adenauer, Monnet, De Gasperi] to form such ideas?	The deprivation following WW2 / Poverty, hunger, deaths. (Kelvin) I think the effects of WW1 were still being felt. (Franklin)
Solidarność		What was the reason [for queuing]? (Daniel)
Terrorism		So they don't know who placed the bomb? (Paul)

Consequences

Related with causation is the second-order concept of consequences. This featured in five lessons (n = 11) and four writing tasks (n = 8). It was in the lessons 'The Berlin airlift' (n = 4) and 'Terrorism' (n = 4) that consequences were most mentioned. It could be noticed that teacher questions aimed at considering causation took on different formats, as shown in Table 4.29.

Table 4. 29: Sample of questions about consequences

Lesson	Teacher questions
The Berlin airlift	What do you think did this lead to?
	What could the consequences be?
1956 Hungarian revolt	'Soviet leaders were worried about free election'. What does 'free election' mean?
The fall of the Berlin Wall	To open the gate. To bring down the Wall. And what was the meaning of this action? What could happen if the Wall fell?
Solidarność	Do you think the Soviets were content with these [21] points? What problems could they bring about?
Terrorism	Two hundred and six people were injured. What was the immediate effect?
	Do you think that those planning the attack would have taken these long-term effects in consideration?

Change and continuity

An equal number of units of data (n = 20) were coded for the second-order concept of change and continuity. This concept was discussed more frequently in class (n = 15) than in writing tasks (n = 5). A difference could be noticed between teacher's questions, which concerned mainly aspects of change, and students' interventions, which related more to ideas about continuity. A sample of comments from classroom dialogues showing this is presented in Table 4.30.

Table 4. 30: Sample of comments about change and continuity

Lesson	Teacher	Students
Malta's condition during the war	What do you have here nowadays?	So the Victoria Lines did not have to be used. (Daniel)
1956 Hungarian revolt	Where the leadership of Hungary is concerned, was there any change?	What has become of those tanks nowadays? (Paul)
Dismantling of the USSR		Who came after him [Gorbachev], was he in favour of the West? (Gavin)
The fall of the Berlin Wall		Are there any remains of the Wall? (Carl)
Motives for the EU	Do you think these speeches bring about any change?	Nowadays it's the other way round because countries are not allowed to join [the EU]. (Franklin)
Terrorism	What changes do you think take place following a terrorist attack?	How come they [Twin Towers] weren't rebuilt? (Gavin)

Significance

The second-order concept of significance (n = 11) was raised in six lessons. Of the ten units of data coded for significance seven came from Cohort 1. It was only in one writing task that students were required to answer a question about significance, which concerned the Cuban missile crisis. The sample of teacher questions in Table 4.31 shows how significance was dealt with in different contexts.

Table 4. 31: Sample of questions about significance

Lesson	Teacher questions
Malta's use as a naval base	Why was it so important for the British to defend Malta which, according to you, Simon, got involved in the war because of the British?
Malta's condition during the war	Now, we who are watching these [moving images], around seventy years on, how do we feel?
Cuban missile crisis	Why was the Cuban missile crisis an important international event?
Solidarność	Why was it so important for the trade union Solidarity to have the right to strike?
Fall of the Berlin Wall	Why was it important for Gorbachev to remove the Wall?
Motives for the EU	These speeches were made in different times. Do you think that in those times they were important speeches?

Interpretation

From the 11 units of data coded for the second-order concept of interpretation, it was only in the lesson 'The Iron Curtain' that this was brought up for discussion in class. The extract below shows how this issue was raised:

T	But what do we have here? We can see the Americans who are interpreting it one way and this Russian is saying that the West interpreted it wrongly. So what does this show us in history?
Franklin	You're going to have two perspectives.
T	That no one has the same opinion.
Kelvin	Everyone takes a different angle.

Table 4.32 shows how interpretation was solicited through questions in the writing tasks.

Table 4. 32: Sample of questions about interpretation in writing tasks

Lesson	Questions
Berlin airlift	Through Russian eyes … Why was Berlin important? Why was it important to blockade the city? Through American eyes … Why was Berlin important? Why was it necessary to provide help to the city?
Dismantling of the USSR	Gorbachev was being seen differently by the West and by the Russians. Fill in the table below by referring to what you have seen in the documentary: Gorbachev in the eyes of the West Gorbachev in the eyes of the Russian people

Empathy

A total of 21 units of data were coded for the second-order concept of empathy. Of the 18 units of verbal data, 13 involved students from Cohort 2. Teacher questions served to help students think in terms of how people living in past times might have felt whereas students' comments involved them putting themselves in a situation in an event in the past. This data is presented in Table 4.33.

Table 4. 33: Sample of comments about empathy

Lesson	Teacher	Students
Malta's use as a naval base		Those who would watch it [the moving image] would say, 'Look how important my work for the British and for my country is; how much it is serving the war'. (Kelvin)
Malta's condition during the war	How do you think life was like down there [in air raid shelters]?	
1956 Hungarian revolt	How could have people felt?	Had I been there I would have exploded whatever came in view. (Adrian)
The building of the Berlin Wall		Imagine you would have your home there. (Carl)
The fall of the Berlin Wall		But if you lived in East Berlin and the Wall didn't affect you much since you were with your family, there wasn't any reason why you had to go to the West. (Noel)
Terrorism		Imagine you're inside [Twin Towers] and see it [plane] coming towards you! (Adrian)

4.3.2.2 Forms of procedural knowledge in relation to each other

Further analysis was conducted to understand how forms of procedural knowledge, namely, evidence, causation, consequences, change and continuity, significance, interpretation, and empathy were used in conjunction with each other. As shown in Table 4.34, few were the units of verbal and written data coded for more than

Table 4. 34: Total number of coded units for each form of procedural knowledge

	Evidence	Causation	Consequences	Change/continuity	Significance	Interpretation	Empathy
Evidence	-	1 (0)*	3 (2)	0(0)	2 (0)	0 (0)	2 (1)
Causation	-	-	0 (1)	0 (1)	0 (0)	0 (0)	0 (0)
Consequences	-	-	-	0 (2)	0 (2)	0 (0)	0 (0)
Change/ continuity	-	-	-	-	0 (0)	0 (1)	0 (0)
Significance	-	-	-	-	-	0 (0)	0 (0)
Interpretation	-	-	-	-	-	-	0 (0)
Empathy	-	-	-	-	-	-	-

*Numbers in brackets () refer to writing tasks

one form of procedural knowledge. In other words, second-order concepts were, in the main, considered on their own.

It was the second-order concept of evidence that featured most in relation to other concepts. In fact, it was only the concept of evidence in relation to causation, consequences, significance and empathy that forms of procedural knowledge were discussed in relation to each other verbally in class. Students from Cohort 1 did this in classroom dialogues whereas students from Cohort 2 did this in writing tasks. When in the lesson 'Motives for the EU' Cohort 1 students were comparing and contrasting the moving images watched to see which common message stood out, my question "What led these five leaders to form such ideas?" induced students to think about causation. A similar occurrence was found in the lesson 'Terrorism' when commenting about the 1996 Manchester terrorist attack, with my question, "What was the immediate effect?" encouraging students to think in terms of the consequences of the attack. Evidence in relation to significance could be seen, for example, in the lesson 'The fall of the Berlin Wall' when I asked, "What importance are the media giving to the fall of the Wall, to what is happening in Berlin?" With regards to empathy, in the same lesson the same students (cohort 1) reacted with empathic comments to my question, "Is there anything we may add about the reaction of people?" such as, "We have the right to vote" (Kyle) and "I'm going to vote; I can elect whom I want" (Kelvin).

It could also be noted that the second-order concepts of causation, consequences, and change and continuity were used in relation to each other only in writing tasks. Causation, consequences, and change and continuity featured together in the writing task, "How did the war in the Mediterranean between 1940 and 1943 affect Malta and the Maltese?" Consequences in the context of significance resulted in the writing task about the Cuban missile crisis with the question, "Why was the Cuban missile crisis an important international event?" Interpretation, and change and continuity came together when answering the question, "Now it's your turn. From what you have seen and heard, what is your opinion of Gorbachev?"

4.3.3 Substantive and procedural knowledge

In history education substantive and procedural knowledge are seen to work in tandem in order to promote an understanding of what history is and how it came about (Haydn, et al. 2015; Lee, 2005; Levesque, 2008). Substantive knowledge is considered to provide the foundation around which a conceptual framework, which includes second-order concepts, can be built (Lee, 2005). This section presents the findings resulting from a combined analysis of both forms of historical knowledge in order to understand better how substantive and procedural knowledge came together in real terms in the history classroom in which moving images were used. Students' understandings resulting from this will be presented and discussed in the integrative chapter.

Summary of findings:

- Forms of substantive and procedural knowledge were discussed together mainly in the context of evidence. This took place more frequently in writing tasks than in whole-class discussions.
- Political concepts, particulars, and groups of people were mentioned more in the context of evidence than with other second-order concepts.
- Empathic comments were mostly made in relation to groups of people, the majority of which were made verbally in class.
- Interpretation in relation to all forms of substantive knowledge was dealt with in writing rather than in classroom conversations.
- The historical context was considered in relation to all second-order concepts.

From Table 4.35 it can be concluded that substantive knowledge was discussed mainly in the context of the second-order concept of evidence, more in writing tasks than verbally in whole-class discussions. Groups of people featured more regularly than individual historical figures. In the context of evidence, students frequently referred to the location of an event in their written responses. Causes and consequences developed mainly in relation to political concepts and groups of people. Significance, interpretation and empathy were the least referred to

Table 4. 35: Total number of coded units for both forms of historical knowledge

		Evidence	Causation	Consequences	Change/ Continuity	Significance	Interpretation	Empathy
Concepts	Political	29 (51)*	3 (4)	6 (5)	2 (5)	3 (2)	0 (6)	2 (1)
	Economic	2 (0)	0 (2)	0 (3)	0 (2)	0 (0)	0 (0)	0 (0)
	Social/ Cultural	3 (3)	0 (0)	0 (0)	1 (0)	0 (0)	0 (0)	2 (0)
Particulars		20 (33)	1 (4)	2 (4)	0 (3)	2 (0)	0 (7)	3 (2)
People	Historical figures	8 (39)	2 (2)	2 (0)	2 (1)	1 (0)	0 (8)	1 (1)
	Groups of people	31 (47)	6 (3)	2 (6)	1 (5)	2 (2)	0 (9)	9 (3)
Historical context	Location	8 (36)	1 (4)	1 (5)	4 (2)	2 (0)	0 (6)	2 (1)
	Time	1 (7)	0 (1)	0 (1)	0 (1)	0 (0)	0 (0)	0 (2)
	Wider context	5 (3)	1 (0)	0 (0)	0 (1)	0 (0)	0 (0)	0 (0)

*Numbers in brackets () refer to writing tasks

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concepts, although empathy featured highly in verbal discussions in relation to groups of people. Interpretation was the only concept which did not come up in classroom conversations.

In relation to evidence, political concepts and groups of people had a comparable number of references in both whole-class discussions and in writing tasks. A representative example of a political concept developed in the context of evidence is produced below. In the lesson 'The building of the Berlin Wall' I encouraged students to think in terms of the purpose of the British Pathé newsreel footage shown. Students' explanations show they are aware of the propaganda underlying the images:

T	So this newsreel—because it is a newsreel—what was its purpose? Remember that these images are being shown in the West.
Gavin	They are like telling people, 'Look how fortunate you are that you are on our side'.
T	We are better than them.
Kelvin	In favour of capitalism because you are living it and enjoying its benefits.
T	Ok. What else? What was the purpose behind that newsreel?
Kyle	Brainwashing.
T	Brainwashing. Why brainwashing?
Kyle	They are proud they are living in the West.
Kelvin	Brainwashing against the East.
Gavin	That was what Hitler used to do to the Jews. He used to make soldiers watch videos of concentration camps and used to tell them that children had a lot where to play. This was in The Pianist, I think it was something like that.
T	But the West is broadcasting this news—that the Wall was built in that way. And as you said, a certain type of language is being used.
Kelvin	And the difference between the two ideologies.
T	That is very evident. These images are showing the differences between the ideologies. Well done.

With regards to groups of people mentioned in the context of evidence, when students were asked in writing tasks questions like, "Which historical details are mentioned in the documentary?" or "What does the documentary tell us about life in Berlin?" students referred to people's actions in their answers, as these examples about the Building of the Berlin Wall illustrate: "People were confused by waking

up and finding a wall dividing Berlin which led to separation and [sic] families"
(Gavin); "The Soviets mistreated their people and the West, and shocked them with
the building of the wall" (Franklin).

A typical example in which political concepts and groups of people featured
together in one unit of data can be illustrated from the lesson 'Malta's use as a naval
base'. Having watched the first moving-image extract, I asked students, "What do
these images tell us about World War II?" Students' inferences, which were based
upon what they had just watched, show how forms of historical knowledge, namely,
concepts of 'war' and 'psychological warfare', and groups of people, namely,
'Maltese', 'Italians' and 'British', are developed in the context of evidence:

T	That was the first footage. Now, what do those images tell us about WW2?
Gavin	We suffered.
Kelvin	We attacked as well. That in war help does not necessarily come from weapons, but also from food and fuel.
T	Ok.
Franklin	You've got psychological warfare.
T	Psychological warfare. Why? Explain.
Franklin	The enemy is always bombarding. Malta at first didn't do much to defend itself. And as we said, there was lack of communication.
T	Ok. Ok.
Gavin	The morale.
T	The morale what?
Gavin	The morale of the Maltese was very low before the arrival of the convoy.
T	Low morale before the arrival of the convoy.
Gavin	And then it started again.
T	Ok. What is there in the footage to show you all this?
Kyle	Italy was disadvantaged because Malta needed the British so as not to allow the Italians to attack the convoy.
T	Ok. Ok. Why was Malta at a disadvantage?
Kelvin	Because Italy was close to us. If ships left Malta we could have come under attack more easily.
T	Ok. Gavin, you mentioned the morale. Is there anything we watched showing the morale?
Gavin	The convoy.
Kelvin	The George Cross.
T	The convoy what?
Gavin	No because before the convoy entered Malta people were disheartened.
T	Yes.

| Gavin | And they weren't sure whether it would make it to Malta. When it did arrive it gave them a boost. |
| Kelvin | Even the George Cross. Because people put more heart in their work because they would say, 'My work is being appreciated'. |

Evidential reasoning with respect to individual historical figures was most common in writing tasks. In these tasks questions revolved around such historical figures as: 'Winston Churchill' in the case of the Iron Curtain speech (e.g., Why did Churchill fear 'an increasing measure of control from Moscow'?); 'John F. Kennedy' in the case of the Berlin Wall (e.g., How did John F. Kennedy describe the Berlin Wall?) and the Cuban missile crisis (e.g., What actions did he perform? What did he appear to believe?); 'Lech Walesa' in the context of the Solidarity movement in Poland in the 1980s (e.g., How did Lech Walesa describe communism?); and 'Mikhail Gorbachev' in relation to developments in the USSR (e.g., 'People started to trust him rather less'. What is there in the documentary to prove this statement?). Cited below are responses for the question, "What is there in the documentary to show you that Gorbachev was different from other Soviet leaders?" which are representative of how students went about answering this type of questions in relation to evidence: "That he sympathised with the West" (Simon); "He wanted peace and wanted to introduce democracy. He went to visit many other countries and important people from the West" (Jean); "He wanted peace. He did not want to fight the USA" (Jon); "Gorbachev wanted to change the communist system. He tried to make peace with the West. When riots happened he didn't use soviet [sic] weapons to stop them" (Noel).

Although causal reasoning prevailed for all forms of substantive knowledge, it was more frequent in writing tasks than in whole-class discussions. However, taking units of verbal and written data together, causation concerned mainly groups of people. Teacher questions during classroom conversations which encouraged causal reasoning in relation to groups of people featured mostly in the Hungarian revolt lesson. Such questions included: "Why did people of Hungary take to the streets?"; "Why do you think did [Hungarian] demonstrators—meaning those taking part in the revolt—go to the radio station?" The following extract taken from the same lesson shows how students explained the reasons behind people's actions:

T	This is the question. 'Why did people of Hungary take to the streets?' Why did they protest?
Gavin	They were fed up.
Kyle	Because they were under communism.
T	They were fed up with the system.
Franklin	They were fed up of their [communist] rule.

Not all students referred to people when considering the causes for something. For example, following the lesson 'The Iron Curtain', students were asked in their writing task: "Why and how was the world divided between two blocs after World War II?" Some answers from the five students who made reference to people included: "It was divided in West and East because the Soviets (Russia) began to take control of the other countrys [sic], and they began to expand their territory" (Jon); "Because there were many leaders that all wanted part of Germany" (Paul).

Particulars featured regularly in both verbal and written data in relation to evidence. The extract below shows how particulars which, in the case of the lesson 'Motives for the EU' were 'Warsaw Pact' and 'COMECON', were usually deployed during classroom dialogues. It can also be noticed from this example how these are placed in the wider historical context:

T	Do you think these speeches were made at the right time?
Kyle	I think so because there could have been another war.
Franklin	They were made in the same period.
T	It's true, they were made in the same period.
Kelvin	Even the people in the East, even though they did not have the means to communicate, they could see the effects brought about by a union.
T	Ok.
Kelvin	And they were going to fight for unity.
Kyle	That's why the East wanted democracy so there would be less chance of war.
T	Yes, but let us not forget that in the meantime in the East, countries were forming a union of their own.
Franklin	Warsaw Pact.
T	The Warsaw Pact.
Franklin	And the COMECON.
T	And the COMECON.

Interpretation concerned mainly individual historical figures and groups of people in writing tasks. The writing tasks about the Berlin airlift required students to interpret the event through the American and Russian point of view (Through the Russian eyes … Why was Berlin important? Why was it necessary to blockade the city?). It was only through the Russian stance that a historical figure, namely, Stalin was mentioned. In Kelvin's mind, "the blockade could make the Allies leave Berlin and then it would stay in Stalin's hand's only" and according to Jean, "This was necessary blocked because Stalin needed Berlin all under him and British zone will be under his territory too". Interpretation was also solicited with respect to Gorbachev in three ways: how he was seen in the eyes of the West; how he was seen in the eyes of the Russian people; and by giving their opinion of Gorbachev. Students' answers show how they interpreted Gorbachev in the light of the documentary watched: "In the eyes of the West, Gorbachev was seen as a hero, someone that works in favour of peace between the US and the USSR. They saw a leader with an open mind …" (Gavin); "A traitor for certain Russians; for others he was a saviour" (Franklin); "Gorbachev was a man who did not fear communism because Gorbachev wanted to bring about great change in order to make his country better" (Kyle). As these responses show, the same tasks also returned references to groups of people. In their interpretation of the Berlin airlift students made references to 'people from the West', 'Berlin people', 'Americans' and 'Soviets'. In their interpretation of Gorbachev students necessarily made references to Russian people.

Consequences related mostly to political concepts during whole-class discussions and to groups of people in writing tasks. The following example, taken from the lesson 'The Berlin airlift', shows how political concepts—in this case, the concept of 'war'—were mentioned when discussing consequences:

T	'The crazy blockade', this man is saying, 'it was doomed to fail.' And in reality, it did fail. What was the consequence? Stalin decided to stop this blockade. No agreements, no nothing. They [the Russians] just opened once again the roads [to Berlin].
Kyle	Because the West showed them that they are powerful.
Franklin	Couldn't they stop the air lift?
T	How are you going to stop the air lift?
Franklin	Without starting a war.

Kelvin	With an agreement, I think.
T	You can stop them, but you're going to trigger a war. An agreement—you have to see what you're going to agree upon.

Groups of people got an elaborate mention in the context of consequences when answering the questions: "What were the consequences of the building of the Berlin Wall? What were the consequences of the fall of the Berlin Wall?" Answers returned by Clive and Franklin respectively to these questions were typical of other students: "It separated West Germany from East Germany. Germans could not visit their family and friends on the other side of the Wall. People who worked on the other side of it lost their jobs" and "It showed that the Russians allowed the East Berliners to be free to cross to the other side. It also symbolises the fall of Communism and the fall of the Iron Curtain".

It was upon discussing groups of people that empathic comments were usually made. Typically students would comment about how people present in the moving images might have felt (e.g., "Perhaps he [man hitting Berlin Wall] was about to see his daughter") or how they themselves would have reacted if they were present back then (e.g., "Imagine you're inside [Twin Towers] and see it [plane] coming towards you"). In the following extract from the lesson 'Terrorism', Noel and Carl argue about how a journalist might have felt when the Twin Towers came down:

Noel	Given what's happening, they [journalists] look really calm. She [journalist] is there and I would have panicked more.
T	You would see everything live, in front of you.
Carl	And you think...
Noel	So you wouldn't get scared watching one hundred and twenty storeys? Yet she was there!
Carl	And you think she is just below?

Historical contextual knowledge and procedural knowledge were mainly discussed in terms of evidence. The most referenced aspect of the historical context was location. It was very common for students to refer to the location of events when discussing or answering questions. One question related to the lesson 'Solidarność' in the writing task was: "'Moscow watched with growing alarm.' Why was

Solidarość an alarming development for the USSR?" The answers given by Clive and Adrian show how they took into consideration the location of events when considering the historical context: "Other countries could do the same as Poland and revolt as well as other countries wouldn't be afraid of them. Maybe they were worried that they were starting to get weaker" (Clive); "It was an alarming development because it was happening in the biggest satellite of the Soviet Union and by this development Poland was like a nail in the Soviet's shoe" (Adrian). There were occasions when the wider context of events was referred to verbally in class, as Franklin did in 'The fall of the Berlin Wall' lesson when discussing the question, "Were people expecting something like this to happen—that one day the checkpoints would be opened—or where they seeing it as something impossible?" His reasoning ran thus: "Probably people had been a generation under the Russians/Until the Wall came down/And after seeing what was happening in Poland, Hungary, they would be thinking that Germany would be next". On other occasions the wider context was requested in writing tasks, as this question about the Hungarian revolt shows: "How is the footage seen related to the spread of Soviet influence over East European countries?" The following answers show some students' approaches to considering wider developments: "Freedom from the Soviets was an illusion. They wanted to cement their power over the East European countries lying behind the Iron Curtain" (Clive); "The footage shows that although the Communist ideology was being spread more and more quickly, many of East country's people [sic] were in favour of democracy and capitalism introduced bit by bit" (Kelvin).

4.4 How students sought to develop historical understanding

Units of data were also analysed regarding how students were developing historical understanding by means of moving images. From this analysis it was revealed that students were seeking to develop historical understanding by describing, explaining, speculating, inferring, and asking questions. When describing (n = 269), students were found to be referring directly to what was seen in the moving-image extracts. When explaining (n = 376), students offered reasons or brought to the classroom discussion or writing tasks additional personal

information. By speculating (n = 92), students were making comments without firm evidence. Inferences (n = 108) were made when students formed an opinion or reached a conclusion based upon facts. Students also asked questions (n = 191) when wanting to enquire about something. Speculations, inferences and asking questions were occurring more regularly in classroom discussions than in writing tasks. These findings are presented in Figure 4.7.
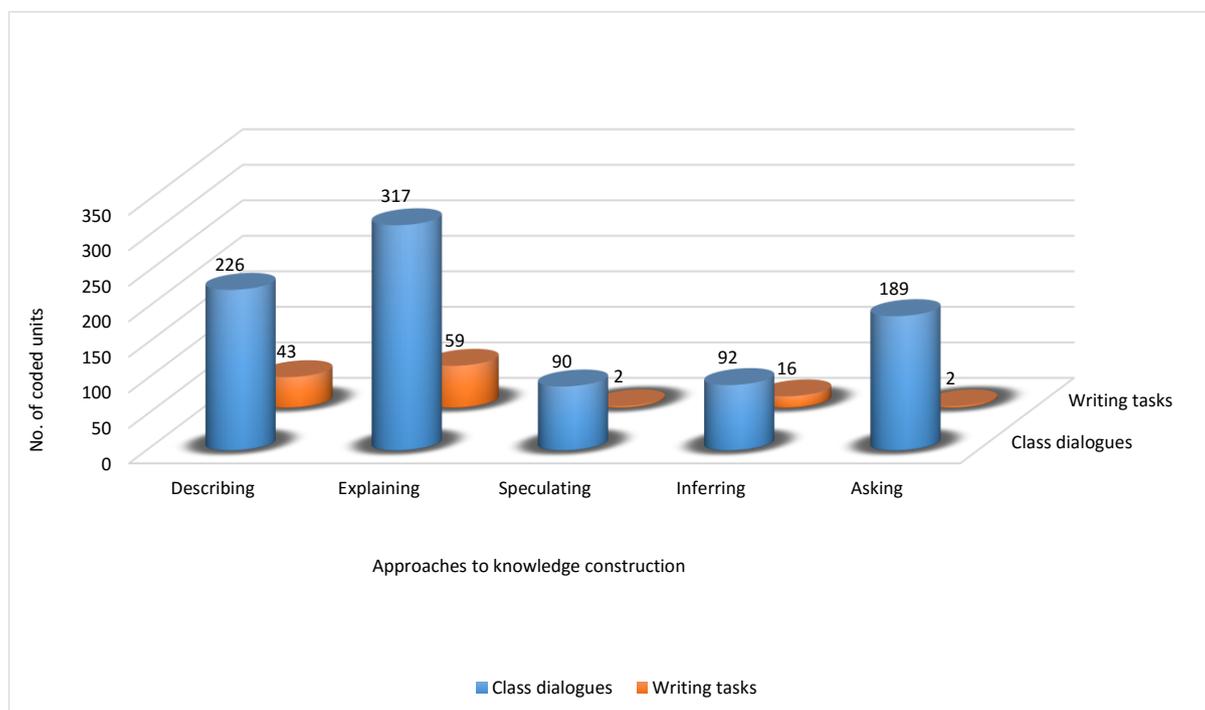
Figure 4. 7: Frequency of approaches to knowledge construction

4.4.1 Developing procedural understandings

Further analysis could be afforded by combining students' approaches to knowledge construction with both forms of historical knowledge. This section is concerned with forms of procedural knowledge whereas the following section will deal with forms of substantive knowledge.

Units of data coded for procedural knowledge were, like substantive knowledge, also analysed for how knowledge was co-constructed in whole-class discussions and in writing tasks. As Figure 4.8 illustrates, procedural knowledge was mainly constructed through explanation, which occurred for all second-order concepts. Making descriptions was a common approach adopted but did not occur

for the second-order concept of significance. There were some concepts about which students did not speculate or make inferences: students did not speculate when considering the concepts of change and continuity, significance and interpretation; inferences were only made in the context of evidence and once in relation to significance and empathy. Questions were asked for all forms of procedural knowledge except for the second-order concepts of significance and interpretation. As with forms of substantive knowledge, approaches to knowledge construction were more evident when discussing matters in class as a whole group rather than individually in writing tasks.
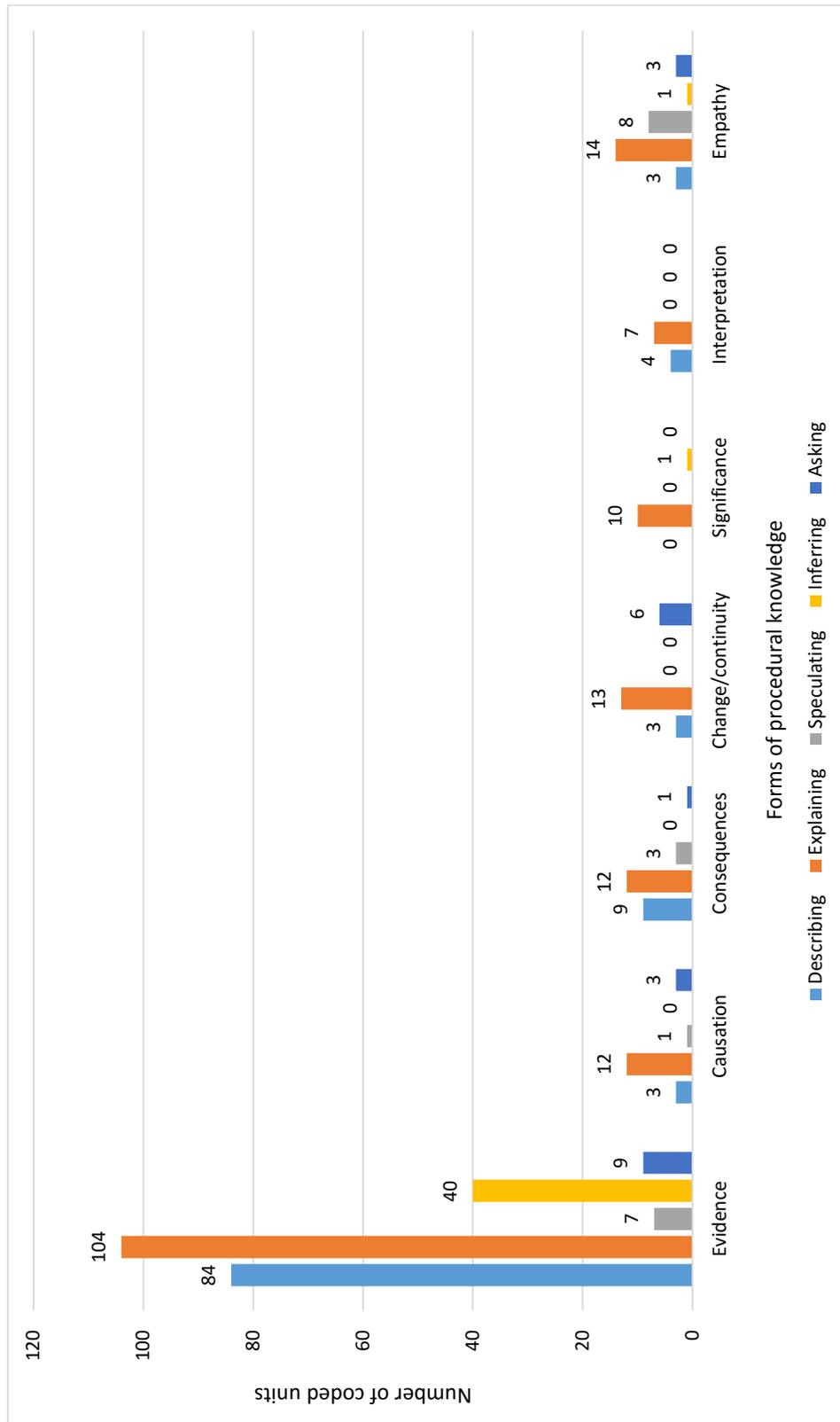
Figure 4. 8: Frequency of forms of procedural knowledge in relation to knowledge co-construction

Describing (n = 84) and explaining (n = 104) were used most frequently in the context of evidence. Typically, when describing, students would make direct references to what they saw or heard in the moving image. For example, in 'The building of the Berlin Wall' lesson I wanted students to think about the issue of reliability in terms of how British Pathé reported the event. Kelvin's comment included a phrase from the moving-image extract: "Against, like when he [the commentator] said, 'the discipline of the communist regime'". When explaining, students offered reasons. For example, in the lesson 'Terrorism' I asked Cohort 2 students, "For us who are studying this topic, how might these moving images be useful?" The significance of moving images as sources was explained by Noel, Adrian and Paul respectively thus: "We see what happened"; "You would get to know what happens in a terrorist attack"; and "Most of them are recent". When explaining students would also bring to the discussion information of their own, as illustrated in the following example. In this excerpt from the lesson 'Terrorism' (Cohort 1), Kelvin used his own knowledge to answer Gavin's inquiry.

Gavin	Isn't there any footage of the first one [plane]?
T	No.
Gavin	Not even cameras present there? [footage paused]
Kelvin	There was no need for the cameras to be there for the first one [plane].
T	Who could have guessed that something like this would ever happen?
Kelvin	And in those times, America was seen as a world power so much that no one expected that it could be attacked in this way.

Causal reasoning involved students' descriptions (n = 3), explanations (n = 12), speculations (n = 1) and questions (n = 3). In the Hungarian revolt lesson, Adrian's comment is representative of students' thinking in terms of causes: "They [Hungarians] could have been annoyed because they had no freedom, no liberty" and his following comment is a reference to what was mentioned in the moving image: "No one could say whatever he wanted against the government. They couldn't give their personal opinion". When considering the reasons why Hungarian demonstrators went to the state's radio station Gavin explained that,

"Because from the radio station one could broadcast the message of Stalin" and Kelvin speculated that, "It could also be heard from people in Eastern Europe who would like to do the same".

More speculations were made in relation to empathy (n = 8) than with any other second-order concept. Such speculative language could be seen, for instance, when students were asked to think about what would have crossed their mind as Maltese living in the year 1989, upon watching images of the Berlin Wall on their TV sets. Here Noel speculated: "Maybe you would say that now there will be peace; that there will be no more fighting, no more pique". It was students from Cohort 2 who were found to be making most speculations when empathising (Cohort 1 = 3; Cohort 2 = 5). 'The Fall of the Berlin Wall' lesson was the one in which students from both cohorts twice made speculative comments.

Inferences were mainly made in relation to aspects of evidence (n = 40). The following extract, taken from the lesson 'Solidarność', shows a typical conversation in which students (Cohort 2) make inferences based on what they watched in the moving images as a reaction to a question of mine which encouraged them to search for clues:

T	How are these [moving] images portraying Poland?
Jon	United.
T	Poland, in these images, united—why, Jon?
Daniel	Because they [people] are sad.
Jon	Because there are lots of people.
T	Because there are lots of people. In the previous [moving] images there were the queues. How is Poland being portrayed?
Daniel	Sad.
T	A sad Poland—why?
Noel	They don't have what they want.
Daniel	They are queuing for basic things.
T	They are queuing for basic things.

These kind of inferences in the context of evidence were made in six lessons by Cohort 1 (n = 12) and seven lessons by Cohort 2 (n = 12).

Asking questions (n = 22) was also a common approach to discussing second-order concepts. In the context of evidence, questions (n = 9) featured more

when dealing with the status of a source (n = 5) than with searching for clues (n = 3) or discussing problems (n = 1). For example, in the lesson 'Malta's condition during the war', Gavin was curious to know who used to film the British Pathé images, when and how. In the case of the lesson 'Dismantling of the USSR', Paul inquired about the age of the moving image so that he would arrive at how old Mikhail Gorbachev is. Fewer questions were asked in relation to causation (n = 3), empathy (n = 3) and consequences (n = 1). In the context of change and continuity, students' questions (n = 6) concerned mainly continuity, as the following examples from the lessons 'Terrorism' and 'The building of the Berlin Wall' show: "How come they [Twin Towers] weren't rebuilt?" (Gavin); "Are there any remains of the Wall?" (Carl).

4.4.2 Developing substantive understandings

From this analysis, it could be recognised that forms of substantive knowledge were frequently discussed by explaining followed by describing and asking questions (Figure 4.9). Although speculating and inferring occurred for each form of substantive concept, these were employed less often. It was only in the context of political concepts that more inferences were made than questions, and only with regards to groups of people that speculations were made more than inferences.
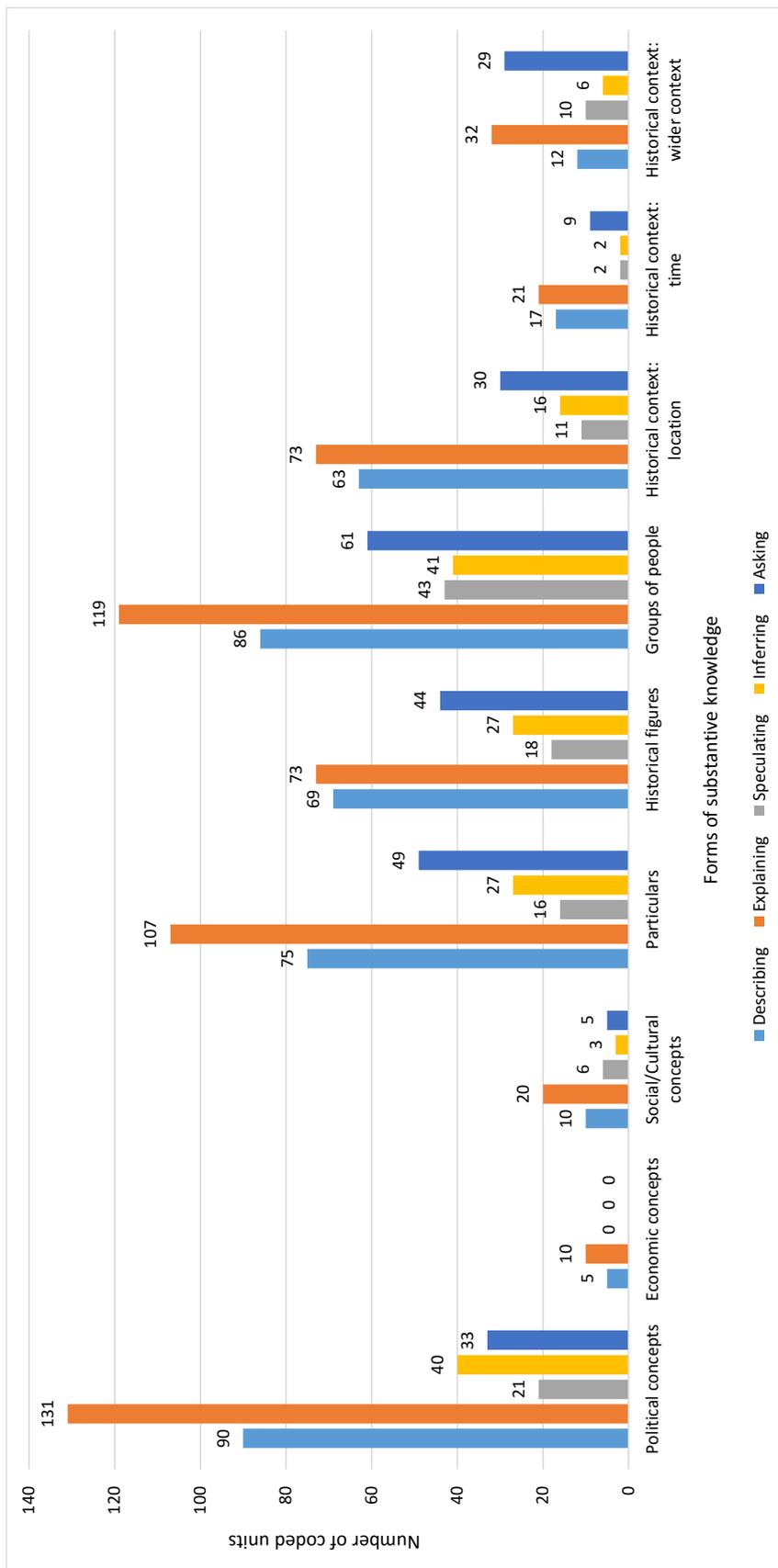
Figure 4. 9: Frequency of forms of substantive knowledge in relation to knowledge construction

Knowledge of concepts was mostly demonstrated through describing (n = 105), explaining (n = 161) and making inferences (n = 43). Two concepts regularly encountered throughout the lessons of the topic The Cold War were 'communism' and 'democracy'. Students were able to describe how Lech Walesa referred to communism, that is, as "a monster". Kyle explained the concept of democracy in the context of the fall of the Berlin Wall thus: "It's as if each blow is ushering democracy. It was a ray of light for democracy"; and Kelvin drew the distinction between the two concepts thus: "Because democracy will help man and try to reach an agreement with the opponent. And the communists, if something is suggested to them, they take it as a defence. And they attack in another way". Moreover, from Reagan's 'Tear down this wall' speech, Simon and Daniel inferred that "communism was weak" and that "it was over by this time".

Like concepts, when particulars were discussed, students usually offered descriptions (n = 75) and explanations (n = 107). Describing the building of the Berlin Wall, Franklin wrote, "The Berlin Wall was built through a multi-stage process; the communists carried it out without the West's consent". In his reaction as to why 'Solidarity was given massive coverage in Western media' (a phrase mentioned in a moving-image extract), Kelvin explained, "So that countries in the East would be tempted to do likewise in order to weaken communism". By contrast, inferences and speculations were used less for particulars than for concepts.

Students were found to be posing questions in relation to all forms of substantive knowledge (concepts = 38; particulars = 49; people = 105; historical context = 68). It was only on one occasion when they did so in their writings, and this was when they were required to word in the form of a question anything which they would like to know further to what we watched and discussed about the building of the Berlin Wall. Questions returned included: "How did people escape to the other side?" (Franklin); "From where does the wall start and where does it end?" (Simon). Three students from Cohort 1 left this blank. Most questions were frequently asked in relation to groups of people (n = 61); for example, in the lesson 'Dismantling of the USSR', Gavin inquired about why [Russian] people were protesting when it was Gorbachev himself who wanted them to have the most basic things, and in the lesson 'The Hungarian revolt' Clive asked whether it was possible for the Hungarians to take over the [Soviet] tanks.

It was in the context of knowledge of groups of people that descriptions (n = 86), speculations (n = 43), inferences (n = 41) and questions (n = 61) were made most frequently. Knowledge of groups of people, as with other forms of substantive knowledge, was demonstrated mainly by describing (n = 86) or explaining (n = 119). For example, when required to write about their opinions of Gorbachev based upon the analysis of the moving image, Franklin wrote: "He was a man who realised that Communism around his time of reign was at a downfall so he started to make deals with the West. In my opinion he was a good man and did the right choices to improve the USSR's situation". Speculations, inferences and questioning were made more in the context of groups of people than for any other form of substantive knowledge.

Students made many inferences in relation to concepts (n = 43) and groups of people (n = 41). For example, reacting to the Soviet blockade on Berlin, Kelvin inferred that, "It was a way for the Russians to get rid of the Allies". With regards to groups of people the following inferences were made by Kyle about the Hungarians when they took to the streets in 1956: "It is clear they were fed up"; and, "They were ready to die". Few inferences were made when contextualising knowledge.

When students speculated they mostly did so about groups of people (n = 42). A notable difference could be noticed between speculations made verbally in class and those made in writings, which were few and far between. An elaborate example of students speculating taken from the lesson 'The Fall of the Berlin Wall' is presented hereunder. In it students from Cohort 2 can be seen speculating about the immediacy of events in Berlin, following a question of mine which built on previous comments about the reactions of people to the fall of the Wall.

T	Ok. I'm going to ask something which adds to this. Do you think that people were expecting something like this to happen, that the gates would be opened?
Daniel	Yes
Noel	No.
T	You say 'yes', you say 'no'. Why 'no'?
Noel	The Wall had stood for twenty-eight years and therefore, after all that time it would not fall.

T	Since all that time had passed one would argue that it would not fall.
Daniel	I think otherwise. The communists had been dragging their feet and they could suppose that one day it would fall.
T	Ok. You are both right. Interesting. What do you think, Simon? Were people expecting this to happen?
Simon	I don't know.
T	C'mon, think. Clive, Jean.
Jean	They were expecting it.
T	Why were they expecting it?
Jean	But not as quickly.
T	But not as quickly. This is interesting. So when?
Jean	They didn't think [it would happen] overnight.
T	So the checkpoints could be opened, the Wall could come down, but not for now.
Jean	There had to be a process.
T	Because it was done in a hurry. Ok. Clive, what do you think?
Daniel	I think the speech by Schabowski took everyone by surprise.
T	It certainly took everyone by surprise.
Daniel	Because it took place on the same day, not overnight.
T	That's right. On the same day. In fact, that's what he [Schabowski] said, 'immediately'. When he was asked, 'From when could people cross'—'immediately'. Good, your reasoning is good.

When contextualising knowledge students mostly did so by describing and explaining the location, time and the wider picture. Although less questions were made than with other forms of substantive knowledge they were of immense value to the discussion at hand because they helped broaden the context of the historical event, as these typical examples illustrate: "When the war was over it [Germany] ended up all under the Russians?" (Gavin); and, "Following the 4th of November, until when did they [Soviets] remain in Hungary?" (Jon). It must be pointed out that the wider picture was not directly related to what was shown in the moving images but students nevertheless brought this up for discussion mainly by explaining and asking. Ten students were able to consider the broader view through such comments as: "You would find progress [in the East]. Communists were making progress ... in technology, like the West" (Simon); and "From the Russian, the communist point of view, did they agree with Gorbachev in bringing the Wall down?" (Noel).

4.5 Conclusion

This chapter has presented the findings about motivation and engagement and historical knowledge. These resulted from an analysis of interviews, whole-class dialogues and written tasks in order to address the research questions. It has resulted that although moving images may be motivating to students and manage to engage them during the lessons, there may still be students who feel they do not derive any benefit from using moving images. In terms of historical knowledge it could be noticed that forms of substantive knowledge were deployed more frequently than forms of procedural knowledge in whole-class dialogues and that when these were combined they got mentioned most in the writing tasks. It was also found that historical knowledge was co-constructed mainly by describing, explaining and asking questions. From these findings certain issues about motivation and engagement and historical knowledge emerge:

- Motivational gains in using moving images to learn history;
- Indicators of student engagement with moving images;
- Amotivation and disengagement;
- The role of the visual and auditory appeal and teacher-student interaction;
- Learning substantive knowledge when analysing moving images;
- Learning procedural knowledge when analysing moving images;
- Using moving images as sources of evidence.

These issues will be taken up in detail in the following chapter where they will be discussed in terms of the use of moving images in the history classroom.

CHAPTER 5 – DISCUSSION

5.1 Introduction

This chapter discusses the findings presented in the previous chapter in the context of the literature review in order to analyse the research question: *What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding?* Answering this question, issues are presented in three sections, which is how discussions in this chapter are organised: the first relating to motivation and engagement; the second relating to substantive and procedural knowledge; and the third relating to historical understanding. The findings are interpreted in the context of a study consisting of 14 students attending one school; students formed two similar cohorts and were taught in different scholastic years. Subsequently, for any conclusion to be generalised or any speculation to be substantiated, further research involving more students, perhaps coming from different schools, would need to be made. At no point do I attempt to establish a cause-effect relationship between moving-images and students' verbal contributions; rather I seek to discuss issues which came up in the context of a history classroom in which moving images were used as historical sources to learn history. Excerpts from interviews, classroom dialogues and writing tasks are meant to illustrate the general pattern that emerged.

The first sub-question concerned issues relating to motivation and engagement in learning history. In terms of motivation, data suggests that using moving images in the history classroom supports students' motivational dimensions of interest, competence and relatedness but not of autonomy. In terms of engagement, data from students' expressive behaviour during whole-class dialogues showed several indicators of engagement with moving images. It is argued that engaged students are communicators of knowledge and understanding. Moreover, it will be argued that moving images can sustain student motivation and engagement if they are commensurate with students' skills in source analysis and if they are used in a classroom context where knowledge is co-

constructed between the students and the teacher. Here, it is worth pointing out that every effort was made to discuss findings in the light of available literature, but where research about motivation and engagement in history education is concerned, this has been quite scanty.

The second sub-question guiding this research related to issues about learning substantive and procedural historical knowledge when using images. In terms of substantive knowledge, it was found that through moving images students were able to encounter concepts in multiple contexts and appeared to be instrumental in shaping the way students perceive concepts. Because moving images are about people, they can be a vehicle for understanding human experience. Given that students made spatial-temporal comments, it will be argued that moving images help convey 'a sense of place', and because students sometimes took into consideration the wider historical context of events, moving images can be seen as a useful tool for developing the 'big picture' of history. In terms of procedural knowledge, moving images were mainly developed in the context of the second-order concept of evidence. Using moving images as sources of evidence meant searching for clues, testing claims, comparing and contrasting them with other sources, discussing reliability, considering the status, purpose and significance, and showing awareness of certain problems.

The final part of the discussion brings the two forms of historical knowledge together by discussing how they came together during the analysis of moving images. It will be argued that by analysing the substantive content of moving images from a disciplinary point of view, students can develop a holistic understanding of twentieth and twenty-first century historical events.

5.2 Motivation and engagement

A key concern in education has been how to address students' decline in motivation and engagement in learning as they progress through schooling (CEP, 2012a; 2012b; 2012c). As Ryan and Deci (2000) state, "intrinsic motivation becomes weaker with each advancing grade" (p. 60). In Malta, cultivating student engagement and motivation has been placed on the educational agenda (Ministry

for Education and Employment, 2014a). Findings from the present study highlight issues about the use of moving-image sources regarding motivation and engagement with students (age 15/16) who are in their final year of secondary school. In relation to this, the following discussion is presented in four sections: moving images and the four dimensions of motivation; indicators of student engagement with moving images; amotivation and disengagement; and whether or not to do away with written sources and writing.

5.2.1 Moving images and the four dimensions of motivation

The motivational gains obtained by using extracts of moving images will be discussed in terms of the four dimensions of motivation (see *Chapter 2.3.1 – Motivation*), namely, interest, competency, relatedness and autonomy (CEP, 2012a; 2012b; 2012c). For a student to be motivated, at least one of these dimensions must be satisfied, however the more dimensions are met the greater the motivation will be (CEP, 2012d).

5.2.1.1 Interest

Interest is related to learning. As Pintrich and Schunk (2002) state, "the common generalisation is that people will learn or do well if they are interested, and they will not learn or perform if they are uninterested" (p. 289). An important question at the outset of the analysis of data was: Did moving images generate and maintain interest among students? Moving images appeared to have fostered situational interest among students by creating a feeling of being present in the event being reported. This is consistent with findings from other studies (Biddulph & Adey, 2002; Harris & Haydn, 2006). In the present study, students appreciated mostly that moving images put them in the event being reported—Clive likened this to a time-machine and Jean explained that "you feel as though you are in that situation". This feeling of 'being there' was similarly captured in a pupil's response in a study by Harris and Haydn (2006): "When we watched a video about the plague … you could really see what it was like to be there, and to feel what they were feeling" (p. 322). That students see in watching videos an enjoyable learning experience was noticed by Biddulph and Adey (2002) who reported a student saying, "If you're watching a video … it's not just us being lazy but you learn more" (p. 4). Although the term video in these studies was not defined, and from the

mentioning of the plague this was probably a fictional representation, such comments nevertheless show how students are appreciative of enjoyable learning experiences presented by using a component of technology. In the present study, student interest seemed to have been maintained by a sense of enjoyment as derived from comments students made about elements of fun and surprise, and curiosity presented by moving images as derived from comments about "wanting to know more" (see *Chapter 4.2.1.1 – Enjoyment and interest*). According to Pintrich and Schunk (2002), curiosity is a factor which enhances intrinsic motivation. This would suggest that students are interested in novel learning experiences as presented by moving images.

5.2.1.2 Competence

Competence refers to students' belief that they are capable of doing something (CEP, 2012a) and subsequently is seen as an important element in student motivation (Ryan & Deci, 2000; Seifert, 2004). A general motivation principle as expounded in the self-efficacy theory (Bandura, 1993) is that students who doubt their capacities to do well in learning will not be as academically motivated in terms of effort, persistence and behaviour (Pintrich, 2003). In this context, it could be argued that moving images may support student motivation if they are commensurate with students' skills of historical analysis but may weaken the motivation of other less able students if the content goes beyond their abilities. Data from this study revealed that moving images were useful in helping students understand both the historical content and the study of the past (see *Chapter 4.2.1.3 – Competence*). This is in agreement with literature about using film in developing subject-specific competencies (Marcus, 2005; Seixas, 1994; Weinstein, 2001; Woelders, 2007).

Developing such competencies is an important objective of the history option syllabus in relation to the evaluation and interpretation of evidence, which includes "comprehending evidence and placing in context, analysing, detecting bias and pointing to gaps and inconsistencies in evidence, distinguishing between fact and opinion and developing a hypothesis through comparing sources and reaching conclusions based on evidence" (History option syllabus, 2012, p. 1). In terms of historical content, for example, students were struck by how people

behaved and reacted in different events. In the context of understanding the study of the past, it was evident that students developed a range of competencies, like focusing on specific details and asking questions, detecting bias—particularly from the commentary, and considering omitted details and the quality of the moving image. Also, students were aware that moving images do not tell us everything that needs to be known about an event; for example, it was pointed out that they did not find moving images appropriate to understand the causes or consequences of an event. In view of this, students highlighted the necessity to corroborate sources, not only with different moving images but also with other kinds of sources. Based on this data, it may be suggested that although most students in this study showed they were able to handle the analytic approach to moving images quite competently, thereby possibly increasing their control and confidence in learning, there may be students who might struggle in this process and thus their competence would be undermined. In the absence of evidence to prove this, it would be interesting to investigate this issue further.

5.2.1.3 Relatedness

An environment in which students feel socially interconnected and supported increases feelings of relatedness, thereby improving their academic motivation (CEP, 2012c). If, as data from this study suggest, students felt comfortable getting involved in peer exchanges, it could be argued that moving images may have helped foster feelings of relatedness among students, which is a key component of motivation (Ryan & Deci, 2000).

As pointed out in the literature chapter, this study was carried out in the context of a constructivist classroom following dialogic teaching (Alexander, 2008). Dialogic discourse involves classroom talk that encourages challenge and debate, thus allowing students to argue and justify their ideas (van Drie & van Boxtel, 2011). By and large, students in this study were appreciative of the fact that their opinions were valued by both peers and teacher (see *Chapter 4.2.2.6 – Peer interaction*). In this regard, the number of students in the classroom (Cohort 1 = 4; Cohort 2 = 10) could have mattered a great deal. It is known that the smaller the classroom size, the more likely it is for the teacher to give students individual attention (Ehrenberg, et al. 2001). Indeed, creating a culture of learning and

respect for others is a characteristic of a constructivist classroom (Schunk, et al. 2010). Also, having a healthy teacher-student rapport contributes towards fostering motivation. In fact, as found by Harris and Haydn (2006), the quality of the human interaction with pupils influences the degree to which pupils enjoy history and, as presumed by Fredericks, et al. (2004), teacher support meets students' need for relatedness. Because data in connection to relatedness also covers peer interaction it will be discussed further in Section 5.2.2 (Indicators of student engagement with moving images) and in Chapter 6 (Integrative chapter).

5.2.1.4 Autonomy

Given that students' responses to interview questions showed that they did not seem to have followed up on what was done in class by watching more moving images at home, whether by watching again the same extracts or by searching for related ones in relation to the topic at hand (see *Chapter 4.2.1.4 – Autonomy*), it could be argued that moving images did not seem to foster autonomy in students. As hereby defined, autonomy, which along with interest, competence and relatedness is considered to be a factor affecting student motivation (CEP, 2012c; Ryan & Deci, 2000), was lacking. This was surprising for three reasons. First, from what students said, browsing the Internet for moving images at home seemed to be a common practice among students. Even though this could have been done for reasons disconnected from school matters, this not only showed that students have the time but also that they are interested in using moving images. Second, comments showed that some students had already searched for moving images about specific topics at home. For example, during the lesson on 'Terrorism' students showed familiarity with some images of the attacks on the Twin Towers. This implies that students may come to the classroom with some background knowledge about a historical event formed by watching a moving image. This accords with Card's (2011) opinion about students' readiness in deploying their media savviness into the classroom. Third, according to Gavin, "nowadays' generation is lazier", preferring to carry out searches on the Internet rather than from books. He even regarded the material on the Internet as being more reliable because "it is always updated". While this met Kelvin's disapproval because of his preference for books for carrying out research, there could be some truth in Gavin's opinion because it highlights some of the students' preferred style of doing research

work. It also supports Walsh's (2005) contention that young people live in an age in which the television and the Internet are used as their main sources of information. However, although certain students pointed out the importance of searching for moving images other than those watched in class to get a different perspective of events, at no point in the interviews or the lessons did they mention that they actually did so. So, while students in this study showed they are adept at using the Internet for watching moving images related to their personal interests, they failed to take the initiative to find out more moving images about the historical events discussed in class on their own for their own educational gains.

Therefore, while moving images can be motivational by sustaining levels of interest, competence and relatedness, they do not seem to have provided students with a level of autonomy, defined here in terms of students' self-directed initiative to find out things for themselves outside the classroom context. Given that students in this study were in their final year of secondary school, a possible reason for what could have undermined this aspect of motivation might be their focus on the end-of-secondary school examinations, as their references to these examinations indicate. At this stage of education, students were aware of how critical this scholastic year was to their educational process and indeed their future. As most students remarked, the prospect of attending post-secondary education was their primary goal. Generally, on the outcome of these examinations students make important decisions: an overall pass would secure them entry into a post-secondary institution and the grades obtained would determine which educational institution they can enter and which subjects they can choose to study prior to enrolling for a university degree. Possibly, the challenge posed by examinations could have undermined their sense of autonomy, and rather than being inquisitive to find out things for themselves, they preferred instead to concentrate solely on the material necessary for the examination. In preparing for the history examination, for example, Kelvin explained, "I prefer reading and know what is happening rather than watching [moving-image extracts]". Given this performance-goal mind-set, "it is no surprise that some students respond by feeling anxious or frustrated, fearing failure, and generally becoming unmotivated" (CEP, 2012b, p. 7). This was evident in Simon's comment: "We have a lot of work. I don't know what is [the] normal [amount of work to study]; I don't know". Gavin, in the second interview, expressed his feelings thus: "The coming five weeks taste like death to me …

because the last bit, you know, you want to finish things". Besides revealing frustration and anxiety, Gavin's comment also showed 'a need for closure' (Webster & Kruglanski, 1997), which refers to "the desire of the mind to end states of uncertainty and resolve unfinished business" (Konnikova, 2013, p. 138). Considering moving images from this wider point of view, it is interesting to speculate whether students would have appreciated more the use of moving images were these to be formally assessed. In other words, would assessing moving images alongside other sources in the examination entice students to carry out self-directed research throughout the year?

In analysing domain-specific motivation, as was done in this study with history by means of moving images, it would be useful to consider students' more general motivation towards schooling as revealed in their attitudes about the end-of-secondary school examinations as well as their post-secondary education goals. It is in this way that a holistic understanding of student motivation can be gained.

In conclusion, given that most students in this study did not appear to be using moving images explicitly in ways that might specifically benefit them for the examinations, and therefore not to attain a separable outcome, but found in moving images a sense of enjoyment and interest and appreciated their visual appeal, it can be argued that moving images supported students' intrinsic motivation to a great extent. As Ryan and Deci (2000) explain, "intrinsic motivation will occur only for activities that hold intrinsic interest for an individual—those that have the appeal of novelty, challenge, or aesthetic value for that individual" (pp. 59-60).

5.2.2 Indicators of student engagement with moving images

Student engagement with moving images is another area which this study set out to explore. In analysing engagement, Fredericks, et al. (2004) suggest looking at the behavioural, emotional and cognitive aspects because of their interrelatedness. As pointed out in the literature review, in accordance with Goldspink and Foster's (2013) reservations towards the emotional and cognitive domains, and based on Herrenkohl and Guerra's (1998) and Engle and Conant's (2002) view of analysing students' discourse to obtain evidence for student engagement, this discussion will

focus on the behavioural component of engagement because it is concerned with how students expressed themselves verbally in class during lessons. Analysis of data revealed five behavioural indicators of student engagement with moving images, namely, asking questions, making spontaneous observations, inserting oneself, establishing associations and being responsive to peer contributions, all of which are observable and tangible (Goldspink & Foster, 2013) and therefore can be measured.

5.2.2.1 Questioning

The most frequent indicator of student engagement was questioning. Asking questions is considered to be an indicator of behavioural engagement (Fredericks, et al. 2004). Data from this study regarding student questioning would seem to be in conflict with research stating that students' questions are infrequent (Daniel, 1998; White & Gunstone, 1992). Student overall questioning amounted to 17.1% of all their utterances. Each cohort generated an almost equal percentage of questions, both throughout the lessons (Cohort 1 = 31.8%; Cohort 2 = 30.9%) and when analysing moving images (Cohort 1 = 31.7%; Cohort 2 = 29%). In other words, when compared with each cohort's overall number of questions, the four students in Cohort 1 posed more questions than the ten students in Cohort 2. This is comparatively high when considering that in a classroom of approximately 26 students the frequency of questions per student in an hour ranges from .11 question (Dillon, 1988) to .17 question (Graesser & Person, 1994). But given the number of students in each cohort (Cohort 1 = 4; Cohort 2 = 10), it does not come as a surprise and may help explain why students in Cohort 1 asked an average of 41.75 and students in Cohort 2 an average of 58.5 in an eighty-minute lesson. In fact, Graesser and Person (1994) found that student questions are more prevalent in tutoring sessions than in classroom settings.

Although questions were occurring throughout each stage of every lesson, the majority of students' questions (51.7%) were made when analysing moving images. I consider this to be a positive indication that moving images elicited questions that connected with students' interest. Just as there were particular students (Kelvin, Gavin, Noel) asking more questions than others in a consistent way when analysing moving images, there were students (Jean, Charlo) who did

not pose questions. In the absence of a pre-test or questionnaire about students' prior knowledge, which was beyond the scope of this study, it is difficult to establish whether the findings about student questioning in relation to moving images would support the claim that more prior knowledge leads students to ask more questions (Logtenberg, et al. 2011; Otero & Graesser, 2001; Tabaoda & Guthrie, 2006; Van Der Meij 1990). Unlike other studies requiring students to write down questions in relation to a history text (Logtenberg, et al. 2011) or a science topic of the researchers' choice (Chin & Brown, 2002; Scardamalia & Bereiter, 1992), in this study students were asking questions out of their desire to learn rather than because they were prompted to do so. In this light, based on the amount of questions both cohorts asked in relation to moving images, high-interest topics could be identified: Malta's condition during the war; the Iron Curtain; the Building of the Berlin Wall; the Dismantling of the USSR; the Fall of the Berlin Wall; and Motives for the EU. Students' questions in these lessons not only compared favourably between one cohort and the other, but also corresponded with the high number of students' verbal utterances throughout the respective lessons.

5.2.2.2 Making spontaneous observations

That moving images engaged students was also revealed by spontaneous comments students made as a reaction to what was being shown or heard in the moving-image extracts. In other words, students did not make these comments when the moving images were paused to allow for discussion, as a reaction to teacher's probing. Spontaneous student utterances are a characteristic of dialogic discourse (van Drie & van Boxtel, 2011). Instant utterances consisted of asking questions, making descriptive and wonderment comments and repeating phrases verbatim. By inquiring and commenting about persons, objects or buildings, wondering about the situations and events being reported in an astonishing and curious way, and repeating phrases made by the commentary, students showed that they were observing closely the moving images by watching and listening. It is important to consider that, as in any learning situation across any subject, the occurrence and frequency of such comments would depend on certain variables, such as students' spontaneity and willingness to talk. It could also be the case that students' comments might be influenced by the types of sources used. This raises the issue

of whether the use of other types of sources would encourage students to offer verbal contributions as much as moving images do. This, however, lay beyond the scope of my investigation. In this study, not all students reacted spontaneously to the content of moving images. With other students, perhaps, more comments could have been made; and with yet other cohorts, they might have rarely occurred or might not have occurred at all. But it may also be the case that students think silently, something which could go a long way towards explaining why certain students' verbal utterances were less than others'. In this study, while engaged in the learning activity of analysing extracts of moving images students' minds were teeming with an array of thoughts which were being uttered in a spontaneous think-aloud fashion. Given the way and frequency of how students expressed themselves, the method of thinking aloud can safely be described as one way how students can engage with and make sense of the content presented in the moving-image extracts.

5.2.2.3 Inserting oneself

The term 'inserting' oneself was adopted from Sipe (2002), who found young students engaged in storybook reading sometimes assuming the role of story characters or bringing along classmates in the story. Similarly, students in the present study were found to be inserting themselves in the moving-image extracts shown by making such comments as, "Thank God I wasn't yet born, Sir" (Daniel) or "Had I been there [inside a Russian war tank in the streets of Budapest] I would have exploded whatever came in view" (Adrian). While acknowledging a different context between the two studies, a similarity in how students engage with the domain-specific content presented during lessons by expressing themselves verbally and becoming one with the story or the extracts of moving images can be seen. This is evidence of students' expressive engagement (Sipe, 2002).

5.2.2.4 Establishing associations

Of particular notice is the fact that visual and auditory fragments in moving-image extracts seemed to trigger mental associations which students verbalised in the right context during classroom discussions. By making associations, students seemed to have been engaged in the type of reasoning described by Konnikova (2013): "Usually when we reason, our minds have a tendency to grab any

information that seems to be related to the topic, in the process retrieving both relevant cues and those that seem somehow to be connected but may not actually matter" (p. 174). For example, an elaborate association with a historical event was established when watching the Berlin Wall being dismantled at which point Franklin said, "This is reminding me of the French Revolution". He went on to explain that "the Wall is like Bastille" because "it symbolises the control on the people". He also pointed out that both Bastille and the Wall "were against the people". For him "Churchill is like the philosophers". Kelvin extended this connection by saying that Versailles can be compared to Moscow, "where the leaders reside", and the peasants can be compared to the workers. Thus it seemed as though what was being watched acted as a stimulus in triggering the imagination of some students to think beyond the immediate scene. It may be that students in this study were doing this mainly because they were already quite familiar with certain topics, which may have not necessarily been encountered in history lessons. The knowledge which they had learned along the years in school history about, for example, historical events or historical figures, or information which they had come across outside the context of school, like current events, was being activated the moment they watched or heard something from the moving-image extracts which could be directly related to it. Interestingly, similar associations were found to be verbalised by students in a study by van Boxtel and van Drie (2012), half of whom were of the same age as the students in my study. The researchers found that initial associations, most of which were concepts or names learned in history lessons, were activated by different terms or visual elements within the text or cartoons which students analysed in the activity. In sum, making associations could be interpreted as a sign of an engaged mind, and data from both cohorts showed that such connections were being triggered when watching moving-image extracts.

5.2.2.5 Being responsive to peer contributions

Chin and Brown (2002) point out that it is at the stage when students collaborate with peers that they access the zone of proximal development as propounded by Vygotsky (1978). Findings from this study showed that peer interaction while analysing moving images involved students being responsive to each other's utterances by picking up on previous comments, answering peer questions, sharing a divergent opinion and correcting each other. The fact that 12 students got

involved in these types of exchanges shows that students from both cohorts did not hesitate to share a comment in response to something uttered by a peer. The two most frequent types of peer interaction were picking up on earlier comments and answering peer questions. White and Gunstone (1992) see a motivating factor in students answering peer questions, "for students are keener to answer their own questions than the teacher's" (p. 175). As peer exchanges showed (see *Appendix J – Representative student utterances during peer interaction*), students were attentive and alert to what was being discussed. These utterances were not only linked to aspects of the subject of the moving image being shown but were also reflective of the content of the conversation at hand, and contributed in driving the discussion forward.

5.2.3 Amotivation and disengagement

5.2.3.1 Amotivation

Analysis of data also showed levels of amotivation, whereby students did not think they could draw benefit from using moving images in their learning. Following Ryan and Deci's (2000) characterisation of amotivation, from the perspective of using moving images to learn history amotivated students were those who did not believe using moving images would result in a beneficial outcome, like utility for the examinations, and did not value the use of moving images for particular purposes, like learning second-order concepts. Simon was the one who in both interviews said that, apart from helping him see what "exactly happened", moving images were useless. In his explanation Simon made reference to the examination: "Moving images give you unnecessary details, like how the [Berlin] Wall looked like. Text is more simple. For the exam it's more important how the Wall was built rather than how it looked like". Thus, for Simon, moving images have more incidental details than crucial ones and he is not willing to give those details any weight. In addition, some students did not find moving images to be necessarily useful to understand concepts like causes, consequences or changes. Interestingly, in contrast to Deci and Ryan's (1985) comment that behavioural outcomes of amotivation lack competencies and commitment towards participation, data from this study showed a different trend; evidence from this study shows that students showing amotivation towards moving-image sources where nevertheless participative in lessons and showed levels of competencies in using moving images

to learn history both in terms of substantive and procedural knowledge. However, within this context, it may be remarked that students' comments revealing amotivation may add some strength to Walsh's (2013) speculation that,

> for some students ... technology is a useful tool in low level cognitive operations (initially engaging interest, finding things out, writing) but less valuable as a tool for higher cognitive operations – thinking about concepts such as causes and consequences or the significance of particular events or competing interpretations (pp. 134-135).

5.2.3.2 Disengagement

Three types of disengaged students were identified: first, those whose attention was called to by the teacher while watching moving images; second, those who did not contribute to the discussion during analysis; third, those who failed to return written tasks. This may suggest that disengagement could be momentary, as evidenced by students whose attention sometimes had to be called to or occasionally failed to return their writing task, or continuous, as shown by Charlo's reluctance to participate in successive lessons. An anomalous scenario was presented by students who, on the one hand, were engaged during the discussion (Noel, Gavin, Adrian, Daniel) but failed to return some of the homework tasks and, on the other hand, students who were sometimes disengaged from the classroom discussion (Jean, Charlo) but returned their writing tasks. This may perhaps add to the complexity surrounding motivation (CEP, 2012a; Walsh, 2013) because based on this data, it is difficult to determine the motivation behind Jean's and Charlo's action or to understand students' reasons for not completing the homework tasks. A possible explanation may be found in Pintrich's (2003) remark about different motivational pathways for one's energy and direction of behaviour:

> Some students may be motivated and sustained through their self-efficacy beliefs, whereas others are motivated to try hard, persist, and achieve because of their goals, their personal interests, their value beliefs, or contextual factors that motivate, support, and direct their behaviour (p. 671).

5.2.4 Whether or not to do away with written sources and writing

A further issue concerning motivation and engagement relates to how moving images are used in the history classroom. This issue stems from how moving images were seen differently by students: some saw in moving images a motivating factor because they could do away with written sources; others attributed equal importance to both written and moving-image sources in learning history. Looking at moving images in the same way as the latter students did is indeed an important approach to learning history because, as the objective of the option syllabus stipulates, students should acquire "the basic skills necessary for the study of many types of historical evidence" (History option syllabus, 2012, p. 2). The way students regarded moving images proves and counters at the same time research stating that students dislike source work because it generally involves analysing written texts (Walsh, 2005). Two comments made by Gavin and Kelvin are worthy of notice. For Gavin, when the history lesson happens to be the last one for the day and he is already sleepy, watching moving images makes him even sleepier. Kelvin, by contrast, said that he would prefer watching moving images towards the end of the day, thereby indicating his preference for avoiding writing. In this context, Harris and Haydn (2006) make an important point, namely, that just because students dislike something does not mean that teachers should pander to what they like. However, the fact that having to read through the sources did not appear to be a favoured approach among four students should not be discarded; Gavin elaborated thus: "Nowadays, if you tell a student, 'You've got these topics; in one you're going to read and write and in the other you're going to watch footage and understand it, and then perhaps write something', he would choose that with footage". A possible explanation might be that because in this study moving images were being used alongside other sources, some students could identify them as being less demanding and, like students in Harris and Haydn's (2006) study, they were seeing video as involving little work. But as Harris and Haydn (2006) point out, "some elements of history, such as essay writing, are an essential component of the discipline, and because pupils dislike them does not mean they should be avoided" (p. 329).

From a pedagogical perspective, this would suggest that moving images should never be used as a stand-alone resource but always in the context of an

inquiry driven by the use of different kinds of historical sources in order to develop domain-specific procedural thinking (Barton & Levstik, 2004; Husbands, 1993; Lee & Ashby, 2000; Seixas, 1994; Weinstein, 2001; Woelders, 2007). The inquiry-based approach, which has for long been embraced by history educators (Counsell, 2011; Phillips, 2011), has also been found to offer an important approach to increase student motivation and engagement (CEP, 2012c).

In conclusion, in a history constructivist classroom as was that in this study, an essential feature of which is teacher-student talk, motivated and engaged students were found to be communicators of knowledge. What this knowledge entailed and how it was deployed will be the focus of the following section.

5.3 Historical knowledge

This part of the discussion is concerned with historical knowledge displayed by students when using moving images. As noted, this study did not aim to separate the two forms of historical knowledge; the substantive-procedural connection is acknowledged as being central to the teaching and learning of history. Therefore, without alluding to any overriding importance in the interplay between the two forms of historical knowledge or perhaps that substantive matter is simpler or disciplinary knowledge more demanding, this part of the discussion will start off by focusing on the substantive knowledge displayed by students, namely, substantive concepts, knowledge of people and knowledge of the historical context. The discussion will then move on to the disciplinary knowledge as revealed in the use of moving images as sources of evidence as well as other second-order concepts.

5.3.1 Learning substantive knowledge

As findings have shown, historical substantive knowledge used in the context of moving images consisted of substantive concepts, knowledge of people, and knowledge of the historical context. Here issues related to each of these will be highlighted and discussed.

5.3.1.1 Knowledge of substantive concepts

With recent curricular changes in England, the new National Curriculum (2014) makes the development of a knowledge of substantive concepts a primary aim of history education and subsequently makes it incumbent on schools to explicitly teach substantive concepts (Fordham, 2016). In Malta a similar emphasis was also placed on such concepts by way of their inclusion in the new History Curriculum Units (2012). It has already been pointed out in previous chapters that current research in history education is placing a new emphasis on substantive knowledge as a way of addressing the previous imbalance in favour of procedural knowledge (Fordham, 2016; Counsell, 2017). In the wake of this debate, in which models of progression (Fordham, 2016; Hammond, 2014) are being proposed and discussed in the light of previous debates (Haenen, et al. 2003; van Drie & van Boxtel, 2003), and in view of the findings from this study, this part of the discussion considers two issues: how students encounter concepts in multiple contexts; and how moving images help students render concepts meaningful.

Encountering concepts in multiple contexts

Findings from this study show that when using moving images students were able to encounter concepts in multiple contexts. The importance attached to teaching substantive concepts is not new; it has long been established in history education that students learn more each time they encounter them in history lessons (Levstik & Barton, 2001). Given that the Maltese Year 11 history option syllabus deals with topics as The World Wars, The Cold War and European integration, concepts such as 'war', 'democracy', 'communism', and 'superpowers' are bound to surface in multiple contexts in the history classroom. Of these, in this study the concept of 'war' not only spread across different lessons but also different topics. From the present study there is evidence to show that the resulting understanding of a concept—in this case 'war'—is not the result of one lesson but an aggregate of understandings developed over a series of lessons. In the context of the Cold War, the main understanding that students developed from one lesson to another was that the West and East were locked in an ever-present feeling of "fear of another war" which led each side not to get involved in any sort of full-scale conflict. For example, reacting as to why the West did nothing in response to Hungarian radio broadcasts in 1956, Simon immediately said, "Because of a war. There was the possibility of a war". With the topic Malta during World War II students could see

the tangible side of the concept (because it involved physical conflict), whereas with the Cold War topic, the concept assumed a more abstract dimension (because of the absence of physical conflict). Understanding the concept of 'war', as any other concept, is complex: as Berti and Vanni (2000) explain, "To understand modern war, one must possess a political conceptual domain, having at its core the notions of nation-state, government, power hierarchy, and comprehend the motives a person may have as a consequence of his or her position in a group" (p. 480). Indeed, making sense of these variables necessitates that they are regularly met in different historical contexts across the school years so that students' conceptualisation of concepts develops and are able to use it in sophisticated ways.

That substantive concepts were deployed in each lesson is not surprising because, as found by van Boxtel and van Drie (2004), students tend to increasingly use more different concepts as they progress through school. However, what stood out from the present study was that substantive concepts were found to be encountered more in classroom dialogues than in writing tasks. In fact, making descriptions, offering explanations and making inferences were the most common ways how students approached substantive concepts verbally in class. Two possible related reasons may account for this. First, it is the opinion of Haenen, et al. (2003) that students' grasp of a concept relies on their own construction abilities. This may imply that in this study students' construction abilities seemed to consist more in collaborative and verbal ways through classroom discussions than individually in writing tasks. Second, according to van Drie and van Boxtel (2003), understanding a concept involves negotiating its meaning where, through talk, the meaning as well as connections between concepts can be made. Although making connections between concepts was also attempted in writing tasks, this view may point towards students in this study being confident in developing meanings of concepts verbally together in class.

Making concepts meaningful

Fordham (2016) is of the opinion "that a greater grasp of concepts depends on pupils having sufficient pictures of the past with which they can render a concept meaningful" (p. 44). In agreement with this view, it might be useful to ask whether in this study moving images helped render particular concepts meaningful by way of the images presented. In this study moving images seemed to have been useful

in helping shape the way concepts are perceived. Present findings indicate that when analysing moving images students did so mainly by explaining, that is, by bringing to the analysis additional personal information, and by describing, that is, by making comments in relation to what was observable. However, descriptions preceded explanations. Such descriptions were made, for example, when watching an air-raid on Malta (An air-raid is coming/This is an air-raid); when watching what happened in the streets of Budapest in 1956 (They [Hungarians] took one of their [Soviet] tanks/Destruction everywhere); or when watching how the Berlin Wall was built (Is that the Wall?/The first form/It was certainly not strong). It could be noticed that based on their descriptions and explanations, students could make certain inferences involving substantive concepts, as these examples from the lesson 'Solidarność' show: "Each [satellite] country was fed up with communism" (Kyle); "Communism had reached its final stages" (Gavin); "Communism was powerless" (Franklin).

In this context it could be argued that moving images helped students see the concrete dimension of a concept besides the abstract. Although the topic The Cold War involves a range of complex concepts (Palek, 2015) that could be explored in different contexts, having students discuss terms like 'war tanks', 'police', 'strike' or 'missiles' as featured in the moving images shown, they could get to see the concrete-abstract dimension of a concept (Berti & Vanni, 2000). So too with the topic Malta during World War II, in which students could make meaning of what a war consists of by watching and discussing terms like 'convoy', 'air-raid', or 'air-raid shelter'. This accords with students in a study by van Boxtel and van Drie (2012) who, in relation to the concept of communism, made both concrete visual associations and conceptual associations. Having students engaged in these type of discussions would seem to fit with Crick and Porter's (1978) opinion that a concept involves "a compound of more basic concepts" (p. 49). In the light of this, it would be safe to say that through their visual, narration or commentary, interviews or speeches, moving images seem to have provided students with sufficient pictures with which they could make sense of substantive concepts. It may thus be suggested that moving images can be useful in helping reach one of the primary aims of history education, namely, that of developing a knowledge of substantive concepts.

All this does not imply that students increased their knowledge base as a result of watching and analysing moving images. Burnham and Brown (2004) had suggested exploring whether the use of substantive concepts indicates an expanding substantive knowledge. Given the design of this study, structured in a way as to gather data from which to identify issues about using moving images in the history classroom, it could not be ascertained whether moving images help students increase their substantive knowledge. In view of this, it would be interesting for future research to take this issue further, perhaps through an intervention study, in order to understand the relation between substantive concepts and substantive knowledge in the context of moving images in the history classroom. This would add to the ongoing debate about the complexity surrounding this issue.

5.3.1.2 Knowledge of people

Understanding human experience

Moving images, whether live footage, newsreel or news coverage, a speech or a documentary, involve people. Thus, analysing moving images necessarily involves understanding human experience. The moving images used for the lessons in this study made it possible for students to watch, for instance, the daily life of the Maltese during World War II, Hungarians taking to the streets in 1956 Hungary, or Berliner's reactions to the fall of the Berlin Wall. From moving images students could also get to see speeches made by Winston Churchill, John F. Kennedy and Ronald Reagan. Moreover, they could watch and listen to interviews made to Lech Walesa, General Wojciech Jaruzelski, and Mikhail Gorbachev. It is the opinion of Levstik and Barton (2001) that for something to make sense to students it has to make 'human sense'. Recently, English teachers' views about the content of history have shown how much popular social history is among students (Harris & Burn, 2016). In support of this argument are findings from this study which show the importance students gave to people and their actions while analysing moving images. When students were asked in the interviews to comment about what interested them most in moving images, a response pattern that emerged was "the reaction of people" from which, according to Adrian, one can notice their emotions as well. Noel's comment aptly captures this:

> If you look at World War II, from just documents you would not be much able to see, I don't know, people's fears upon hearing, for example, the siren or when going inside shelters. Whereas these you can watch by means of moving images.

During whole-class discussions and in writing tasks people were the most verbalised form of substantive knowledge. Of these, groups of people, comprising the man-in-the-street, were referred to more than individual historical figures. Again, this aligns with the point made by Levstik and Barton (2001) that, "People are one of the subjects children understand best; even from a very young age, they can reason about the beliefs and intentions of others" (p. 12).

Evidence from this study suggests that understanding moving images means understanding human action. Chapman (2011) argues that "understanding action in the past involves reconstructing the decisions that past actors made", something which cannot be achieved "without considering their aims, intentions and beliefs" (p. 32). It is clear, as this study shows, that students did this by describing, explaining, speculating, inferring and asking questions. These were made in relation to groups of people more than to any other form of substantive knowledge. It is also interesting that speculations, inferences and questions were highest in relation to groups of people. Speculations have been defined as comments without having firm evidence and inferences as an opinion or a conclusion based upon facts. Chapman (2011) points out that understanding human action is no simple matter as we do not have direct access to people's intentions and beliefs. This was also noted by some students who pointed out in one interview that documents are better than moving images in helping them understand what people's ideas were at the time the events took place. Moreover, it can be pointed out that students do not see moving images to take them beyond what happened and how it happened. In other words, moving images did not provide reasons behind actions. This may perhaps explain why students in this study were found to make frequent speculations and questions in relation to people.

Students also made valid inferences about people, although these varied in sophistication. Interestingly, a study by Foster, et al. (1999) had found the ability of students to make inferences from historical photographs to progress with age,

the key to which seemed to be students' prior historical knowledge. Based on this presumption, given that students in this study were 15/16-year-olds, and in the absence of a pre-test or questionnaire to know anything about their prior knowledge, it could be argued that moving images may have helped students in making inferences about people because students related their historical knowledge to the moving images being analysed. Of course, this is made with full awareness that more research would be needed in order to establish the role played by students' prior historical knowledge when using moving images.

According to Kyle, from moving images "you can get to see the social condition." Yet not all students recognised the relevance of the social aspect. It has already been pointed out that Simon does not see any benefit in watching moving images other than getting to know exactly what happened. Keeping the examinations in perspective, he is of the opinion that "just by watching people walking you would not be learning anything". Could Simon's remark imply that the political aspect of history is given more weight in the examinations? Recognising that the presence of politics in the history option syllabus, which was chosen for this study, remains important, one of the aims of the history programme is to "promote the acquisition of knowledge and understanding of human activity in the past, linking it with the present" (History option syllabus, p. 1). Related to this is the assessment objective of looking at events and issues from the perspective of people in the past, by which students are expected to form a reconstruction of people's attitudes and beliefs and an understanding of their actions and practices (History option syllabus, 2012, p. 2). Given the findings from this study, it is suggested that using moving images with Year 11 students in their history lessons helps achieve this objective to a considerable extent.

5.3.1.3 Knowledge of historical context

Analysis of data has shown that students referred to knowledge of historical context in three ways: by making comments in relation to the location, time and wider context of historical events. Findings have to be placed against the backdrop of historical contextualisation (see *Chapter 2.4.3 – Historical context*), which has been defined as the activity in which students "situate a historical phenomenon, object, statement, document or picture in a temporal, spatial and social context"

(van Boxtel & van Drie, 2013, p. 45). While the social context was treated separately under the category 'people' and discussed above under the heading, 'knowledge of people', the discussion here will be organised in two sections: first the spatial-temporal context; and second, the wider historical context.

Developing a spatial-temporal context
Both aspects of space and time were mentioned by students. Findings show that students made frequent references to the location of events in both verbal and written data, which they did mainly by describing and explaining. Less frequent were the references to time. In so doing, students were engaged in the act of contextualisation (van Boxtel & van Drie, 2013; van Drie & van Boxtel, 2003; Wineburg, 1991a) by placing the event in a spatial and temporal context. The spatial context refers to the physical location of an event (Wineburg, 1998), while the temporal context refers to a general understanding of historical time, including time-related vocabulary such as dates (Stow & Haydn, 2000).

By analysing moving images students were deploying a type of historical knowledge concerning the location of events, which is similar to that used in studies involving contextualising sources. van Boxtel and van Drie (2012) found that the third most verbalised form of historical knowledge by students working in dyads to analyse a historical document and cartoon was knowledge of features of a particular location. Comments by students in the present study, such as those by Noel: "He [Gorbachev] went in Western countries not to invade them but to prove he's not an enemy"; or by Franklin: "On the one hand it [Malta] was a naval base and could help ships already in the Mediterranean / and it served also as an air base, from which they could leave to destroy Axis ships", are similar, though different in sophistication, to those made by historians in Wineburg's (1998) expert/expert study when reading a historical text. These historians were able to contextualise a text by making other types of contextual comments such as social-rhetorical comments, which students in this study did not. Nevertheless, the comments cited by Noel and Franklin show that there was an awareness among some students of the location of events and, more important, how this had a bearing on the event being analysed.

That students made references in relation to the location is not surprising because moving images, besides portraying people and what they were shown to be doing, also showed where events took place, like streets, monuments or buildings. Findings showed that students seized on these to describe what they watched, as these comments from the lesson Malta's condition during the war show: "That is Fort St Angelo over there" (Kyle); "People are going inside the shelter/In bastions" (Franklin); "The [Royal] Theatre is still whole" (Gavin); "[Planes are flying] Over the Grand Harbour" (Adrian). This indicates that students' attention was immediately drawn to what Wineburg (1991a) refers to as the "where" of an event and subsequently situated the event in concrete spaces by commenting about the geography or landscape. Of course, given the Maltese context of the study, students' geographical familiarity is apparent in the examples above. Even so, in other lessons particular students identified important buildings despite being spatially distant, such as Brandenburg Gate in Berlin (Simon), the European Parliament in Strasbourg (Adrian), or the Pentagon in Washington (Gavin).

An issue stemming from this evidence is that of a sense of place (Taylor, 2004). Developing a sense of space entails 'reading' information about the location of a place, the natural environment, the social, cultural and political structures operating in the locality, and the meaning attached to the places by individuals or groups (Taylor, 2004). Identifying these different layers takes the meaning of the notion of place from appearing straightforward and common sense to being "quite complex and hard to pin down" (Taylor, 2004, p. 7). The question that is bound to surface is: Do moving images help students develop a sense of place? From moving images students could watch, among others, harbour activities by the Maltese and British during the war, bombed areas around Malta especially those close to the Grand Harbour, devastation in post-war Berlin, the Berlin Wall running along the streets of the city, war tanks in the streets of Budapest, people queuing outside shops in Poland, speeches made by Churchill, Reagan and Kennedy at particular locations, and terrorist attacks on specific buildings. From students' comments it was clear that moving images conveyed to students an idea, however small that may be, of the physical location where events took place—a sense of place—even though they were not physically present. Aware that this might be difficult to achieve because of spatial and temporal distance, and conscious of the fact that "places have meanings for people as individuals and as social and cultural groups"

(Taylor, 2004), and therefore of relaying a message, I tried to help students develop a sense of place through such questions as: Why do you think did an American president visit Berlin? How would you describe the situation in the streets of Budapest? A terrorist attack usually takes place where there are lots of people. Why do you think this is the case? Why do you think did the terrorists aim for the Twin Towers? While students may be able to identify places shown in moving images, it might be seemingly difficult for them to go further and explore deeper the meaning relayed if not supported by teacher probing. In this regard, it could be reasonably suggested that through careful scaffolding (Taylor, 2004) moving images could be used as a tool for developing a sense of place.

If students showed interest in the "where" of an event, they were concerned with the "when" of an event to a lesser extent. It is known that students' concept of time develops with age (Foster, et al. 1999). Therefore, given that students in this study were 15/16 years old, it was expected that they would operate with a fairly developed concept of time. However, findings have shown that references to time were few and far between. Such temporal comments concerned more the time of the day (e.g., "The first one [hijacked plane] was at 08:46/The other at 09:03") and years (e.g., "They [moving images] are always approaching the year 1989") than the chronological sequence of events. In Wineburg's (1991a) study involving the contextualisation of documentary and pictorial evidence by historians and students (aged 16), it was only the former who used clues to situate events in time. In the present study it was not necessary or expected for students to date the moving images, as participants in contextualisation studies have been expected to do to historical photographs, although this was done on two occasions by Gavin and Paul. However, it is known that understanding historical time is important for students to orient themselves in time in general (de Groot-Reuvekamp, van Boxtel, Ros, & Harnett, 2014). It may be the case that students did not make many temporal comments because it was common practice to start lessons by drawing a quick time-line on the whiteboard and mark key historical events covered in previous lessons. My aim of doing this was for students to see the temporal relation of the historical event being dealt with to a previous event and, more importantly, help them to "understand time as a continuum" (Rogers, 2016, p. 70). But it could also be that moving images make it amply clear about the "when" of the event being covered, be it the time, day, or year, by way of the commentary or any visual

representation, that little is left for discussion. If this is the case, then it would rely on the teacher to maximise on this in order to help students grasp the temporal dimension of the event.

Developing a wider historical context

A major concern in history education is that students end their secondary school lacking a coherent mental framework of the past (Howson, 2007; Shemilt, 2009). This concern reflects long-standing arguments by the general public that 'young people do not know any history' (Foster, et al. 2008; Wineburg, 2000). Shemilt (2009) argues that having a 'big picture' of the past is necessary for developing historical consciousness. Also, having a 'historical overview knowledge' is necessary to interpret historical events (van Boxtel & van Drie, 2012).

Haydn, et al. (2015) make the point that "when covering particular events or topics, some attempt must be made to put them in their overall historical context if the pupils are to develop a meaningful sense of the past" (p. 131). From this study I could get a glimpse of students' attempts at building a 'big picture' of the past from their comments showing a regard for the wider historical context. As pointed out in Chapter 4, these comments were not directly related to what was shown in the moving images but took into consideration a wider, large-scale view, spanning across time and context. Noel's questions illustrate this pattern: During the Cold War, were there more presidents in Russia or in America? From the Russian, the communist, point of view did they [communists] agree with Gorbachev in bringing the [Berlin] Wall down? If Russia wanted to join [the EU] would they [EU countries] have accepted her? Why did they [EU founding countries] keep producing arms since they were avoiding war? Of course, such comments were not being made often and not all students were capable of spreading their thoughts in this way; in fact, Noel was the student who did this mostly. This would seem to accord with van Boxtel and van Drie's (2012) contextualisation study, in which knowledge of long-term developments was rarely verbalised. It might seem that by making such questions Noel's attention went off on a tangent and was thinking of something else when he should have been attentive to the moving images shown. But placing events within the large-scale historical context, as students in this study did, is important to grasp the 'big picture' and necessitates that students establish

patterns and links across different time periods and different historical events (Haydn, 2011; Riley, 1996).

As van Boxtel and van Drie (2012) contend, opportunities for students to develop overview knowledge may be limited "since, in most history curricula, students only come across particular persons, events, and developments once or twice". However, given the twentieth and twenty-first century history syllabus which students in this study were following, it was possible to meet historical figures (e.g., Churchill, Kennedy, Gorbachev) and concepts (e.g., war, democracy, communism) more than once. Perhaps this made it possible for students to link their 'bits-and-pieces of knowledge' to the wider historical context and moving images may have served as a useful tool to do this. This view may seem to eschew the complex debate about how to teach 'big picture' understanding of the past (Rogers, 2016; Shemilt, 2002); yet it offers an understanding of how students are able to make large patterns out of the history they were learning, however challenging this proves to be (Rogers, 2016), when using moving images.

5.3.2 Learning procedural knowledge

My primary interest in looking at procedural knowledge was to understand how moving images could contribute towards helping students understand history as a discipline. Learning about history's body of disciplinary knowledge means knowing how to work with second-order concepts (Counsell, 2011; Haydn, 2011). Second-order concepts have been viewed as having a functional role: for Lee (2005), "they shape our understanding of what it is to "do" history and allow us to organise our content knowledge" (p. 32); for Counsell (2011), they "shape the questions historians ask of the past" (pp. 206-207).

5.3.2.1 Using moving images as sources of evidence

Using sources as evidence in the history classroom has for long been advocated among the history education community and has become mainstay pedagogy (Counsell, 2011; Haydn, et al. 2015; Lee, 2005). At the basis of this approach was the move away from the notion that evidence is a skill, but rather a concept (Ashby, 2011). In Ashby's (2011) words, evidence "is something we understand or come to understand" (pp. 138-139). The underlying argument for using sources as evidence

was for students to 'think historically' (Kitson, et al. 2011) by putting sources under scrutiny so as not to be accepted as authoritative truth (Ashby, 2011; Jordanova, 2000). In particular, I was interested in knowing whether students regarded moving images as sources of evidence or as sources of information.

Findings from this study have shown that treating moving images as sources of evidence implied searching for clues, comparing and contrasting moving images even with other sources, and using them to test claims. It meant considering the status, purpose and significance of the moving image. It also involved discussing the reliability as well as any problems which arise when dealing with moving images (see *Chapter 4.4.2.1 – Forms of procedural knowledge*). Interviews with students support the findings from classroom discussions, namely, that most students were aware that there is no single version of events, that there is a potential bias in sources, and that there is the possibility of looking at different kinds of sources (primary, secondary, visual, written) which, through corroboration, can be used to construct a historical account. This is illustrated in the following interview extract with students in Cohort 2, in response to my question about whether moving images helped them understand the context of an event:

Jon	It depends on the company who produced them, for example the British Pathé—they would be against the Germans.
Clive	They would be biased.
Paul	In order to understand you need to have more than one moving image.
Clive	The one you watch might show you a particular side, the British side for example, but then you would not see the German side.

These findings are consistent with how Walsh (2005) conceives using moving images as sources of evidence: analysing how media shape news by the way they report them; examining the provenance and purpose of moving-image extracts; thinking about the relationship between the producer and the audience; arguing about the propaganda implicit in the moving images; and how a commentary can shape our reactions and perceptions of a moving image. Present findings also correspond with studies having film as their main focus (Marcus & Stoddard, 2007;

O'Connor, 1998; Stoddard, 2012; Woelders, 2007) which highlight the importance of students inquiring into the interpretative nature of history as depicted in films.

Perhaps unsurprisingly, searching for clues was the most featured component of evidence. Typically, in response to the teacher's questions (e.g., What do you think does this footage tell us about Malta's role during World War II?) and further probing (e.g., Is there anything in the footage that proves what you're saying?), students would describe what featured in moving image extracts or make inferences about particular situations. Having students being engaged in this type of analysis means that they reflect on the content of the moving image as well as the evidence that can be extracted.

It was, of course, teacher questions pushing the evidential concept forward. By posing regular questions in this regard students would get accustomed to paying close attention to visual and auditory details present in the moving-image extracts. This is in line with Barton's (1997) suggestion that the use of evidence, like practicing weighing evidence, synthesising information and reaching conclusions, should be a systematic and explicit focus of instruction in the history classroom. Moreover, searching for clues was found to be a strategy adopted by students to test their hypothesis or explore possible alternatives when constructing an historical context (van Boxtel & van Drie, 2012). Although this study differed in nature and scope, it nevertheless shows that searching for clues is an important approach to source analysis.

There was some evidence coming from written data suggesting that students sometimes used moving images as sources of information. This was indicated by students' narrative style in writing. While students in the present study did not appear to have encountered problems with using moving images as sources of evidence in whole-class dialogues by, for instance, avoiding discussing the interpretative nature of historical knowledge (Ashby, 2011; Barton, 1997; VanSledright, 2002)—mainly because the pedagogy adopted aimed at challenging them "to look not at a source but through it" (Ashby, 2011, p. 140)—nevertheless in their extended writing tasks students did seem to bank on the historical details presented in the moving images without any disciplinary argumentation. This accords with findings by studies about the use of historical sources as evidence

which keep highlighting students' propensity to treat sources as uncontested information (Ashy, 2011), despite the fact that developing students' awareness of the constructed and evolving character of historical knowledge became an important educational goal in history education (van Niewenhuyse, et al. 2015). This is also a recurring issue in studies concerned with using film as part of historical enquiry in the classroom (Marcus, 2005; Woelders, 2007).

What emanates from this scenario is the centrality of knowledge co-construction in whole-class dialogues as key to a pedagogy which focuses on inquiring historical sources so as to help students think historically. Indeed, in an age in which the Internet, film and television are considered to constitute sources of one's historical knowledge (Walsh, 2005; Weinstein, 2001), and in which students passively consume audiovisual material (Marcus, 2005), considering how the media create or influence our notions of the past in the history classroom assumes enormous importance. In the light of Levstik and Barton's (2001) remark that, "if schools are to prepare students for active citizenship in a democracy, they can neither ignore controversy nor teach students to passively accept someone else's historical interpretations" (p. 8), the onus is on the history teacher to provide varied opportunities for students to nurture their evidential thinking (Counsell, 2011). Evidence from this study shows that this can be done by means of moving images.

5.3.2.2 Using other second-order concepts

It has been common practice throughout the past three decades for the history education community to explore ways how to develop students' understanding of distinctive properties of disciplinary knowledge in relation to substantive knowledge (Chapman, 2016; Counsell, 2011). This has been done extensively, mostly in the UK but also elsewhere, with reference to second-order concepts (e.g., Fordham, 2016; Palek, 2015). Delving deeper in the substantive-procedural relationship, in this study I wanted to understand how disciplinary knowledge came into play while analysing moving images.

Presenting different second-order concepts

The outcomes of the study suggest that rather than focusing on one particular second-order concept during a lesson, it is possible to disperse the focus and move from one concept to another according to the nature and content of the moving images. As findings show (see *Chapter 4.4.2.1 – Forms of procedural knowledge*), different second-order concepts can be used when analysing moving images; besides evidence, discussed above, the other second-order concepts were: causation, consequences, change and continuity, interpretation, significance and empathy. These were addressed in both whole-class dialogues and writing tasks. In terms of causes and consequence, students adopted both the short-term and the long-term views (Chambers, 2006). Discussing these in class furnished the opportunity for students to see that there is no monocausal explanation for an event (Shemilt, 1980). With regards to change and continuity, students' questions showed they were more interested in the latter as opposed to change, which was mostly addressed through my questions. Whereas interpretation concerned mainly people, particularly historical figures, significance was mainly dealt with in the context of events. Students' answers to questions demanding empathic reasoning showed their attempts at adopting the perspective of people in the past (Kitson, et al. 2011) while their interventions showing empathic feelings through comments as if they were there showed how they engaged with the actions of people and events shown in moving images. How these second-order concepts were discussed in the context of substantive knowledge will be the focus of the following section. Subsequently, it is suggested that it is beneficial for students to touch upon a number of second-order concepts because in this way students would be presented with multiple opportunities for practising disciplinary knowledge and for ideas about disciplinary domains to develop in different contexts. This is based on the fact that students' second-order concepts "do not develop in parallel" (Historical Association, 2006, cited in Haydn & Harris, 2009) and that understanding is never all-or-nothing (Lee, 2005).

Teacher questions

Present findings suggest that second-order concepts were mainly driven by teacher questions which elicited students' responses about disciplinary aspects of history. Nevertheless, this cannot be generalised, and questions posed (see *Chapter 3.8.1 – Designing the questions for the lessons; Chapter 3.8.2 – Designing the questions*

for the writing tasks) are illustrative of how moving images can be analysed and what was done by one teacher in a particular history classroom. From students' verbal and written data it was clear that such questions helped them see that there was more to what was being shown in moving images. In line with Counsell (2011), according to whom a function of second-order concepts is to "turn content into problems" (p. 217), the idea which I wanted to get across was that through questions the content presented in moving images could—and should be—problematised. Therefore, rather than passively consuming the content of each moving-image extract, teacher questioning engaged students with the kinds of questions historians commonly ask about the past. As Fordham (2016) put it, "regardless of the substantive period, most historians address, for example, the causes and consequences of events, or seek to describe processes of change" (p. 45).

From students' interview comments and my questions during whole-class discussions, it was clear that moving images did not deal with specific second-order concepts, although these were at times implicit in the commentary. Being interested in students' ideas about second-order concepts in the context of moving images, I asked students in the interviews about whether moving images helped them understand the causes or consequences of an event or the concomitant changes. As previously discussed (Sections *5.2.1.2 – Competence; 5.2.3.1 – Amotivation*), students did not find moving images to be particularly useful to understand these concepts other than to get to know what happened. To understand these concepts, students pointed out, one had to consult other kinds of sources, like documents. In a way, the fact that my questions were of a speculative nature accords with students' views; for example, in the case of the lesson 'Solidarność', with regard to consequences and significance, I asked: "Do you think the Soviets were content with these [21] points? What problems could they bring about? Why was it so important for the trade union Solidarity to have the right to strike?" These questions show that they were not asked in a comprehension-like fashion for students to regurgitate what the commentary said, but to think beyond what was seen and heard. Findings show that this enabled students to offer explanations and speculations and to make inferences. This argument, however, does not imply that moving images are to be considered redundant simply because they might not address the causes or consequences of events, or any other second-order concept. As Daniel pointed out to counter the above argument as proposed

by Noel, "But then you need only watch an appropriate moving image/Like the one we watched about the fall of the Berlin Wall".

Second-order concepts were used to varying degrees, more during whole-class dialogues than in writings tasks. Of these, the second-order concepts referred to most frequently in classroom discussions were change and continuity, and empathy. In the writing tasks, it was interpretation which received most attention. These findings suggest that in the teaching and learning of second-order concepts when using moving images, given that students hardly ever brought these up for discussion save for some occasional questions, much depends on which second-order concepts the history teacher wants to focus on. In other words, second-order concepts are unlikely to surface in the analysis of moving images unless prompted by teacher questioning. The resulting implication is that the questions with which the teacher wants students to access second-order concepts have to be carefully crafted, keeping in mind the enquiry of the lesson and the substantive knowledge related to the topic at hand. How such questions of a second-order nature served to help students discuss substantive knowledge will be discussed in the following section.

5.4 Students' development of historical understanding

In line with prevalent views in history education, it is assumed in this thesis that procedural and substantive knowledge and understandings develop in response to each other (Counsell, 2000; 2011; Lee, 2005). In understanding this interplay, current research is investigating how knowledge of one form helps address knowledge of another (Fordham, 2016). Recently, both Fordham (2016) and Palek (2015) have explored this issue by focusing on substantive concepts. But it seems to me that, as important as substantive concepts are to a history education, this exciting new line of investigation must take on board all areas of substantive knowledge, including historical figures, common people and the wider historical context, to fully understand the relation between the two forms of historical knowledge. This view prompts me to endorse a recently-developed taxonomy of substantive knowledge covering a range of areas like narratives, human stories, a sense of period and substantive concepts (Counsell, 2017), which is yet to be

researched. I will take this perspective in discussing three points: How did second-order concepts assist students in learning substantive knowledge? How did students seek to develop an understanding while analysing moving images? What challenges did students encounter in the analysis of moving images? These questions link directly to my research objective of understanding issues associated with using moving images in the history classroom regarding historical understanding.

5.4.1 How second-order concepts assisted students in learning substantive knowledge

From the outset, it must be pointed out that students seemed to be concerned more with substantive than procedural knowledge. Perhaps given that it may be 'natural' for students to follow what is going on in moving images by watching and listening, thinking about discussing second-order concepts—that is, like historians do—might not come so easily. There were two indications for this: that substantive and procedural knowledge were brought together more in writing tasks than in whole-class dialogues; and that there were units of verbal data which were coded for substantive knowledge only. This suggests that substantive knowledge features highly when analysing moving images. Indeed, as already discussed, moving images provide access to historical content matter and students are interested in this to a very large extent, but on its own this is not enough for an appropriate history education (Haydn, 2011). As research by Pickles (2010) shows, the effective use of sources does not necessarily depend on substantive knowledge but on second-order concepts. Fully aware that there is more to moving images than just basing the analysis on factual knowledge, however important this may be, this point further supports Wineburg's (2001; 2007) argument about how 'unnatural' historical thinking is, even in the context of using moving images. Based on this, therefore, it would be helpful for the history teacher to emphasise the importance of pausing moving-image extracts where appropriate or where students wish to comment, in order to discuss and process the substantive content from a disciplinary point of view. This would, hopefully, go a long way towards conveying the idea that moving images are used in the classroom as sources from which evidence can be extracted, not merely as sources of information.

Evidence and substantive knowledge

The study revealed which and how substantive and procedural knowledge forms are used in relation to each other when discussing moving images. Perhaps the most significant finding concerned the second-order concept of evidence which, of all concepts, mostly appeared to have helped students understand substantive knowledge. In fact, the pattern that emerged was that substantive concepts, particulars, people and the historical context were discussed more in terms of evidence than with any other second-order concept. Of these, knowledge of concepts and knowledge of people were the most to be developed in relation to evidence. This is understandable given that the syllabus topics are about World War II, the Cold War, European integration and Terrorism, all of which involve important concepts, like 'war', 'democracy' and 'communism', and human actions. Why evidence seemed to be a central focus is also legitimate given that one of the aims of the Maltese history option syllabus (2012) states that students' knowledge must be rooted in an understanding of the nature and use of historical evidence (p. 1). Taking this further, this study revealed how the concept of evidence can be broken down into different components, like exploring the purpose and significance of moving images and using them to test claims (see Section *5.2.3.1 – Using moving images as sources of evidence*). This mirrors a common theme running through studies focusing on the use of evidence to reach conclusions, namely, that students need to work out the meaning of sources, whether written or visual (e.g., Barton, 1997; 2001; Pickles, 2010; 2011; Wineburg, 1991a)—an act which, according to Worth (2016a), is as creative as it is challenging. This means that evidence cannot be divorced from historical content but used in a way as to develop it.

That evidence is an important second-order concept is also indicated by the assessment objectives of the Maltese history syllabus (2012), in which it is stipulated that assessment should test how far students master the evaluation and interpretation of evidence. The resulting implication is that students' understanding of evidence must be explored and consolidated not only in the classroom (e.g., discussions; group-work) but also beyond (e.g., writing tasks; research work) if they are to fully master this concept for improved assessments, whether formatively or summatively. Of course, moving images cannot, for practical reasons, be included in written examination papers; however, this should

not preclude teachers from using them in the history classroom. Based on students' responses, it is my contention that by using evidence in the context of moving images in combination with other sources when dealing with twentieth century history, students can develop a holistic understanding of historical events.

Empathy and the understanding of human behaviour

Another important finding concerned the concept of empathy. Findings suggest that empathy not only indicates a level of engagement, but is also necessary to understand human action. It could be noted, for example, that students understood how British Pathé wartime newsreel footage helped shape the attitude of the Maltese towards the war effort. Also, students frequently placed themselves in the position of people living in East European countries by commenting about what they would have done in their stead. Although generally it was through teacher questions that it was possible for students to think in terms of how people in past times could have thought and felt in particular situations, there were occasions when it was students themselves who showed empathic reasoning. How students' empathic comments developed in response to people during a whole-class dialogue can be illustrated by two extracts from the lesson 'Dismantling of the USSR' by students in Cohort 1. In the first extract, while reading famous lines by Gorbachev and before starting to watch the moving image, it was through empathic reasoning that Franklin and Kelvin interpreted the Soviet people's lives vis-à-vis Gorbachev and communism differently:

Franklin	What became of Gorbachev when communism ended?
T	Elections were held in Russia and he lost
Kelvin	That's because his subordinates worked against him. Because, I think, the common people were in favour of him.
T	He was surely at the wrong time.
Kelvin	Since he [Gorbachev] wanted to give them [people] freedom, I think they were in his favour.
Franklin	But they had been under the communists since 1918 and became used to it [the system].
Kelvin	But they still wanted change.
T	Yes, but not necessarily everyone.
Franklin	They didn't know what change meant.
T	If people were living a life without any trouble
Franklin	They were happy.
Kelvin	Happy? And what about what we saw yesterday [referring to Poland]?

T	Yes, true.

In the second extract, the moving image shown proved Franklin correct, and while Gavin agreed, Kelvin still thought otherwise:

T	'Soviet citizens began to trust him rather less'. So people had no trust in their leader.
Franklin	They started to hate him.
Kelvin	But he wanted to give them things which they wanted.
Gavin	There were many people who did not know about these things so they did not desire them.

This discussion resonates with literature in two ways: first, it shows that an empathic understanding affects the way students construct a historical context (De Leur, van Boxtel, Wilschut, 2017; Pickles, 2010); second, it shows how students operate at the higher levels of empathic reasoning identified by Shemilt (1984). Aware that not all students are capable of such reasoning, and fully conscious of how important it is in history to understand human action in past times, teacher questions encouraging students to adopt an empathic stance to particular situations is a necessary requirement for historical understanding. In this regard, it could be suggested that moving images, through their dynamic unfolding of events and being essentially about people, may lend themselves to encouraging empathic comments and feelings.

Historical context knowledge and second-order concepts
Worthy of discussion is the finding that aspects of the context of history (location, time, wider context) were occasionally mentioned in relation to all second-order concepts. This suggests the importance of considering the temporal-spatial scale and of widening the scope to include contextual knowledge when discussing moving images. For van Drie and van Boxtel (2008), a knowledge of historical context, formed by the characteristics of time and place of events, is required for understanding events and people's actions. Pickles (2015), however, observing that in drawing inferences about Cromwell students made no direct references to contextual knowledge, suggests that students may have a limited awareness of it. Further, student misunderstandings result from failing to grasp the historical context (Husbands, 1996; Wineburg, 2001).

Present findings show that historical context knowledge in relation to second-order concepts came together mainly in writing tasks, which means that they would not have been arrived at if not solicited through questions. In other words, students were less likely to discuss aspects of location, time and the wider context in their writings than in their verbal inputs during the lessons. Since understanding requires making connections (Newton, 2012), I consider students' references to the wider historical context of utmost importance; in this study few students situated an event in a wider historical context, but nevertheless were doing so across lessons. These findings would point towards the importance of analysing moving images verbally in class through a whole-class approach with an emphasis on contextualising moving images. It may be that if certain aspects of substantive and procedural knowledge are not brought up for discussion in class, if not by students themselves perhaps by teacher questioning, they may be overlooked by students.

5.4.2 How students sought to develop an understanding while analysing moving images

There is in this study evidence to support the claim that unlike knowledge which can be transmitted, understanding has to be constructed by the learner (Husbands, 1993; Newton, 2012). Data showed that students, rather than consuming information, were engaged with the moving images in order to arrive at an understanding of events through a variety of styles of talk. In so doing, they were using language to give form to their understanding (Newton, 2012). Student strategies at developing an understanding of historical events by means of moving images have been identified as describing, explaining, speculating, inferring and asking. Although this was not a study in discourse analysis, as attempted by linguistic studies (Edwards & Mercer, 1987), the content of classroom talk was of particular concern because it was by analysing what students talked about, how this was built and what understandings they conveyed that I could answer my research questions.

Students were mostly found to be describing and explaining, that is, they were found to identify elements in the moving image and comment about them, as well as bringing their own knowledge to the discussions. When engaged in the task

of contextualisation, van Drie and van Boxtel (2008) make the point that students describe, explain, compare and evaluate sources. It can be noticed that some of these strategies correspond with those adopted by students in the present study, even though they were not tasked with contextualising moving images. An implication that results from this for classroom pedagogy is that in preparing their questions both for classroom discussions as well as for writing tasks, it might be as well for teachers to stress observation skills and build on what students already know. I take these to be two *sine qua nons* for developing a platform of understanding: while observation is required to access, engage and reflect on any image (Perkins, 1994), building on students' prior knowledge by helping them to connect with previous understandings is necessary for learning (Levstik & Barton, 2001). This argument might be countered by the view that by devising questions in advance, teachers set the agenda and can, subsequently, add control over student contributions (Edwards & Mercer, 1987). While this may be true to some extent, this study has shown that students offered spontaneous observations while analysing moving images, without teacher elicitation. It may thus be argued that moving images allowed students to enrich classroom discourse through verbal inputs not influenced by the teacher. This may well be seen by the teacher as a deviation from the material prepared, but it is a necessary component of understanding. Teachers, clearly, have to be prepared for this and, more importantly, allow it to happen especially in the context of using moving images.

Students went beyond merely describing what they watched by making explanations, inferences, speculations and asking questions. Findings showed that inferences were mainly made in the context of people. It is clear that students make judgements based on evidence from the moving images. That students are ready to speculate verbally in class rather than in writings would seem to indicate that a safe classroom environment which promotes dialogue enables them to co-construct knowledge (Pintrich & Schunk, 2002). However, it may also show that students might not be as confident in speculating when writing, that is, when working on their own. This would seem to indicate the importance of the teacher stressing that by speculating, inferring and asking questions students would, like historians, put the historical content under more rigorous scrutiny.

5.4.3 What challenges students encountered in the analysis of moving images

Logistics

It was clear that using moving images in the history classroom poses some logistical issues which, if not addressed, would undermine both motivation and engagement and historical understanding. First, as students pointed out in the interviews, moving images might be difficult to follow because of the commentator's diction which, sometimes, is too fast to understand. Also, particular footage shown in the moving images might not be clear enough. Second, because moving images are not still, as photographs are, students have to be extremely careful throughout—they have to watch and listen at the same time, as opposed to just analysing visual details when dealing with a photograph. It also means that they cannot refer back to it, like when re-reading parts of a written source or looking back and forth at a photograph. In fact, as Carl pointed out in the interview, when watching a moving image certain details may go unnoticed. Carl's view seems to indicate that by focusing on one element in a scene, other elements would be overlooked. This phenomenon, termed 'attentional blindness' or 'attentive inattention' (Konnikova, 2013), means that "we are capable of wiping out chunks of our visual field without knowingly doing so" (Konnikova, 2013, p. 71). In this sense, trying to distil meaning from moving images may thus be demanding for some students.

Developing argumentative writing techniques

Although second-order concepts did provide a framework around which substantive knowledge could be discussed (Chapman, 2016; Lee, 2005), some evidence from this study suggests that in extended writings, what students were interested in most was developing substantive knowledge. Findings show that whereas writing tasks having questions directly related to the moving-image extracts enticed students to extract evidence, form conclusions and construct a personal understanding of events, in extended writing tasks students generally focused mainly on presenting the narrative of an event rather than discussing disciplinary domains, particularly evidence. This is a recurring issue in history education: Haydn and Harris (2009) report that secondary school students considered progression mainly in terms of gaining more historical content knowledge and not so much in terms of their understandings and use of second-order concepts; in another study (Haydn & Harris, 2010), in discussing their views

of history, students rarely made reference to history as a form of knowledge. Indeed, having students in the present study focusing on the narrative of events is ironic because students themselves said in the interviews that they were familiar with using sources in their history lessons in successive years. Moreover, continuously and explicitly focusing on evidence was a key feature of my classroom pedagogy (see *Chapter 3.8 – Data collection*). Barton (1997) partly attributes elementary students' difficulty in employing evidence to reach conclusions to their limited prior experience in using historical evidence. This may show that even students who are in their final year of secondary school, despite having had a history education which focuses on source analysis, might also at times fall into the trap of discarding evidence. That this might be the case in Malta is indicated by the SEC examiners' report for the subject of history (MATSEC, 2016), wherein some candidates "were not capable of presenting properly construed arguments based on valid historical evidence" (p. 3). This stands in stark contrast to how students in the study by Haydn and Harris (2009) considered progression also in terms of progress in writing techniques, not just gaining more content knowledge. Thus it is possible that in Malta, students following the history option programme may not receive enough training in developing argumentative writing techniques. Mindful of the importance of constructing disciplinary arguments in history (Scott, 2006; Simmonds, 2016; Wiley & Voss, 1999; Worth, 2016), the challenge that this poses for the Maltese context is how to fit in teaching argumentative writing skills, in which historical knowledge is backed by evidence, within the typical time-related constraints of Year 11 classes (the scholastic year for Year 11 classes runs from September through April). In the Maltese context I am aware of only one history textbook which targets specific writing techniques (Vella, 2008), some of which were developed by me and used in this study. Subsequently, a more explicit focus on teaching writing techniques based on disciplinary domains throughout the course of the three-year history programme may be regarded as invested time which may serve to both address the criticism by examination reports and to inculcate in students the idea that writing in history is important (Harris & Haydn, 2006). Particularly in Year 11, when moving images can be used alongside other sources, extended writing tasks could incorporate this as well, as was done in this study.

5.5 Conclusion

This chapter has sought to discuss various issues arising from the use of moving images in the history classroom. In terms of motivation, the main issue concerned the absence of autonomy. While the dimensions of interest, competence and relatedness were found to be present, there was little to indicate that autonomy was positively affected. Regarding engagement, the discussion focused on the indicators of engagement students showed with moving images: asking questions; making spontaneous observations; making inserting comments; establishing associations; and being responsive to peer contributions. Further issues concerning amotivated and disengaged students and the extent to which students would use moving images in order to do away with writing or written sources were highlighted. In terms of substantive knowledge, issues concerned: concepts, namely, how concepts are met in multiple contexts and how moving images help make concepts meaningful; people, namely, students' understanding of the human experience; and historical context, namely, the development of spatial-temporal context and the wider historical context. With regard to procedural knowledge, two issues were discussed: using moving images as sources of evidence and using other second-order concepts. In attempting to understand historical understanding, the discussion considered substantive and procedural knowledge in relation to each other from three points of view: first, how second-order concepts assisted students in learning substantive knowledge; student strategies at developing understanding; and the challenges that students faced while analysing moving images. The next chapter will discuss the common issues running throughout this discussion to better understand the use of moving images in the history classroom in terms of motivation and engagement and historical understanding.

CHAPTER 6 – INTEGRATIVE DISCUSSION

6.1 Introduction

The purpose of this chapter is to identify and discuss the overarching issues in answer to the main research question, which is: *What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding?*

In the preceding chapter, several issues related to motivation, engagement, substantive and procedural knowledge have been discussed. In this chapter, an integrative discussion of issues running through these areas will be presented. Based on data coming from a history classroom in which moving images are used, and involving students in their final year of secondary school, this study identifies the following issues: first, the visual and auditory appeal of moving images; second, classroom talk as developed through teacher-student interaction; third, making connections as a necessary requirement for historical understanding. This is the order in which these will be presented and discussed.

In line with Newton (2012), according to whom understanding not only makes someone want to learn more but also requires students' active, mental engagement, I will argue that: in my study, moving images were appealing to students because of their visual and auditory qualities; classroom talk developed in a dialogic context seemed to be important for the development of historical understanding; and understanding was supported when students saw and made connections not only between what they watched in the moving images with what they already knew, but also between topics and between one form of historical knowledge and another. Finally, I will argue that insights gained from this study support Lee's (2005) model of understanding in placing forms of historical knowledge within the wide historical framework.

6.2 Visual and auditory appeal

Evidence from this study suggests that underlying motivation and engagement was the visual and auditory appeal of moving images. These two qualities combined seemed to support students' interest in moving images. Haworth (1976) claims that the dynamics of a moving image, brought about by motion and sound, provide students with a necessary historical experience. As noted by students in this study, the visual and auditory elements of moving images help add interest to history and make it simpler to learn. Perhaps Gavin expressed this thought best when he said, "You won't understand certain things unless you see them happening" (Interview 1) and, "from pictures you're not going to listen to voices or ideas" (Interview 2).

Attention to moving images appeared to have been maintained by the accompanying live or voice-over commentaries, which were quite clear and easy to follow. However, any difficult words, phrases or expressions were explained straight away. Students' interest seemed to be sustained because most of the moving images were action-packed by what the man-in-the-street was seen to be doing, many times on the spur of the moment. In line with the syllabus topics, the predominant theme covered by these moving images was social history (see *Chapter 5.3.1.2 – Knowledge of people*). Thus students could see, for example, what taking to the streets in revolt against communist rule in 1956 Hungary or rushing to shelters because of an approaching air raid during the war in Malta meant; they could realise how people's daily life was like in difficult times, for example, for the Maltese during the Second World War and East Europeans under Communist rule. Capturing the atmosphere and dynamics of events, moving images conveyed to students a sense of what it was like for people to experience hard times, and from students' inserting comments (see *Chapter 4.3.2.5 - Inserting*) it was not difficult to notice how some moving images evoked empathic feelings. Moreover, some moving images featured testimonies by people who lived these events; students, for instance, were particularly struck by Lech Walesa's personal account of his arrest and Mikhail Gorbachev's views on the last years of communism leading to the fall of the Berlin Wall. This corresponded with students' opinions derived from the interviews about the moving images which they could still remember. For example, Kyle said that he still remembered the '*Ich bin ein*

Berliner' speech by John F. Kennedy and recalled that since people "were suffering" and "wanted freedom", this speech "gave them more courage". For him this was one of the reasons which "led the leader of the Soviet Union to back down". Kelvin recalled the moving images about the Berlin airlift "because it shows that the people came first, kind of. Because they [Americans] risked a war, but they still wanted to help". Underlying the reasons given by students was an accent on social history, which is in accordance with Barton and Levstik's (2004) view that social themes in history, such as justice and injustice, capture students' attention. Therefore, students' opinions are seemingly reinforcing that moving images have the potential to engage their attention through their social aspect. Finally, while students could realise that the moving images presented the subject matter in an informative manner, they could notice purposeful editing and commentary but which nevertheless constitutes useful evidence.

Further to the above, although students showed an inclination towards preferring the documentary type of moving image, it cannot be said that students considered news broadcasts, speeches or eye-witness accounts as being redundant and unnecessary (see *Chapter 4.3.1.6 – Preferred types of moving images*). In fact, Simon made the point that all types of moving images "are important in their own way". This leads me to conclude that in this study, moving images, whether documentaries, news broadcasts, speeches or eye-witness accounts, were educationally helpful.

This scenario is of particular significance because in accordance with the multimedia learning principle (Mayer & Sims, 1994), students were using visual material in tandem with verbally presented narration to construct knowledge. Additionally, in line with the dual-coding theory (Clark & Paivio, 1991), students themselves noted that visual data are easier to recall than words. In fact, in students' minds, moving images could help them remember things necessary for the exam. Thus, it appears that extracts from moving-image sources provided students with memory cues. As Konnikova (2013) remarks, "we remember more when we are interested and motivated … the more cues we have, the better the likelihood of successful retrieval" (pp. 33-34). For students, watching moving-image sources thus seemed to be an essential strategy for remembering, providing

them with some sort of backup information in addition to that gained from books, which they could use to good effect during the examination.

That students appreciated the visual and auditory qualities of moving images was consistent with their general preference of pictures, whether still or moving, over text, whether in books or written sources, in learning history. This would seem to suggest that students, at the school level, reflect society's increasing propensity of using images to replace text (Haworth, 1976; Ormond, 2011; Shlain, 2014). Despite this, this study does not make the claim of doing away with written sources simply because students prefer visual sources. Rather, as this study shows, when moving images are used alongside other historical sources students use as wide a variety of sources as possible in their history education.

Given the above, as a teacher and a researcher I would have expected students to make references to evidence gained from moving images in their extended writings. However, these were only deployed when requested. This was surprising because, as shown in interview comments, students kept remembering certain images and phrases. Therefore, despite the historical experience brought about by the visual and auditory features of moving images (Haworth, 1976) and the interest which this fosters (Donnelly, 2013), caution should be exercised by the teacher in not letting students go astray by such characteristics to the detriment of using them as evidence.

6.3 Classroom talk

In a constructivist classroom, student engagement and teacher intervention are primarily achieved through talk (Alexander, 2008). Classroom talk is considered to be a potential influence on the development of students' knowledge and understanding (Mercer, 2008). Moving images were in this study analysed in two kinds of contexts: whole-class dialogues and written tasks. Although the latter were useful in consolidating understanding, the more detailed and elaborate analyses were provided by whole-class dialogues, at the basis of which was teacher-student interaction as shown through classroom talk. According to Husbands (1996), "the nature and quality of teacher talk and the nature and quality of pupil talk are of

equal importance" (p. 7). Thus, teacher-student interactions will be discussed in terms of student talk and teacher verbal inputs in the context of dialogic teaching (Alexander, 2008).

6.3.1 Frequency of student talk

In the light of the fact that the number of students in a class affects how they interact with each other and how much time is focused by the teacher on individual students (Ehrenberg, et al. 2001), from a teacher point of view it was perhaps not surprising for each student in a small class, as was that in Cohort 1, to make an amount of utterances in a lesson. The first cohort's overall contributions (53%) were higher than those by the second cohort (49.6%). Put differently, more inputs were being made by fewer students when comparing cohorts. Given that the first cohort consisted of four students and the second of ten, this data would suggest a higher engagement from Cohort 1 (see *Chapter 4.3.2.1 – Verbal inputs during lessons*). The same pattern emerged when analysing student's verbal inputs while discussing moving images. In fact, students from Cohort 1 made more verbal inputs than the teacher in seven out of twelve lessons, as opposed to only two lessons by students from Cohort 2. In a study in which classroom dialogues had as their main focus the analysis of moving images, this can be seen as a positive factor. Even so, it needs to be considered with caution; although exploring a causal link between students' responses and moving-image extracts to establish whether all students' comments were directly connected to the moving images was beyond the scope of this study, even though every effort was made not to have discussions drift off on a tangent, students' verbal utterances were seen to correlate with the moving images.

By contrast, it was quite perplexing that some students from Cohort 2 contributed relatively little to the lessons. Thus, in line with Johnson (2012) who regards listening as a form of engagement, it may be argued that there may be students in class who are silently engaged, listening to the moving image and following intently the discussion but tend to be cautious as to what to say, perhaps to avoid making mistakes, with the result that verbal contributions are only occasionally, if ever, made. In this study, Jean's and Charlo's verbal inputs were in fact much lower than I, as their teacher, would have expected, both for the entire lesson and when analysing moving images. Charlo's total verbal contributions

(n = 53) may reflect his view that he doesn't like the subject, as opined in an interview; indeed, his motivational attitude towards the subject was evident in his lack of participation in class. Jean, by contrast, although showing effort and persistence in learning history, as evidenced in his homework, made infrequent utterances.

6.3.2 Features of classroom talk

Three features of student talk in the history classroom when analysing moving images could be distinguished: making spontaneous observations; being responsive to peer contributions; and giving form to understanding through talk. It is my contention that these three properties of student talk converged to demonstrate not only motivation and engagement but also historical understanding. In discussing these, I argue that there is potential for moving images to be used in a dialogic context (Alexander, 2008) and as an assessment tool (Ford-Connors, Robertson & Paratore, 2016).

6.3.2.1 Making spontaneous observations

Students' spontaneous observations were occasions when, without teacher elicitation, students offered verbal descriptive and wonderment comments, repeated verbatim phrases from the moving images, and asked questions in relation to the moving images. There was a total of 346 spontaneous contributions made by almost all students, of which the most frequent were descriptive comments and questions. A key characteristic of such contributions was that, rather than being influenced by teacher elicitation (Edwards & Mercer, 1987), they were in direct coordination with something seen or heard in the moving images. Here, two comments are in order. First, for such comments to be made students must have been observing intently what was going on in the moving images. These observations require a mental effort to pay close attention to visual and auditory details. This comment, however, is being made with full awareness that observation entails a complex process; Konnikova (2013) distinguishes between passive observation, which entails letting objects enter your visual field, and knowing what and how to observe and directing your attention accordingly. The latter type of observation was hinted at by Noel during an interview. Answering my question

about how students go about analysing moving images, Noel said that there is always something of interest in a moving image and added:

> When there is, for example, a speech you would give importance to that person making the speech, and when there is the Berlin Wall you would give importance to the people. Not that you don't give importance to other things but you give importance to certain things.

Indeed, while this comment does not represent a response pattern, it may well be that because students do not know how to focus their attention on particular visual or auditory details, important information may be overlooked unless, of course, highlighted by the teacher. For these reasons, I consider observation to be the starting point for historical understanding.

A second comment relates to students' disposition to express their thoughts verbally in class. Not all students are capable of expressing themselves in an instant and timely fashion while watching moving images (see *Chapter 5.2.2.2 – Making spontaneous observations*). As discussed above, while for some students expressing themselves in this way may be second nature, for others it may be less easy and comfortable with the result that they shun offering any verbal contributions. This makes it difficult for teachers to access certain students' knowledge and understandings. It may even be taken to indicate a level of amotivation and disengagement. Although in this study students were not requested to think aloud, making spontaneous observations in whole-class dialogues while analysing moving images revealed a lot of students' ideas about the topics and some of their prior knowledge. Given that students cannot be forced to talk, teaching should perhaps encourage the habit of talkling through what they are doing during certain activities in the history classroom. Although the think-aloud approach is more common with researchers than with teachers, it is a very useful practice for opening a window on students' minds (Newton, 2012). Even so, students may still not say everything that they think (Newton, 2012), but it seems to me that when carried out in a constructivist classroom, as was the one in this study, the think-aloud approach may go a long way towards instilling in students the confidence to express themselves verbally in class—something which, in the context of moving images, may be done spontaneously. This argument does not

imply that teachers should refrain from eliciting student contributions simply because students would offer spontaneous contributions. On the contrary, it should make teachers aware of how to respond to these types of observations whenever these are made by their students.

6.3.2.2 Being responsive to peer contributions

Another feature of student talk was being responsive to peer contributions. As findings have shown (see *Chapter 4.3.2.6 – Peer contributions*), there were instances when students got involved in peer interaction by picking up on previous comments, answering questions, sharing a divergent opinion and correcting each other. What stands out during these exchanges is that students' utterances were made in response to peer contributions rather than as a reaction to teacher probing. In so doing, students were operating in what Vygotsky (1978) terms the zone of proximal development (see *Chapter 2.6.2 – Historical understanding in a constructivist setting*). As Alexander (2008) put it, "children construct meaning not only from the interplay of what they newly encounter and what they already know, but also from the interaction with others" (p. 11). This point is made not in reference to any type of scaffolding from my part, which is what is usually associated with the ZPD (Gatt, 2003), but due to its alignment with Vygotsky's (1978) view of peer interaction in the ZPD as being essential to cooperative learning. In fact, it was students themselves who were providing each other with the necessary assistance needed for understanding the moving images, even though they were not involved in group-work exercises. Although this feedback loop was not happening every time a moving image was shown, not only do I see in this kind of peer interaction a motivating factor because students are keen to learn from each other (White & Gunstone, 1992) and an indicator of engagement with moving images, but also a way of developing understanding.

6.3.2.3 Giving form to understanding through talk

Finally, through talk students were found to be developing their understanding in five different ways when using moving images: by describing, explaining, speculating, inferring and asking (see *Chapter 4.5 – How did students seek to develop historical understanding?*). This is important because language, according

to Husbands (1996), is a vehicle for the exploration of ideas rather than a taken-for-granted mechanism for teacher-pupil interaction. The strategies which students in this study were found to be using when analysing moving images to construct their historical understanding correspond with some of the indicators of dialogic teaching (discussed below). In a dialogic classroom, student talk for learning consists of: narrating; explaining; instructing; asking different kinds of questions; receiving, acting and building upon answers; analysing and solving problems; speculating and imagining; exploring and evaluating ideas; discussing; arguing; reasoning and justifying, and negotiating (Alexander, 2008).

6.3.3 Teacher talk

The classroom talk that results from teacher-student interactions produces learning (Curtis & Bardwell, 1994; Harnett, 1993; 1998; Vella, 2004; 2005). An important characteristic of such interaction is teacher scaffolding provided, among others, by questioning (Card, 2011; Husbands, 1996; Vansledright, 2014; van Boxtel & van Drie, 2013). As the teacher of the students in this study, my verbal inputs which seemed to have a bearing on fostering motivation and securing engagement with moving images consisted of introducing a moving-image extract, asking questions during analysis, repeating phrases and referring to students' previous comments. The majority of questions, repetition of phrases and referring back to students' comments were made to students in Cohort 2. This may further suggest a higher level of engagement by students in Cohort 1. Given that teachers ask a lot of questions (Graesser & Person, 1994), it was hardly surprising that the most frequent inputs which I made were questions. But as Caram and Davis (2005) remark, teacher questioning constitutes a way of engaging students in a purposeful dialogue with students, as opposed to the stand-and-deliver teaching method. Moreover, teacher questions may stir up discussions about what students might otherwise remain silent on. Most questions asked related to the analysis of moving images (Cohort 1 = 68.3%; Cohort 2 = 71%). An effective strategy in securing student engagement while watching moving images was the repetition of phrases mentioned in the moving-image extracts. There were times when such repetitions were followed by a question, either by students or by me. There were many instances when students used my repetition of phrases as cues to contribute further to the discussion. Another type of verbal input from my part was referring back to

students' comments, which took place quite often across the lessons. This typically involved elaborating on students' comments to help them develop a deeper understanding. Not only would a students' previous comment be highlighted, but also expounded to throw further light on the discussion. By means of these emphases I showed students that their remark carried some weight and was worthy of note; students could realise that their remark was not a fleeting one but had a bearing on the discussion. Making these emphases, I realised, was a simple yet effective way of keeping students in the discussion.

6.3.4 Classroom talk and dialogic teaching

Based on evidence discussed above, I argue that moving images can be used as a tool for motivating and engaging students through classroom talk, for developing historical understanding, and for assessing student learning. Evidence from this study shows how engagement with moving images was manifested through student-teacher interaction, peer interaction and students' interaction with subject-specific content. This corresponds with studies showing how such factors increase student behavioural engagement (Cooper, 2014; Crosnoe, Johnson, & Elder, 2004; Fredericks, et al. 2004; Marks, 2000; Patrick, Ryan, & Kaplan, 2007; Ryan & Patrick, 2001). Peer interaction was, in this study, analysed in terms of how students contributed to whole-class dialogues when answering peer verbal inputs (see *Chapter 4.3.2.6 – Peer interaction*). As important as peer interaction is for promoting engagement in the classroom (Davis & McPartland, 2012; Patrick, et al. 2007), a significant finding by Nguyen, Cannata, and Miller (2016) is that rather than student interaction among peers, for example, through group work, it is the interaction with students and the teacher that matters most for predicting increased student engagement. This has a direct relevance for the history teacher using moving images in the classroom because, as this study has shown, at the basis of the analyses of moving images is teacher-student interaction. This scenario emphasises the key role of the teacher (Nguyen, et al. 2016) and the centrality of pedagogy as being crucial to eliciting engagement (Harmer & Cates, 2004; Zyngier, 2007). Moreover, as discussed below, these findings suggest the need for pedagogical practices that promote dialogic relationships between students and teachers (Ulmanen, et al. 2014).

Evidence of student and teacher talk in the classroom in which moving images were used are consistent with views of dialogic teaching, which is regarded by Alexander (2008) as being collective, reciprocal, supportive, cumulative and purposeful. From the discussion above, certain characteristics which are commensurate with the five principles of dialogic teaching can be identified: first, there was a collective effort at analysing moving images together; second, there was reciprocity as we listened to each other and considered alternative viewpoints; third, a supportive climate made it possible for students to discuss ideas freely; fourth, because we were building on each other's ideas in addressing a line of enquiry talk was cumulative; fifth, there was a purposeful educational goal from my part in choosing the moving-image extracts and using them in the classroom linked with the objectives of the history syllabus and the content of the lessons. Indeed, aware of its demands on the teacher and on factors particular to classrooms, such as climate, organisation and students' speaking and listening skills, a dialogic pedagogy yields educational benefits because it advances students' learning, understanding, confidence and engagement (Alexander, 2008).

Furthermore, evidence suggests that classroom talk involving moving images can be used as an assessment tool. Among a range of classroom-based assessment tools, teacher and student talk is the most accessible (Ford-Connors, et al. 2016). In the present study, talk was a form of assessment because students' comments were evidence of their developing understandings which I used to build upon. A key characteristic of this was questioning which, of my verbal inputs, was the most frequent. Questioning in the context of dialogic teaching is a strategy for assessing and consolidating understanding (Alexander, 2008). This accords to some extent with formative assessment which is about responding to student learning "to identify where the learners are in their learning, where they need to go and how best to get there" (Assessment Reform Group, 2002, p. 2). In an educational culture which still views students' writings as the most reliable medium for measuring learning (Alexander, 2008), I support Ford-Connors, et al. (2016) in arguing for "a renewed focus on assessment that is grounded in teacher and student talk" (p. 50).

6.4 Historical understanding

A central tenet of understanding is the ability to make connections (Newton, 2012). As White and Gunstone (1992) explain, "the person's understanding develops as new elements are acquired and linked with the existing pattern of associations between elements of knowledge" (p. 13). In this study, connections were seen to be happening on three levels: first, in the way students connect ideas with visual and auditory details of moving images; second, in how knowledge of one topic shapes knowledge of another; third, how the two forms of historical knowledge help address each other.

6.4.1 Making connections with visual and auditory details

In this study, findings have shown that students make connections between what they hear and see in the moving-image extracts with something they already know (see *Chapter 4.3.2.4 – Making associations*). It has been argued that students were able to make such connections because of the visual and auditory content of moving images (see *Chapter 5.2.2.4 – Establishing associations*). Because such connections are the result of a reasoning mind (Konnikova, 2013), making connections have been seen in this study as an indicator of student engagement. The ability of the brain to make connections is explained by Greene (2012):

> The brain is an instrument for making connections. It operates as a dual processing system, in which every bit of information that comes in is at the same time compared to other information. The brain is constantly searching for similarities, differences and relationships between what it processes (p. 184).

In view of this and in the light of data from this study, it would be interesting to extend the present research by investigating how and what connections are made by the brain of students as a result of watching moving images of a historical nature.

6.4.2 Using knowledge of one topic to shape another

A type of progression in substantive knowledge is the ability of students to use knowledge of one topic to shape knowledge of another (Hammond, 2014). Findings from this study lend support to this notion of progression. In this study, a secure

grasp of knowledge, which seemed to have been gained both from previous lessons as well as from previous scholastic years or from different sources of knowledge, perhaps even from out of school, helped students build knowledge related to aspects of the topic at hand. The following extract, taken from the lesson 'Solidarność', illustrates how students transferred knowledge gained from previous lessons about episodes from the Cold War to what was happening in Poland in the 1980s. Above all, the following exchanges reveal how students were using their residue knowledge (Counsell, 2000), which is long-lasting substantive knowledge required to recognise recurring features across topics, in a new context.

T	Was Moscow justified in worrying about Solidarność?
Noel	Yes, because since they had the right to strike they could decide when to go back to work.
Daniel	It's like having another [political] party now.
T	This is interesting. It's like having another [political] party. That's very close to how it [Solidarity] was working—a [political] party against the communist government. True.
Daniel	There is an opposition.
T	That's right, and a big opposition it was—plus there was in it the Church, plus the other people, the intelligentsia.
Daniel	They were in the majority.
T	Exactly. Clive.
Clive	Perhaps as had happened in Hungary, you can say that in the same way that the Hungarians had rebelled and these [Soviets] took everything back and everything came back to how they wanted things to be, it could be that the Russians had in mind to do the same as they had done in Hungary.
T	So you are saying that the Russians already had in mind to do the same as they did in Hungary?
Clive	They tried to.
T	So it's like they gave them a chance.
Clive	Yes.
T	It could be.
Noel	Perhaps they [communists] were fearing that the government would agree with them [the Polish people] and would itself try to remove communism, as had happened in Czechoslovakia.
T	It could be. What you are saying is all good.
Daniel	About what Clive is saying, I don't think Hungary had as much power as Poland because there was the Church with it and it was all out; it has got much more power, all those people.
T	Yes, true.
Daniel	So I think that counts a lot.

Students also showed a knowledge of substantive concepts gained from previous years which they used in a new historical context the moment the opportunity arose. Such was the case, for example, in the lesson 'The Iron Curtain' in which the USSR was seen by Gavin "like an empire", and Franklin regarded what the Soviets were doing in post-war Germany as "dictatorship from another country". In the lesson about the Berlin airlift, Franklin inferred that what Stalin was trying to do in Berlin "was a kind of blockade", and according to Kyle an airlift was "a type of convoy but instead on sea by air". From these examples, the concepts of 'empire', 'dictatorship', 'blockade' and 'convoy', the meaning of which students already knew, were equated by students with new substantive knowledge and applied to new contexts in the correct way, and thus helped shape their understandings of the historical events. In so doing, contrary to what Dawson (2009) argues, students did not appear to think that "each new topic is different because it features new or mostly new names, dates, places …" and that this prevented them from using "what they've learned before to help with a new topic" (p. 1). Also, students appeared to register the kind of progress that Fordham (2016) suggests there should be in our understanding of how pupils make use of substantive concepts in increased sophistication.

6.4.3 Using one form of knowledge to address another

Another form of connection lies in the relationship between substantive and procedural knowledge. The substantive-procedural connection can be explained in terms of how substantive knowledge can be developed in the context of procedural knowledge and vice-versa. It has been noted that researching this interplay is tight and complex (Hammond, 2016). In considering this relationship (see *Chapter 4.4.3 – Substantive and procedural knowledge*), this study has shown that aspects of substantive knowledge (concepts, particulars, people, historical context) were discussed mainly in relation to the second-order concept of evidence. The concept of empathy developed in relation to people. Causes and consequences developed mainly in relation to political concepts and groups of people.

On a more complex level, based on the finding that in developing an understanding of the concept of 'revolution' students were found to be drawing

upon notions of consequences and historical significance (Fordham, 2016), recent research in history education has directed the spotlight on how an understanding of one form of historical knowledge can be used to address that of another (Fordham, 2016). Put differently, how might a pupil's ability to grasp one form of knowledge rest on a proficiency in the other? (Hammond, 2016). I tried to get a sense of this by taking on board Hammond's (2016) suggestion of identifying "how substantive and disciplinary knowledge come together most powerfully in particular historical topics" (p. 169).

Searching for clues, which was the most common component of evidence employed when analysing moving images, seemed to have helped students develop a substantive knowledge of concepts, like 'war', 'democracy' and 'communism', and particulars, like 'the Second World War', 'the Berlin Wall' and 'the Cold War', across lessons. Findings show that these were mainly developed in the context of evidence (see *Chapter 4.4.2.1 – Forms of procedural knowledge*). It was clear that most students already had an idea of the meaning of these substantive concepts, but the more they encountered them across lessons while searching for clues the more they seemed to form a concrete idea of what they meant in the context of the topics of the Second World War or the Cold War. Taking 'communism' as an example, by analysing what key historical figures said, differences between 'democracy' and 'communism' started to become all the more apparent. In the context of Churchill's 'Iron Curtain' speech, the idea that came across was that by building pro-Soviet coalition governments, the communists' intention was to "claim more territory" (Simon). This idea kept developing with John F. Kennedy's *'Ich bin ein Berliner'* speech in which he described the Berlin Wall as "an offense against the world and against humanity" (Franklin). According to students, Kennedy's message was "to show that the democratic way was one the people needed" (Kelvin) and "that communism was not the right way to lead a country" (Gavin). This found corroboration in how Lech Walesa described communism as a monster. According to Gavin, Walesa "was fighting with a much bigger movement, which he didn't want to fight with arms … because he said too much blood was shed". From Ronald Reagan's 'Tear down this Wall' speech at Brandenburg Gate, several ideas were discussed as to why the communist system was, according to the American president, 'a failure', among them that "communism was aimed at

helping the worker but in reality it wasn't like that" (Daniel). However, students' main conclusion was that "communism was weak" (Simon) and that "it was over by this time" (Daniel). Fordham (2016) suggests considering whether in helping students think about substantive concepts in more abstract ways, second-order ideas about history are required. As discussed, it was through the concept of evidence, particularly in searching for clues, that the concept of 'communism' could be developed and consolidated. Given the way other substantive concepts developed, it is my contention that in the context of moving images, a knowledge of the role of evidence in history education helps students in learning about substantive concepts. However, for a firm understanding such concepts need to be met regularly across lessons and across topics (Levstik & Barton, 2001). This study has shown that this can be done with particular topics.

Moreover, findings show that students' ideas about the reliability of sources, which they base on their explicit or implicit bias, affect the way they view moving images and therefore the substantive knowledge they develop. From the interviews it was evident that students were aware of how bias influences the reliability of a source and of the importance of looking at events from different perspectives. Paul's interview comment captures a common viewpoint shared by students across lessons: "In order to understand you need to have more than one moving image". The writing task about Poland in the 1980s provided the context for me to understand what students meant by watching a reliable moving image. Students considered the moving images as reliable mainly because of a balanced point of view presented; Franklin's response aptly explained this: "They are a reliable source because they show the actions taken, and coupled with the interviews with officials and civilians of the time, they show the suffering the Poles endured". Simon even noted that one had to look "at the side of the producer".

A knowledge of people (historical figures and groups of people) gained from lessons in which moving images were used helped students to interpret and empathise. In the writing task about Gorbachev, having considered the historical figure from a Western and a Russian point of view, students were required to bring together what they learned in giving a personal opinion of Gorbachev. Students recognised that "Gorbachev was a different statesman than Khrushchev and

Brezhnev" (Kelvin), "who realised that communism around his time was at a downfall" (Franklin) and who "wanted to bring about great change in order to make his country better" (Kyle). With regards to groups of people, having analysed moving images about the building and the fall of the Berlin Wall and grasped a knowledge of Berliners' beliefs and actions, students could empathise with how they felt on these two occasions. Feelings of confusion, disappointment and anger which students mentioned were aptly captured by Gavin who wrote: "They felt confused and powerless because they couldn't do anything". Kelvin's reply is representative of the feelings of freedom, surprise, delight and reunion expressed by students in relation to how Berliners felt on November 9, 1989: "They must have felt delighted and surprised that now liberty which for a while was only a dream, can be felt and lived. Now Berliners could see all of their families and friends without any tight control at boundaries …" Indeed, such interpretations and empathic comments could not have been made without an adequate knowledge of what Berliners experienced in 1961 and 1989.

In sum, although this aspect of research is still in its infancy the discussion above has attempted to address and provide directions as to how the substantive-procedural connection can be developed in the context of using moving images.

6.4.4 The developing nature of historical understanding

In the context of understanding, if, like Newton (2012), the view is taken that why something happened is more important than what happened, it would follow that moving images would not promote historical understanding. As previously discussed, what Simon noted in terms of moving images as showing only what happened, and what some other students remarked about moving images as not contributing to their understanding of the causes and consequences of events correspond to some extent with Walsh's (2005) contention that technology is less valuable a tool for procedural thinking than for engaging students (see *Chapter 5.2.3.1 – Amotivation*). Conversely, taking the view that understanding is about making connections and about building personal understandings (Husbands, 1993; Newton, 2012; White & Gunstone, 1992), this study has shown that by using moving images students can be helped to develop a historical understanding of twentieth and twenty-first century events. However, because students tend to focus

more on the substantive rather than the procedural content (Haydn & Harris, 2009), it could be argued that developing historical knowledge in the context of second-order concepts and vice-versa depends on teacher questions. Through student-teacher interaction, this study has shown that a dialogic classroom context encourages historical understanding to be developed in the context of analysing moving images. On their own, moving images may on certain circumstances serve no purpose other than to while away precious time, but when analysed and used in conjunction with other sources, they may turn historical topics into exciting investigations.

From the foregoing discussion, contributing factors to historical understanding in the context of moving images can be identified. Primarily, students showed they are engaged through their spontaneous verbal observations, associations and inserting comments. Understanding was seen to develop through a process of analysis in which the teacher problematises the content by asking questions in whole-class dialogues. Questions focusing on the visual and auditory details targeted both substantive and procedural knowledge. Both forms of historical knowledge were feeding into each other to bring about an understanding of the topic at hand. During this analysis students were found to adopt various strategies to develop historical understanding; they asked questions, offered descriptions and explanations, made inferences and speculated. As can be perceived, the underlying factor of understanding was classroom talk, which, it has been argued, can be used as a form of assessment. Understanding developed through classroom talk was consolidated with written tasks, namely, source analysis, concept map and extended writing.

This scenario does not imply that understanding is complete because of watching moving images. The general opinion of students was that there is always the need to consult other moving images and other types of sources of evidence. White & Gunstone (1992) contend that there is always space for adding more knowledge or see links between things. Taking on students' suggestion, it would seem that understanding continues to develop beyond classroom discussions and writing tasks, and any connections which they did not see before, either through personal reflection, peer contributions or teacher questioning, might be

established while watching more moving images on their own. But then, as discussed, this would depend upon the extent to which students are motivated to do so on their own (see *Chapter 5.2.1.4 – Autonomy*). What this scenario does show is that historical understanding can be developed in a structured way. This will be discussed below in view of Lee's (2005) model of historical understanding.

6.4.5 Developing a model of historical understanding when using moving images

The model of historical understanding that Lee (2005) proposes comprises both substantive and procedural knowledge set within a wider historical framework (see *Chapter 2.6 – Developing historical understanding*). In terms of substantive understandings, Lee (2005) places the need for students to recognise nuances and complication within a particular topic and the recognition that however much one knows it is necessary to know more. Lee (2005) also argues for making connections not only between topics but also between past peoples' world view and their actions, policies and institutions. Apart from the substantive strand, Lee (2005) argues for an understanding of history as a discipline as seen in students' increasing understanding of second-order concepts. The main argument, however, rests on positioning these understandings within history's big picture.

I find this model useful in its thoroughness and in providing a sensible approach to developing a holistic understanding of historical events. Placing an emphasis on substantive knowledge is important because until recently, this area was receiving less attention than was merited even though both forms of historical knowledge had been acknowledged by the history education community (Hammond, 2016). Given the widespread recognition for the importance of procedural concepts, it was reasonable for such a model to include historical disciplinary understanding. Placing such understandings within the 'big picture' framework would contribute to addressing the concern of students ending their secondary education without a coherent big picture of the past (Haydn, 2011; Howson, 2007; Lee & Howson, 2009). I also find this model to be applicable to the Year 11 history option syllabus in which moving images can be used. In view of this, the discussion will now focus on what present findings suggest about using this model of historical understanding in the context of moving images.

In terms of the substantive past, present findings suggest that moving images help shape the way students perceive concepts (see *Chapter 5.3.1.1 – Knowledge of substantive concepts*). This study has shown that when using moving images students could recognise the concrete-abstract dimension of a concept (Berti & Vanni, 2000). It has been argued that moving images provided students with concrete visual impressions with which they could make sense of substantive concepts. This was possible because of the visual, narration or commentary, interviews or speeches. In discussing moving images, students gained an understanding of human experience (see *Chapter 5.3.1.2 – Knowledge of people*). It was noticed that by analysing moving images, students would necessarily discuss human behaviour. Interview comments pointed to the social aspect present in moving images. This accords with Lee's (2005) view that,

> We must try to understand the situations in which people found themselves and the beliefs and values they brought to bear on their problems. If students fail to see that there is anything to understand or do not care whether they understand or not, history will appear a senseless parade of past incompetence and a catalogue of alien and unintelligible pictures (p. 71).

Students were also found to create a context surrounding historical events which comprised location, time and the wider context (see *Chapter 5.3.1.3 – Knowledge of historical context*). As has been argued, developing a spatial-temporal context is congruent with the act of contextualising knowledge (van Boxtel & van Drie, 2013; Wineburg, 1998). It was also found that some students' comments were aimed at placing historical events within the large-scale historical context.

Amidst this knowledge, nuances and complications related to twentieth century events could also be perceived by some students. Simon went beyond the view that what the Soviets were doing in East Europe was always negative, and the idea he kept holding on to was that the Americans were just as responsible as the Soviets for the situation in post-war Berlin, as some of his comments illustrate. When during the lesson 'The Iron Curtain' I paraphrased what Marshal Georgi Zhukov was cited being saying by Konstantin Koval, of the Soviet military administration in Berlin, namely, that "We have the moral and legal right to take out as much as possible in reparations", Simon observed, "That's what the

Americans did too". When discussing why the Allies were giving so much importance to the Berlin blockade, in response to Jean's suggestion of saving people, Simon countered, "But didn't the Allies kill as well?/I don't think they cared much for [people's] lives". Moreover, it was students themselves who were recognising complicated scenarios. In the lesson 'Motives for the EU', Noel asked whether the EU would have accepted Russia in case it wanted to join, and why European countries kept producing arms when one of the ideas of the EU was to avoid war. Clearly, these understandings were not coming from all students and do not represent a response pattern. This shows that not everyone is capable of accessing this kind of reasoning. Where this would be the case, it would rest on the teacher to raise such issues. Particularly in the case of Simon, such nuances and complications may stand in stark contrast to students' idée fixe; his idea about the Americans vis-à-vis the Soviets may have formed along the years through various sources of historical knowledge, and might be difficult to alter if wrong. Nevertheless, I see this and other similar situations as a positive factor in the learning process because students' previous understandings would be challenged by way of new knowledge encountered in the classroom and would therefore be used to build upon new knowledge and understandings (Levstik & Barton, 2001).

In terms of the disciplinary aspect of history, findings have shown that at the basis of analyses of moving images was evidential understanding (see *Chapter 5.3.2.1 – Using moving images as sources of evidence*). Analyses of moving images were further enhanced by other second-order concepts, like causes and consequences, change and continuity, and empathy (see *Chapter 5.3.2.2 – Using other second-order concepts*). It has been argued that moving images provide opportunities for students to nurture their evidential thinking and that, depending on the nature and content of the moving images used, it is possible to teach more than one concept in a lesson. Disciplinary understandings which students developed comprised the need to corroborate sources, looking out for bias and how this influences their perceptions of an account, and recognising that behind every source lies a purpose which can be deduced mainly from the kind of language used. Disciplinary knowledge helped students understand that historical events and people can be interpreted in different ways, that claims by historians or historical figures have to be checked by looking at sources, and that empathic reasoning is

necessary to understand human action. Without these disciplinary understandings it is impossible for students to understand that in history "knowledge is contested, is provisional, and is subject to continuous change" (Lee, 2005, p. 72).

The third component in the model which Lee (2005) proposes comprises placing substantive and disciplinary understandings in a wider historical framework. From this study it was noted that although some students may attempt to do this on their own, as some students did (see *Chapter 4.4.1.1 – Forms of substantive knowledge*), it relies mainly on the teacher to help all students achieve this understanding. Two approaches have been found useful in this regard. First, through such questions as, 'What have I understood? How is the footage seen related to the spread of Soviet influence in East Europe? Having seen and analysed these sources I can state with certainty that ...', posed in relation to the 1956 Hungarian revolt, it was noticed that students tended to take on a broader view in their thinking, as these typical answers illustrate:

Jean	The Soviets were very powerful even if the Hungarians had seven days of freedom, the Soviets came back stronger.
Clive	Freedom from the Soviets was an illusion. They wanted to cement their power over East European countries lying behind the Iron Curtain.
Kelvin	Democracy is the best ideology based on equality, rule of law, liberty of the press, etc.

Second, through concept maps at the end of a topic it was noticed that students could bring together concepts and ideas dealt with in different lessons. Thinking about the Cold War, the concept map enabled students to connect substantive concepts, particulars, historical figures and events by explaining the links. Students took a wide view of the Cold War when they deployed terms like 'democracy vs communism', 'West vs East', 'freedom vs oppression' and 'fear'. These did not relate to a particular event but spanned the whole topic and the whole period.

Evidence shows that such questions and concept maps constituted two valuable tools in helping students develop a topic-wide and century-wide historical picture. In history education, great importance is attached to developing a 'big

picture' framework (Shemilt, 2009) not least because of worrisome evidence of students finishing their secondary education without such a framework (Haydn, 2011; Howson, 2007; Lee & Howson, 2009; Shemilt, 2009).

Within the Maltese educational context, the limitation to applying Lee's (2005) model of understanding to teaching history concerns the wider historical framework. Lee (2005) favours in-depth studies with the aim of concentrating on the big picture. Even Banham (2000) had found that students grasp a wide historical overview by studying a topic in depth. While the history option programme allows for the studying of topics in an in-depth way because of two eighty-minute lessons per week, it is difficult to teach the big picture framework spanning centuries, even millennia, the way Shemilt (2009) suggests mainly because of the syllabus which, in Year 11, needs to be covered from September till February. However, through such in-depth topics as Malta at War, the Cold War, Motives for the EU and Terrorism, it was possible to concentrate on the wide historical framework within the twentieth and twenty-first century period. As expounded in this thesis, moving images can contribute towards enabling students to recognise a wide historical framework.

Finally, these issues cannot be made without an awareness of challenges that arose when using moving images. Further to the challenges encountered by students when analysing sources (see *Chapter 5.4.3*), such as the clarity of the language or the quality of the footage, from a teacher-researcher perspective, choosing the right moving image/s from an array of online material was a demanding exercise. Bearing in mind that the value of moving images lies in what they offer to students, the appropriate moving image can be chosen following certain criteria, like the relevance to the topic at hand, the duration and publisher (see *Chapter 3.7.3*). Teachers can, of course, choose not to use moving images in their history lessons. In my view, however, in so doing, for whatever reason or justification, they would do the discipline an injustice not least because they would fail to expose students to the fullest range of sources one can use in learning history.

6.5 Conclusion

I have sought to provide an integrative discussion of issues concerning the use of moving images in the history classroom with regards to motivation and engagement and historical understanding. The underlying issues, derived from the discussion in the previous chapter, comprised the visual and auditory qualities of moving images, classroom talk, and the development of historical understanding. Insights from this study have been discussed with a view to applying Lee's (2005) model of historical understanding when using moving images. Based on these issues, this research suggests that the potential of moving images can be exploited through whole-class dialogues between the teacher and the students in which knowledge is co-constructed and historical understanding developed in a dialogic context. Because these issues arose from data coming from this particular study, which was conducted in a history classroom in a Maltese secondary school, it was not possible nor was it the aim to establish generalisations, neither in the Maltese nor in the international context. This, in turn, allowed for some speculations to be made and for questions to be posed, thereby highlighting possible avenues for future research in this field. These will now be discussed in the final chapter.

CHAPTER 7 – CONCLUSIONS AND RECOMMENDATIONS

7.1 Introduction

This concluding chapter offers some final reflections on this research. This will be done, first, by explaining the contribution to literature and reviewing the main findings and conclusions of the study in the light of previous discussions. Then the limitations of the study will be highlighted. Finally, based on previously discussed evidence, the chapter will propose some recommendations for practice and for further research in the field.

The focus of this study was the use of moving images in the context of a Maltese history classroom. Two important components of the learning process under investigation were motivation and engagement and the development of historical understanding. In the field of history education, motivation and engagement have been relatively under-researched and where visual images are concerned, historical photographs and films have been mainly used to provide insights into historical understanding. Aware of an educational context in which students are becoming ever more media-savvy (Card, 2011) and mindful of society's propensity to use visual images in everyday life (Shlain, 2014), I was interested in understanding the issues that arise in the history classroom when analysing moving images with regards to motivation and engagement and historical understanding.

The main question guiding this research was:

What are the issues associated with using moving images in the history classroom regarding motivation and engagement and historical understanding?

This question was addressed on two levels:

a) *What are the issues in the history classroom regarding motivation and engagement when using moving images?*

b) *What are the issues in the history classroom regarding substantive and procedural knowledge when using moving images?*

Using a single-site study design, two cohorts of Year 11 students (age 15/16) in a Maltese state secondary school who were following the history option programme and were in their final year of secondary school were chosen for this study. As a teacher-researcher, I was responsible both for the delivery of the curriculum and for seeking to understand the use of moving images in the teaching and learning of history. Moving images were defined as extracts of live footage of historical events occurring at points in the twentieth and twenty-first centuries as shown on newsreels, documentaries and news broadcasts. Data sets included semi-structured interviews, teacher-student classroom dialogues, and written tasks. These data were collected over a period of two scholastic years and involved fourteen students.

The study contributes to knowledge regarding what motivates and engages students in the history classroom and how substantive and procedural knowledge develop in relation to each other in lessons in which moving images are used. With regards to motivation and engagement, I have shown the motivational benefits of using moving images in history lessons and outlined the indicators of students' expressive engagement with moving images. In terms of substantive knowledge, I have explained the aspects which it is composed of, and in terms of procedural knowledge I have put forward ways how moving images can be used as sources of evidence. Using this evidence, and building on existent literature about these aspects of teaching and learning, I have identified issues concerning the use of moving images in the history classroom, namely, the visual and auditory appeal of moving images, the use of classroom talk as used in a dialogic context to develop historical understanding, and the importance of making connections as a necessary requirement for historical understanding. It is hoped that these issues provide a basis for further research in this area.

7.2 Summary of findings

There is evidence in this study to show that, with regard to motivation, there are positive indications in using moving images in history lessons in terms of interest, competence and relatedness (see *Chapter 4.2.1*). Moving images seemed to have provided students with interesting and enjoyable experiences in their learning of history to a considerable extent, thus increasing their interest. Feelings of competence could be fostered because students were able to demonstrate the necessary knowledge in analysing moving images, and could practise this knowledge each time they analysed moving-image extracts. Moving images encouraged peer and teacher-student interaction in discussing the evidence presented, thus supporting students' feelings of relatedness. However, because autonomy seemed to be missing, engagement with moving images did not seem to go beyond the classroom.

Engagement was demonstrated when students communicated knowledge and understanding (see *Chapter 4.2.2*). Students' expressive verbal utterances while watching and analysing moving-image sources took different forms: asking questions, making spontaneous comments, making inserting comments, establishing associations and interacting with peers. All these appeared to demonstrate a sustained engagement with moving images. Taken together these indicators of engagement with moving images are evidence of students' interest, competence and relatedness, which are dimensions of motivation. However, some students appeared to be more engaged than others and differences in behaviours, based on the quantitative and qualitative analysis of their expressive engagement, were at once noticeable. Also, not all lessons engaged students of both cohorts to the same extent, and certain moving images were more engaging than others.

In addition, I have argued that using moving images about twentieth and twenty-first century history is commensurate with students' general tendency to use images to learn history and with society's increasing trend to use less text and more images. As shown, students were cognisant of the importance of using a variety of historical sources to discuss evidence. Thus, using moving images in Maltese history classrooms contributes towards the objective of the Year 11 history

option syllabus of studying different types of historical evidence in order to develop domain-specific competencies.

With regard to historical understanding, there is evidence to show that moving images may be used in the history classroom as a tool to develop disciplinary thinking in relation to substantive knowledge. In terms of substantive knowledge (see *Chapter 4.3.1*), it was found that when analysing moving images the historical substantive knowledge displayed by students consisted of concepts, particulars, people and historical context. In the context of the Year 11 syllabus, political concepts were found to prevail more often than economic and social/cultural concepts. Given that the units Malta at War and The Cold War spread over a series of lessons, certain substantive concepts (e.g., 'war'), particulars (e.g., 'the Berlin Wall'), and people (e.g., 'John F. Kennedy' or 'East Berliners') were encountered on more than one occasion with different historical events. It has thus been argued that when using moving images, students may encounter concepts in multiple contexts and that moving images may help shape the way concepts are perceived. Groups of people, that is, the man-in-the-street, were discussed more frequently than individual historical figures, that is, those of a political stature. Moreover, students were found to place the events featuring in documentary, newsreel or television news coverage not only in a spatial and temporal context but also in a wider historical framework. It has been argued that this accords with the act of contextualisation (van Boxtel & van Drie, 2013), and may help convey a sense of place (Taylor, 2004) and develop a big picture of historical events (Howson, 2007). When combining all forms of substantive knowledge, substantive concepts deployed related mostly to people while particulars were mentioned mainly in relation to the historical location and people. The wider context related more to concepts, particulars and people than to the spatial-temporal dimension. When analysing how substantive knowledge was constructed it was found that this was mainly done by offering explanations, descriptions and asking questions, while speculations and inferences were made less often.

In terms of procedural knowledge, the second-order concepts employed while analysing moving images were evidence, causation, consequence, change and continuity, significance, interpretation and empathy (see *Chapter 4.3.2*). Analysing moving images as sources of evidence meant discussing their status, purpose,

reliability and significance; it meant searching for clues and testing claims; it also involved comparing and contrasting the moving images with other sources as well as showing an awareness of any problems which may arise. An issue stemming from this related to how students still tended to treat sources as information in some of their writings despite showing an awareness of the constructed nature of historical knowledge in classroom discussions. Moreover, findings have shown that, besides evidence, different second-order concepts can be used when analysing moving images: causation, consequences, change and continuity, interpretation, significance and empathy. I have argued that depending on the nature and content of the moving-image extracts, it is possible to move from one concept to another rather than focusing on one particular second-order concept during a lesson. Also, it was found that disciplinary aspects of history were mainly driven by teacher questions. The resulting implication is that in order to problematise the historical content through the use of second-order concepts (Counsell, 2000), teacher questions have to be carefully constructed. Finally, in this study it was found that procedural knowledge was built mainly by offering explanations and descriptions. As with substantive knowledge, inferences and speculations were made less often.

Concerning the substantive-procedural connection, which lies at the basis of historical understanding, evidence suggested that substantive knowledge features highly when analysing moving images and that both forms of knowledge came together mostly in writing tasks (see *Chapter 4.3.3*) . Of all second-order concepts, it was evidence which mostly appeared to have helped students understand substantive knowledge. In fact, knowledge of concepts and knowledge of people were the most to be developed in relation to evidence. It has been argued that as well as reflecting the need of students to work out the meaning of sources (Barton, 1997; 2001; Pickles, 2010; 2011; Wineburg, 1991), it also supports the objective of the Maltese history syllabus of evaluating and interpreting evidence. Additionally, it was found that empathy was necessary to understand human action. As suggested, moving images may lead well to fostering empathic comments and feelings. With regard to historical context knowledge, it was found that aspects of location, time and the wider context were mentioned in relation to all second-order concepts more in writing tasks than in whole-class dialogues. As noted, this highlights the need of analysing moving images verbally in class through a whole-class approach.

That understanding has to be constructed by the learner (Husbands, 1993; Newton, 2012) was evidenced in the way students were found to use language in giving form to their understanding (see *Chapter 4.4*). This was done by describing, explaining, speculating, inferring and asking questions. In finding that students were mostly describing and explaining, that is, they were commenting about elements found in the moving images and bringing personal knowledge to the discussions, it was contended that observation and building on prior knowledge are two *sine qua nons* for developing a platform of understanding and, it was suggested, that teachers have to maximise on this.

Based on this evidence, and in line with literature, three overarching issues were identified: the visual and auditory appeal of moving images; classroom talk developed through teacher-student interaction; and making connections as a necessary requirement for historical understanding (see *Chapter 6*). It has been argued that: first, students seem to have been inclined to take an interest because of the visual and auditory appeal of moving images; second, that features of classroom talk, evidenced in students' spontaneous observations, being responsive to peer contributions, and giving form to understanding through talk, combined to demonstrate motivation, engagement and historical understanding; and third, historical understanding was supported when students made connections, when there is a link between topics, and when both forms of historical knowledge were related. Finally, it has been argued that the model of historical understanding proposed by Lee (2005), which essentially comprises the positioning of substantive and procedural knowledge within a wide historical framework, can be applied to teaching and learning history with moving images. Through these issues, it is hoped that the study adds to knowledge of how students learn history in the history classroom, particularly how students demonstrate motivation, engagement and historical understanding while analysing moving images.

7.3 Limitations

Despite having two cohorts providing valid data for understanding the use of moving images in a history classroom, there are some limitations to this research study which need to be pointed out.

7.3.1 The research site

At the time the research was carried out (2013-2016), there were no co-ed Year 11 classes in Maltese state secondary schools. Given the educational reform underway, in which students' secondary schooling starts off in a middle school (Years 7-8) and proceeds to a secondary school (Years 9-11), a co-ed system would be fully in place in all state schools and across all age ranges by the scholastic year 2018-2019. Therefore, this limited the study to male students only. While the data generated was useful, extending the study to another research site so as to include female students could have helped in providing comparative data. However, being limited by time this was not viable. Undoubtedly, having data coming from co-ed Year 11 classes would have provided a richer picture but, as explained, this was not possible.

7.3.2 Teacher research

One of the main criticisms of teacher research, which was adopted in this study because of my position as the teacher of participating students, lies in its limited generalisability (Wilson, et al. 2001). From this stems the issue of whether what students said during the interviews and lessons was said in a positive light because I was their teacher (Bryman, 2008). While ensuring that the analysis of moving images was done in the context of teaching and never separate from it, this problem could have been addressed by, for instance, adopting an observer-participant role (Gall, et al. 1996). Although adopting this role is common among educational researchers (Rossman & Rallis, 2003), I contend that the researcher's presence in a classroom, being completely unfamiliar to students, would still restrict their verbal participation from what they fully know or from how they usually participate in the presence of the teacher. By being fully aware of the importance of using and analysing moving images in the context of lessons rather than for the sole purpose of gathering data for the research (see *Chapter 3.5 – The role of teacher as*

researcher), I regarded my role of teaching the participating students to yield rich data for answering my research query.

7.3.3 Size of cohorts

From a researcher's point of view, the size of the two cohorts (cohort 1 = 4; cohort 2 = 10) might seem to be somewhat small. Indeed, data coming from larger numbers might have yielded more different and more varied opinions and experiences. However, as opposed to quantitative research, in which the largest possible sample size matters most, in qualitative research, as was the case in this study, sample sizes vary according to the technique used (Gall, et al. 1996). In Malta, the population of history option classes depends on the number of students choosing history as an option subject, which always varies from one year to another. It is safe to say that the size of the participating cohorts reflects other history option classes across Maltese state secondary schools. Furthermore, being all-ability classes allowed me to gather data from students with different academic abilities.

7.3.4 Defining moving images

Defining moving images in terms of live footage of events narrowed their use to events occurring during the twentieth and twenty-first centuries because of the invention of the moving camera and television (see *Chapter 1.1 – Scope and aim of the research*). This definition, therefore, not only excluded moving images featuring dramatised representations of the past, such as films (e.g., Saving Private Ryan [1998]), but also moving images from different historical periods, such as a documentary about the Black Death. Subsequently, my study was directed to the Year 11 history option syllabus whose topics span these two centuries. This was understandable given that fictitious drama did not fall within the aim of the study.

7.3.5 Syllabus topics

Moreover, the study was limited by the topics set by this syllabus. Being the teacher of the students in this study, my primary duty was that of ensuring the delivery of the curriculum. This meant that, as a researcher, I did not have the liberty of choosing whatever topics I liked. This, however, was useful because moving images

were not presented in isolated contexts but always in the context of an historical event. In other countries, history programmes may consist of different topics. This would allow for the use of other moving images about different historical events.

7.3.6 Availability of moving images

Related to this, a further limitation concerns the availability of moving images at the time of research. Because of the transient nature of online material (see *Chapter 3.7.3 – Choosing the moving-image extracts*), search results may vary from time to time, and what one encounters on a particular day might not be found the following day. In this regard, I am aware of only one moving-image extract whose URL changed and its material edited. It may also be that since the time this study was carried out, more online moving images were added. With a vast array of online moving images to choose from, it is clear that teachers have to consider the strengths and weaknesses of each moving-image extract in order to determine the most suitable ones for their lessons. In this regard, the criteria which were used for selecting moving images were very helpful (see *Chapter 3.7.3 – Choosing the moving-image extracts*).

7.3.7 Generalisation

In choosing a single-site study for researching the use of moving images in history lessons, findings are only particular to male students in one history classroom in a particular secondary school. Therefore, given the context (see *Chapter 3.7 – Details of the* study) and the design of the study (see *Chapter 3.4 – Design of the study*), it was not the aim of the research to generalise findings. Primarily, what was of interest was the particularisation of the study (Stake, 1995), that is, the uniqueness and the understanding of the single-site study involving moving images. It is hoped that this has been achieved satisfactorily.

7.4 Recommendations for practice

Based on the evidence discussed in this thesis, some recommendations can be made to enhance the use of moving images in the history classroom.

7.4.1 Use classroom talk for assessment purposes

Moving images have been primarily analysed in this study through classroom talk. Findings highlighted how students, through their verbal utterances, showed an engagement with moving images and how they were giving form to understanding through talk. Further, this study has shown that classroom talk involving the analysis of moving images showed characteristics of dialogic teaching, that is, it was collective, reciprocal, supportive, cumulative and purposeful (Alexander, 2008). Ford-Connors, et al. (2016) recognise that dialogic teaching and formative assessment feed into each other; through the knowledge gained from dialogic exchanges, teachers get a view of students' evolving knowledge and understandings which, in turn, help in their next steps in teaching.

In agreement with views on the benefits of dialogic teaching and assessment for learning (Alexander, 2008; Assessment Reform Group, 2002; Black & Wiliam, 2003) and aware of their demands on teachers, this research suggests that it would be helpful for history teachers to maximise on classroom talk while analysing moving images in order to assess students' historical understanding. In this way, classroom talk would benefit both students in their learning and teachers in terms of teaching and planning.

7.4.2 Question beyond the visual and auditory content

An important feature of student and teacher talk in this study was questioning. In line with Fredericks, et al. (2004), questions have been considered as an indicator of behavioural engagement. Without being prompted to ask questions, as some studies require students to do (e.g., Logtenberg, et al. 2011), but because of their desire to know and to probe into the topics at hand, students asked most questions when analysing moving images. Administering a pre-test or questionnaire about what students already knew would have helped in establishing whether more prior knowledge encouraged students to ask more questions (e.g., Logtenberg, et al. 2011; Otero & Grasser, 2001), but this did not lie within the scope of the study. Despite some students' questions considering the wider picture, as findings have shown, their questions related mostly to what was seen or heard in the moving images. While this is important in its own way because it shows how observant they were while analysing moving images, it would be useful for teachers to question

beyond the visual and auditory content of moving images. Indeed, by including questions that build on prior knowledge and that help place events in a broad historical framework, teachers would address two important aspects of historical understanding (Lee, 2005; Levstik & Barton, 2001). Done consistently throughout lessons, students would come to see this as an important feature of the analysis of moving images. This approach would inculcate in students the idea that moving images need to be interrogated in the same manner as other historical sources.

7.4.3 Use moving images to learn about the social aspect of history

Evidence from this study suggests that analysis of moving images involves understanding human experience. This corresponded with what students observed during the interviews. That the social aspect of history is popular among students is well known (Harris & Burn, 2016; Levstik & Barton, 2001). However, with no direct access to people's intentions and beliefs, understanding human action is challenging (Chapman, 2011). Having students making frequent speculations and questions in relation to people is consistent with this view. It would be profitable, therefore, for history teachers to use moving images as a vehicle for teaching about the social aspect of history. In so doing, teachers would go a long way towards achieving one of the objectives of the Maltese history option syllabus, namely, that of promoting the understanding of human activity in the past.

7.4.4 Make optimal use of moving images

In order to derive maximum educational benefit from moving images, some recommendations regarding their instructional use in the history classroom are worth highlighting. Research into the use of historical films in Australian classrooms shows that teachers were not as comfortable interrogating film as they were with printed sources (Donnelly, 2013). Also, research carried out in America has noted a number of non-optimal uses of television, films, videos and audio-visual material in the classroom, such as having "no clearly identified instructional purpose" and "no use of pause, rewind, or review" (Hobbs, 2006, p. 41). This is, of course, worrying given their widespread usage in American schools (Hobbs, 2006). Such criticism, however, is challenged by evidence showing how films are used in

ways that critically engage students (e.g., Donnelly, 2013; Marcus, 2005; Stoddard, 2012).

In this study, there has been an emphasis on analysing moving images through whole-class dialogues. Findings have shown that moving images seemed to invite students to express themselves verbally every time they were used. An important finding concerned the importance of using moving images alongside other sources because, as students remarked, moving images are insufficient on their own to understand a historical event. Thus, making optimal use of moving images as sources requires that moving images are not used as a stand-alone resource, perhaps as a filler or to replace the teacher, but always in the context of a historical event and alongside other sources (primary, secondary, written, pictorial, etc.) so that the importance of corroborating sources is encouraged. Furthermore, extracts of moving images are of different durations. Because they have to be discussed in order to be analysed, it would be useful if such extracts are short. Having lengthy moving-image extracts may compromise students' attention, and subsequently, the entire educational value will be lost. It might help, therefore, if discussion time is not outpaced by screen time. Moreover, classroom discussion might be further strengthened if moving images are paused to allow for questions to be asked and answered, to discuss the commentary, challenge students with taken-for-granted opinions, and build on their prior knowledge.

7.5 Recommendations for further research

I feel that the use of moving images constitutes a branch in history education which is open for research. Stemming from this study are some areas which hold potential for research to explore. I propose these with the aim of extending the conclusions of this study.

7.5.1 Different research designs in different school contexts

As discussed, a single-site study in which data were collected as part of my normal teaching duties constituted an appropriate approach for identifying a number of issues associated with using moving images in the history classroom. Despite its strengths, this approach is not very common among researchers in the field of

history education. Depending on the focus of the study, other research designs could be considered. Here I propose three approaches.

First, given the way students expressed themselves spontaneously in class, the think-aloud approach (Newton, 2012), whereby students would be particularly encouraged to speak their thoughts and reason things out while watching moving images, would help shed light on the historical thinking process throughout the entire duration of moving-image extracts. A second approach might involve an experimental or quasi-experimental design, which is quite common among researchers in history education (e.g., Cooper, 2006; van Drie, 2005; Wiley & Voss, 1999). Data coming from an experimental class being taught using moving images and a control class without access to moving images can provide comparative data regarding the role of moving images in history lessons and how they influence students' historical understanding. One may further consider adopting an expert-novice design, similar to that adopted by van Boxtel and van Drie (2004) and by Wineburg (1991a) in their studies about contextualisation. By undertaking this design, one could investigate cognitive processes used by different people with different background knowledge in the task of analysing moving images about a particular historic event. It is possible for such a study to be further enriched by expert opinions and descriptions of the moving images by, for instance, academic historians whose area of expertise matches the subject and content of the moving images.

These approaches, of course, are not exhaustive and do not come without their own particular limitations, but they entail looking at moving images from different angles. In conducting any of these studies, it would be fruitful to start off by collecting background information related to students' performances, as Foster, et al. (1999) suggest. In this study, this was done by collecting data about students' school attendance and examination marks. However, in addition to these, conducting a pre-test questionnaire would help the researcher get to know students' prior knowledge and how this influences learning.

Related to this, as discussed, since this study was conducted in a Maltese state secondary school, conclusions cannot be generalised. It would thus be profitable for further research to be carried out in different school contexts, not

only locally but also in schools in other countries having co-ed classes in order to see different students' ideas and experiences. This would provide opportunities for findings from this study to be compared, confirmed, challenged and/or extended.

7.5.2 Studies on motivation in history

An important finding was that the motivational dimension of autonomy was lacking among students. Based on interview and classroom data, it has been argued that a possible reason for students' lack of autonomy in finding out more about historical events from moving images outside the classroom context could lie in their focus on the national examinations and the challenges which these present. Arriving at what motivates students is difficult because it is not immediately observable (Goldspink & Foster, 2013; Pintrich & Schunk, 2002). This makes the above argument open to interpretation, even though I made every effort to get a sense of student motivation by asking them not only about their general motivation towards schooling but also about their post-secondary education goals. Furthermore, in surveying the literature it was noted that the field of history education is limited in terms of studies about motivation. Thus, future research should, besides these issues, be concerned with what motivates students in history, particularly when they are on the threshold of post-secondary education. Given the changes brought about by technology in education (Haydn, 2013; Walsh, 2013), such studies should focus more on how and to what extent certain components of technology, such as moving images, motivate students.

7.5.3 Researching the substantive-procedural connection

In researching the substantive-procedural connection, which lies at the basis of historical understanding, prevailing research is seeking to understand how pupils' ability to grasp one form of knowledge might rest on their proficiency in the other (Fordham, 2016; Hammond, 2016). Hammond's (2016) suggestion of identifying how both forms of historical knowledge coalesce in particular topics seems to me to provide a reasonable way forward for researching this area. Although this suggestion was adopted in this study (See *Chapter 6.4.3 – Using one form of knowledge to address another*), no claims are made for completeness. Therefore, it would be interesting to consider in more depth particular second-order concepts less dealt with in this study, namely, significance and interpretation.

7.5.4 Studies about students' understanding of substantive concepts

According to present findings, moving images presented several occasions for discussing substantive concepts of a political nature, such as 'war' and 'communism'. It has been argued that by watching moving images, students may understand the concrete side of such concepts. Given the current emphasis in history education on researching substantive concepts (Fordham, 2016; Counsell, 2017), and the provisions of both local and international curricula (see *Chapter 5.3.1.1 – Knowledge of substantive concepts*), it would be fruitful for further studies involving moving images to concentrate specifically on similar concepts with the aim of understanding better students' conceptions of such concepts. In so doing, age-related developments concerning students' understanding of substantive concepts could be identified. This knowledge would help history teachers in their teaching of such concepts.

7.5.5 Studies in social history

Findings have shown that students were particularly interested in what people featuring in moving images were seen to be doing. This is not surprising given that moving images necessarily involve people. Therefore, as well as recommending moving images to be used as a vehicle for teaching the social component of history (discussed above), it seems to me that there is potential for further research in the field of social history concerning moving images. This approach would encourage understanding 'history from below' (Evans, 2008), that is, the history pertaining to the common people, by means of moving images. In so doing, certain questions might be worth reflecting upon, such as: How are different people in different contexts and different periods represented in moving images? What do the moving images suggest about the cultural and/or social milieu of an historic event? What popular perceptions did particular moving images shape at the time? In considering these questions, it would be interesting for researchers to access moving images coming from ex-Soviet satellites, besides those from the West, so that comparative conclusions could be drawn.

7.5.6 Researching moving images from an educational neuroscience perspective

From magnetic resonance imaging (MRI) technology, it is known that when visual and auditory information are presented together, brain activity during learning intensifies (Beauchamp, Lee, Argall, & Martin, 2004). Present findings have shown that students made connections between the visual and auditory content of moving images with what they already know. Students in a study by van Boxtel and van Drie (2012) were also found to establish associations. Even though this did not occur all the time moving images were used, nevertheless it shows the tendency of the brain to make connections when reasoning, namely, by grabbing seemingly related information and retrieving relevant cues as well as others that might be connected, even though they may not have a bearing on the matter (Konnikova, 2013). Therefore, an interesting line of research would be to understand students' reasoning while analysing moving images of a historical nature, as those used in this study, from an educational neuroscience perspective. In this way, in line with research by de Jong, et al. (1998) in science and mathematics, any implications concerning memory retention, recall, higher order thinking and historical understanding for history education could be suggested. This would be consistent with Geake's (2009) informed prediction that in the future "educational practice will become more influenced by educational neuroscience" (p. 180).

7.6 Conclusion

In the context of history education, moving images constitute a visual record of events occurring at points during the twentieth and twenty-first century. Fortunately for the history teacher, nowadays these come in the form of digital online material which can be used in the history classroom. This study was concerned with issues regarding motivation and engagement and historical understanding when using moving images.

It is Schama's (2003, as cited in Haydn, et al. 2015) view that "history cannot be taught without images; it is grotesquely and pathetically weakened if it fails to do so" (p. 232). While the value of visual images has long been recognised in history education, more emphasis should be placed on how one can harness the

educational potential of moving images. It is my contention that motivation, engagement and understanding are intertwined areas in a history classroom in which moving images are used, and that if we want to derive benefit from using moving images to learn history these areas need to be taken into account.

As national and international events continue to be given extensive media coverage more than ever before, the availability of moving images will keep increasing. It is possible that in the future, as syllabuses change to include recent historical events, the teaching and learning of history will have to depend more on the use of moving images as sources of evidence. Moreover, living in the information age, students are growing up in a society which puts great emphasis on visual information and will continue to come to school with their own particular knowledge of evaluating visual content. The question that arises is: Will teachers be ready to maximise students' visually-oriented skills, knowledge and experiences to exploit the opportunities of source analysis presented by using moving images in history lessons? The answer lies in the value which teachers attach to using moving images in the teaching and learning of history and in their belief that students need to be exposed to the fullest range of historical sources in their history education. Knowing about, and acting on, the issues concerning motivation, engagement and historical understanding will help us derive the best educational value from using moving images in the history classroom.

APPENDICES

Appendix A: Consent forms

Covering letter to Parents'/Guardians' consent form

1 October 2014
Dear Parent/Guardian,

Presently, I, the undersigned, Teacher-Librarian at St Benedict's College Boys' Secondary, Kirkop, am preparing a study about the use of visual sources (live footage) in helping students develop historical understanding. This is being done as part of my doctoral studies at the University of York.

In this study I will collect and analyse (a) the classroom dialogues between the teacher (myself) and the students resulting from the use of live footage, and (b) the written tasks. There will also be interviews to students in groups. The pilot study which I carried out last year with another group of History option students gave me a clear indication of how to collect this data in the best possible way.

Lessons and interviews will be audio recorded to help me capture opinions in an accurate way. All information will be kept confidential and no students will be identified. The school will also remain anonymous. Only I will have access to the recordings. Following the interview, students will have the opportunity to read their transcribed comments for their approval or changes they would like to make. Once the data is analysed, all audio recordings will be permanently deleted from my records.

If you agree that your son takes part in this study, kindly sign the statement of consent. In the event that you decline permission for your son to take part in the study, my analyses will omit his input during the lessons.

I appeal to your cooperation, without which I cannot start my research. It is hoped that this research will serve as a basis for educators to understand better the ways in which students learn history.

I thank you in advance.

Best regards,

_____

Alex Cutajar
History teacher

Parents'/Guardians' consent form

PARENTS' / GUARDIANS' CONSENT FORM
(to be filled when Data subjects are minors)

The Directorate for Quality and Standards in Education would like to authorise video recordings / observations on an individual basis / interviews on an individual basis / other research (_____) carried out by students / researchers that your child can participate in.

To comply with the Data Protection Act 2011, your permission is necessary prior to your child taking part in any of the above-mentioned research. Please tick the appropriate box / boxes, reply to the question, then sign and date the form where indicated. Kindly return the completed form to the Head of School or her / his representative.

Consent to be given by parent / guardian

I give permission for my child to participate in:

☐ Video recordings   ☐ Observations on an individual basis

☐ Interviews on an individual basis   ☐ Other research (as defined above)

Should the research necessitate a video recording or the taking of photographs, may your child's video footage / image be used in printed publications or other media?

☐ Yes   ☐ No

Please note that websites can be seen throughout the world and not only in Malta where Maltese law applies.

Declaration by parent / guardian:

I understand that details or the full name and surname of my child will only be included in a recorded footage or in printed publications or other media following my prior consent.

_____   _____
Name of parent / guardian   Name of child

_____   _____
Signature of parent / guardian   ID no. of parent / guardian

_____
Date

1

To the Directorate for Quality and Standards in Education

(to be filled in by the researcher)

I confirm that the parent / guardian has given consent so that her / his child can take part in my research and that the child's video recording or image may be used / may not be used in printed publications or other media. I also declare that the name of the child or other details can be included in a recorded footage or in printed publications or other media only after prior consent is given by the parent / guardian.

_____   _____

Researcher's name and surname   Researcher's ID no.

_____   _____

Researcher's signature   Date

2

Appendix B: Student data

Attendance by participating students in Years 9, 10 and 11

		Year 9	Year 10	Year 11
	Total no of scholastic days	178	178	124
Cohort 1	Kelvin	171 (96.06%)	167 (93.82%)	111 (89.51%)
	Franklin	168 (94.38%)	162 (91.01%)	110 (88.71%)
	Gavin	147 (82.58%)	138 (77.53%)	91 (73.38%)
	Kyle	159 (89.32%)	157 (88.20%)	112 (90.32%)
	Total no of scholastic days	178	173	109
Cohort 2	Simon	159 (89.3%)	160 (92.5%)	99 (90.8%)
	Noel	154 (86.5%)	144 (83.2%)	59 (54.1%)
	Jon	151 (84.8%)	147 (84.9%)	88 (80.7%)
	Paul	160 (89.9%)	157 (90.1%)	101 (92.6%)
	Clive	159 (89.3%)	156 (90.2%)	98 (90%)
	Carl	149 (83.7%)	147 (84.9%)	82 (75.2%)
	Adrian	121 (67.9%)	126 (72.8%)	73 (67%)
	Jean	145 (81.5%)	142 (82.1%)	96 (88.1%)
	Daniel	132 (74.2%)	138 (79.8%)	79 (72.5%)
	Charlo	162 (91%)	154 (89.1%)	97 (89%)

Annual examination marks for History option

Students' annual examination marks for Years 9-11

Students	Year 9	Year 10	Year 11
Kelvin	75	70	72
Franklin	60	54	57
Gavin	63	40	51
Kyle	62	68	55
Simon	84	67	81
Noel	40	24	0
Jon	53	54	59
Paul	48	27	59
Clive	68	65	55
Carl	44	11	29
Adrian	55	22	50
Jean	52	69	55
Daniel	58	51	60
Charlo	33	32	38

Marks out of 100

Homework returns

	Kelvin	Franklin	Gavin	Kyle	Simon	Noel	Jon	Paul	Clive	Carl	Adrian	Jean	Daniel	Charlo
Terrorism	X	X	X	X	X		X	X		X				X
Extended writing re communism	X	X		X	X		X	X	X		X	X		X
The Cold War: 1989 Fall of the Berlin Wall	X	X	X	X	X	X	X	X	X		X			X
Concept map re communism	X	X		X	X		X	X	X		X	X	X	
The Cold War: Dismantling of the USSR	X	X	X	X	X	X	X	X	X		X	X		X
The Cold War: Solidarność	X	X	X	X	X	X	X	X		X	X	X	X	
The Cold War: 1962 Cuban missile crisis	X	X	X	X	X		X	X	X		X	X		X
History Channel Doc: Building of the Berlin Wall	X	X	X	X	X	X	X	X	X	X				X
J.F. Kennedy in Berlin	X	X	X	X	X	X	X	X	X	X		X		X
The Cold War: 1956 Hungarian revolt	X			X	X	X		X	X	X		X	X	X
The Berlin airlift through the Russian/American eyes	X	X			X	X	X	X	X	X	X	X	X	X
Different ideologies: the Iron Curtain	X	X			X	X	X	X	X	X	X	X	X	X
The Iron Curtain: Churchill cartoon	X	X			X	X	X	X	X	X	X	X	X	X
Why did Churchill fear 'an increasing measure of control from Moscow'?	X	X	X			X	X	X		X			X	X
Textbook ex: Malta's condition during WW2	X	X	X	X	X			X	X	X		X		
Extended writing: How did the Med affect Malta and the Maltese?	X	X	X	X	X		X	X				X		X

Appendix C: Year 11 History option syllabus and scheme of work

Form 5

Malta at War

a. The First World War	Students should have the necessary knowledge and understand	The main points are:
	the importance of Malta as a naval base	• Eastern Mediterranean the most important theatre of operations due to Turkey's alliance with Central Powers, German base in Constantinople; • war in the East enhanced Malta's position on the lines of communication, Malta as a centre for the transport of troops and supplies; • feverish activity in Dockyard, work around the clock, rapid repairs to torpedoed or mined naval and merchant ships; • British and French navies in and out of Malta; • economic boom and full employment., over 10000 Maltese employed at Dockyard.
	how Malta served as the Nurse of the Mediterranean	• early enquiry re. hospital accomodation in Malta (February 1915), hospitals sprang up in barracks and schools, existing ones expanded, over 25000 beds equipped; • convoys of wounded started arriving in March 1915; • by September 1915 10000 cases were being treated in Malta; • contribution of whole population in caring for the wounded; • malaria cases sent to Malta from Salonika Campaign;

Malta's contribution to the armed forces of the Empire	• enlistment in Royal Air Force (778 Maltese) and in Royal Naval Reserve; • 1000 Maltese labourers (Maltese Labour Battalion) were sent to the Dardanelles; • Royal Malta Artillery and Maltese Militia officers together with two Malta Labour Corps sent to Salonika; • over 31000 Maltese engaged on war-work; • minesweeping re. submarine warfare entrusted to Maltese crews; • prisoners of war kept in Malta at Salvatore Fort and Verdala Barracks; • training of personnel in Malta (500 Maoris); • loss of Maltese lives in war (500 names recorded on Malta's War Memorial).
the effects of the war on the Maltese	• economic revival during war followed by stagnation; • inflation of prices; • difficulty of reemploying demobilised soldiers and discharged civilians; • hopes of constitutional reforms aroused; • dockyard workers acquired self-consciousness, beginning of trade unionism; • Sette Giugno Riots culminating in the granting of 1921 constitution.
b. The Second World War — Malta's condition at the start of the war	The main points are: • strategic importance of Malta not fully appreciated by British.; • island's anti-aircraft defences inadequate;

	• attacks on airfields, the dockyard, the harbours and other military objectives; • excessive concentration of Maltese targets a disadvantage; • repair facilities (dockyard) could not be moved elsewhere; • sinking of merchant ships and convoys; • threat of a seaborne assault; • terrible living conditions of Maltese e.g. hunger, poverty, sleepless nights, rationing; • disruption of commercial life; • construction of highly effective shelters; • opening of Victory Kitchens; • granting of the George Cross; • R.A.F. bombers from Malta attacked enemy ports and convoys; • good use of photo-reconnaissance techniques against Axis shipping, enemy forces in North Africa under-supplied; • Santa Marija Convoy, lifting of the siege; • italian fleet surrendered at Malta (8th September, 1943).
the economic and social effects of this war	• need for reconstruction, over 29,000 buildings destroyed; • severe damage especially in dockyard and harbour towns; • British Government financed the needed reconstruction; • in the short term war had been beneficial economically to Malta; • fortress economy of the island further emphasised, need for diversification of island's economy; • resort to emigration.

Malta's Foreign policy 1964-2004

a. From Defence Agreements to a non-aligned policy.	Students should have the necessary knowledge and understand these landmarks.	The main points are:
	(i) The 1964 Defence Agreement	• ten-year agreement giving Britain the right to station armed forces and associated personnel in Malta;
		• facilities to be used for mutual defence, fulfilling international obligations, assisting other nations in maintaining independence and stability, protecting British citizens and colonies and defending Malta;
		• financial agreement providing British help of 50 million sterling;
		• Maltese Government responsible for Maltese Armed Forces;
		• no provisions for consultation in case Britain used Malta as a base to attack other places in the Mediterranean.
	(ii) The revision of the Defence Agreement in 1972	• Britain to retain its base in Malta until the 31st March, 1979;
		• financial aid increased to a yearly 14 million sterling, provided by Britain and NATO together;
		• Maltese Government agreed not to allow naval forces of the Warsaw Pact to enter Maltese harbours;
		• USA and NATO had to negotiate with the Maltese Government if they needed to use Malta's military facilities;
		• UK and NATO agreed not to use Malta to attack Arab countries.

(iii) The closure of the British base (1979) and the adoption of a non-aligned policy	• Malta becomes a Republic (1974); • Government's attempts to reach economic viability by 1979; • gradual withdrawal of British military forces; complete withdrawal in March 1979; • policy of neutrality and non-alignment, equidistance from superpowers; • Malta's relations with the USA and USSR.
b. Membership in the European Union Students should understand Malta's earlier relations with the EEC. Malta's preparation for membership. Malta's formal application and early negotiations.	Brief reference to these main points: • upon gaining independence Malta established trade relations with the then European Economic Community; • association agreement with EEC in 1970; • first EEC-Malta financial protocol (1978-1983) to finance projects and schemes related to technical assistance and training, development in industry, agriculture, tourism and scientific cooperation; • second EEC-Malta financial protocol (1983-1988), aimed mainly for the construction of the new air terminal. • after 1987 Malta wanted to deepen relations with the EC; • Third Financial Protocol (1988-1993) to further infrastructure projects eg. the urban environment, health facilities, and telecommunications; • EC Directorate set up to prepare Malta for membership. • Malta formally applied to join the EC (16th July, 1990); • EC-Malta Joint Parliamentary Committee set up (1992); • European Commission Avis (opinion) on Malta's application (June, 1993), pointed out economic and institutional

	• reforms needed to prepare the island for accession; • EU and Malta agree on a programme and timetable for implementing economic reforms (1994); • European Parliament's resolution (1995) in which it took a stance in favour of accession by Malta in the EU; • Fourth Financial Protocol (1995-1998) promoting development and liberalization of the Maltese economy.
how the application put on hold but reactivated within two years.	• newly elected government (October 1996) put Malta's application for EU membership on hold. Favoured an industrial free trade area with the EU that did not rule out membership in the future; • EC-Malta Association Council (1998) adopted a joint declaration that covered a wide range of areas including the establishment of a Free Trade Area; • newly elected government (September 1998) immediately reactivated Malta's application to join the EU.
the final negotiations leading to accession.	• 1999 Commission report recommended opening accession negotiations with Malta, endorsed by EU leaders, 38 million euros as pre-accession funds to Malta; • accession negotiations (2000-2003), tough negotiations over various sectors, seventy-six special arrangements to suit Malta's circumstances included in final package; • proposal of accession put to the electorate in a referendum (March 2003), proposal was accepted and confirmed in the subsequent general election (April 2003); • Treaty of Accession signed at Athens in April 2003; • Malta became a full member of the EU (May 2004).

The Cold War

a. The Iron Curtain. NATO and the Warsaw Pact	Students should have the necessary knowledge and understand	The main points are:
	why the alliance between the USA and the USSR began to break down in 1945.	• emergence of superpowers (USSR and the USA) after the Second World War; • mutual mistrust (Yalta Conference). Churchill worried that the USSR would take control of Eastern Europe; • disagreement over compensation to be given to the USSR and over the government of Poland;
	how different ideologies about government had developed.	• different ideas about how society should be run. Stalin had established a harsh dictatorship while Roosevelt believed in democracy and capitalism; • tougher approach by Truman in handling Stalin after Roosevelt's death.
	how the Cold War started.	• secret development of atomic bomb by the USA increased mistrust of the USSR; • Soviets speed up their own atomic programme; • West feared sheer size of the Soviet Union's Red Army;
	how an Iron Curtain had been drawn across Europe.	• communist-dominated governments in Eastern European countries. Buffer zone separating the USSR from the West; • Iron Curtain had descended right across Europe—Churchill; • Truman Doctrine. American-Soviet relations a struggle between good and evil. American-funded aid programme to prevent communism taking over in Greece and Turkey; • American propaganda films Illustrated capitalist prosperity

how the Marshall Aid Plan was the cause of further division between the two political blocks.	- compared to communist misery; - Marshall Aid Plan offering economic help to Europe. Helped West Germany from sliding into economic chaos and prevented a communism takeover of power; - USSR and Eastern Europe refused to accept American aid. Fear of the USA using its wealth to build political control. Marshall Aid deepened division between the superpowers.
how NATO and the Warsaw Pact alignments were formed.	- increase in tension – the Berlin Blockade; - Berlin Blockade led to formation of NATO (1949). US fully committed to ensure security of Western Europe; - West Germany joined NATO (1954). Warsaw Pact signed by the USSR, Albania, Bulgaria, Hungary, East Germany, Poland, Romania and Czechoslovakia (1955).
b. Various episodes from the Cold War (i) the problem of Germany and the ensuing Berlin Crisis.	The main points are: - Postdam Conference: both Germany and Berlin (though in Eastern Germany) divided in four occupation zones; - agreement that the USSR would provide food and coal from the Soviet zone in Germany in return for a quarter of the industrial goods manufactured in the western zone; - big difference between Berlin's prosperous west and poor east. - Berlin Blockade. Road and rail traffic to Western Berlin stopped by Soviets. West Berlin faced with starvation; - West determined to hold on to its part of Berlin its only foothold in Eastern Europe; - Berlin Airlift. West Berlin supplied from the air. Direct military confrontation avoided. Triumph for US policy of containment of the USSR;

	• no war ensued because USSR was afraid of the US military power.
(ii) the Hungarian unrest of 1956.	• Khruschev's condemnation of Stalin's brutal ways as a dictator encouraged Hungarians to seek a more liberal type of Communism; • demonstrations by students and workers (October 1956) demanding free elections, greater independence from Moscow and the return of the popular leader Imre Nagy; • Nagy took office. Asked for the withdrawal of Soviet troops and the cancellation of Hungary's obligations under the Warsaw Pact; • Soviet forces occupy Hungary. Nagy arrested and executed. Replaced by USSR sympathiser Janos Kadar.
(iii) the setting up of the Berlin Wall.	• Berlin an increasing cause of concern to the USSR. Massive Western aid had made West Berlin a wealthy city contrasting sharply with the poor East Berlin; • flight of many East German refugees to West Germany in search of a better life. Caused a serious shortage of essential manpower in East Germany; • East Germany, backed by the USSR, closed all the crossing points into East Berlin and built the Berlin Wall (August 1961); • daring escapes by East Germans Many killed by East German security troops. Allies protested; • American tanks faced Soviet counterparts across the wall. Nothing could be done; • Allied determination to remain in Berlin strengthened.

(iv) the escalation of political tension during the Cuban Crisis.	• seizure of power in Cuba by Fidel Castro from American-backed dictator Batista. Anti-American policy adopted. Treaty with the USSR; • failure of the Bay of Pigs invasion. Castro made Cuba communist. US trade with Cuba banned; • Khrushchev determined to help Cuba and turn it into a Soviet nuclear missile base. Soviet nuclear missiles shipped to Cuba. American reconnaissance planes revealed missile sites in Cuba; • Kennedy announced naval blockade of Cuba until the Soviet Union removed its missiles. Armed forces on the alert. US spy plane shot over Cuba; • confrontation avoided. US promised not to invade Cuba. Withdrawal of Soviet missiles from Cuba. Secret bargaining for the removal of US. missiles in Turkey; • the effects of this crisis: ❖ Khrushchev lost face at home. Downfall in two years' time ❖ popularity of Kennedy increased ❖ telephone hotline between Kremlin and White House established ❖ American promise not to invade Cuba kept. Cuba remained communist and dependent on Soviet aid. ❖ USSR still continued to influence countries in the Caribbean and South America.
(v) the 'Prague Spring' and the Soviet invasion of Czechoslovakia.	• Czechs unhappy with communism. Wanted more freedom of speech and a freer press; • Dubcek's proposal of 'Socialism with a human face'.

	• Censorship eased. Attacks on T.V. and radio against communist Government ministers. Emergence of new ideas. The *'Prague Spring'*; • Soviet Union suspicious and worried. Czechoslovakia was centrally placed and had a very strong industry. Fear that new ideas might spread to other Warsaw Pact countries; • Soviet, Polish and East German troops train on Czech borders to frighten Czechs. Conference of Warsaw Pact countries; • August 1968: Soviet tanks moved into Czechoslovakia. Dubcek removed from power. Policy unacceptable to other Communist countries; • invasion justified as conforming to Brezhnev Doctrine – the right to prevent any member to leave the Warsaw Pact. Censorship of media reimposed. Dubcek's reforms abandoned. One-party system restored.
c. The fall of Communist regimes in Eastern Europe (i) the Polish unrest leading to the fall of the communist leaders.	The main points are: • strikes in shipyards. Emergence of an independent trade union, Solidarity led by Lech Walesa (1980). Popular support to movement; • demand for extreme reforms. Soviet invasion of Poland feared. General Jawzelcki sets up military dictatorship backed by USSR. Arrest and detention of Walesa. Solidarity declared illegal; • 1988 Warsaw visit by Gorbachev. Agreement to lift ban on Solidarity, allow opposition political parties and hold free elections; • Mazowiecki, a non-communist member of Solidarity, became Prime Minister in August 1989. First non-

(ii) the dismantlement of the USSR.
 	
how the USSR was facing a crisis.
 	
how Gorbachev wanted to reform the USSR.
	• communist to lead an Iron Curtain country;
	• Walesa elected President of Poland by a huge majority.
	
	• Crisis in the Soviet Union when Gorbachev became leader in 1985. Brief reference to these reasons:
	  ❖ weak economy;
	  ❖ too much money spent on arms race;
	  ❖ locked in a costly and lost war in Afghanistan;
	  ❖ existing system gave Soviet workers no incentive to work harder or better;
	  ❖ low work standards;
	  ❖ general cynicism among population about success of communism;
	  ❖ high alcoholism among population;
	  ❖ life expectancy had gone down;
	  ❖ general standards very low.
	• Gorbachev believed Soviet Union needed a complete rethinking;
	• Adoption of two key ideas: *glasnost* (openness) and *perestroika* (restructuring):
	  ❖ market forces to be introduced gradually;
	  ❖ cuts on defence spending;
	  ❖ treaty with USA to remove missiles from Europe;
	  ❖ withdrawal of troops from Afghanistan;
	  ❖ new policy on Eastern Europe;
	  ❖ new relations with outside world;
	  ❖ release of dissidents from prison;
	  ❖ refused to intervene in other Eastern European countries;

how these reforms ironically led to the dismantlement of the Soviet Union itself.	❖ allowed German reunification.
	• Communist Party gave up leading role in Soviet society. Allowed other political parties to contest elections;
	• Gorbachev wanted reform of Communist Party from within; opposition from various factions especially from hard-liners; blamed for food shortages and economic difficulties;
	• Boris Yeltsin, leader of the Russian Republic became more powerful than Gorbachev;
	• Gorbachev wanted to hold the Union of Socialist Soviet Republics together. August 1991 Coup. End to Soviet Treaty;
	• Baltic Republics and Georgia were independent. Old Soviet Union dead. Gorbachev's position as Soviet President disappeared.
(iii) the dismantlement of the communist regime in Hungary.	• opposition parties allowed to be formed (January 1989);
	• demonstrations for freedom. Remains of Imre Nagy given state funeral;
	• barbed wire on Austrian border removed. Thousands of Germans fled to the West;
	• free elections agreed to. Communist Party changes its name to Social Democrats. Non-communist republic is declared.
(iv) the fall of the Berlin Wall and the introduction of democracy in East Germany.	• flight of many Germans to the West through Hungary;
	• massive protest demonstrations broken down by police;
	• huge protest meetings after Gorbachev's visit;
	• Honecker replaced by Krenz who orders the dismantling of the Berlin Wall;

		• Communist Party leadership resigns and free elections are held.
(v) the fall of the communist regime in Czechoslovakia.		• various protest demonstrations broken by police; • Communist Party officials resign; • general strike brought country to a standstill; • non-communists in the majority in new government; • Havel, a former dissident, elected President.
(vi) the demonstrations leading to democracy in Bulgaria.		• free trade union formed; • massive demonstrations for freedom in Sofia; • communist hardliner Zhivkov forced out of office; • reforms including the formation of opposition parties and free elections approved.
(vii) the end of dictatorship in Romania.		• riots in Timisoara. Ceaucescu orders use of force. Many killed; • riots in Bucharest. Government falls; • Ceaucescu and wife attempt flight. Arrested, tried and summarily executed.
d. The re-unification of Germany	how events led to the reunification of Germany.	The main points are: • pressure on both West and East German governments. Both peoples were German by tradition, birth and language. Migration of skilled workers from the east. Growing demand for German unity; • free elections in East Germany gave the Alliance for Germany Party an easy victory (March 1990); • lingering doubts about German unification expressed by

Britain, East Germans and Gorbachev;

- four Allied Powers (UK, USA, USSR, and France) signed a treaty bringing to an end the post-war occupation of Germany (September, 1990);
- reunification sanctioned (October, 1990).

Some Useful Websites

http://en.wikipedia.org/wiki/NATO

http://encarta.msn.com/encyclopedia_761573186/North_Atlantic_Treaty_Organization.html

http://en.wikipedia.org/wiki/Warsaw_Pact

http://encarta.msn.com/encyclopedia_761569852/Warsaw_Pact.html

http://encarta.msn.com/encyclopedia_761580628/Berlin_Wall.html

http://en.wikipedia.org/wiki/Hungarian_Rising_of_1956

http://encarta.msn.com/encyclopedia_761588297/prague_Spring.html

http://en.wikipedia.org/wiki/Prague_Spring

http://encarta.msn.com/encyclopedia_761579929/Cuban_Missile_Crisis.html

http://en.wikipedia.org/wiki/Cuban_Missile_Crisis

http://encarta.msn.com/encyclopedia_761569374/Cold_War.html

http://en.wikipedia.org/wiki/Collapse_of_the_Soviet_Union

http://en.wikipedia.org/wiki/Revolutions_of_1989

http://en.wikipedia.org/wiki/History_of_Germany_since_1945

The Post Communist Era

a. The division of former Yugoslavia	Students should have the necessary knowledge and understand the background to the problems in Yugoslavia. how the fall of communism and ethnic differences accelerated the dissolution of the Yugoslav state.	Brief reference to the prevailing situation of Yugoslavia under Tito: • composition of the Yugoslav state - six Socialist Republics (Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Slovenia and Serbia) and two autonomous provinces (Kosovo and Vojvodina); • ethnic and religious differences - a multinational state; • separatist and nationalist movements; • breakaway from the Soviet sphere; • political concept of "Brotherhood and Unity", to prevent ethnic tensions. The main points are: • growth of ethnic tensions after Tito's death; • revival of the idea of a Great Serbia; • better relations with the United States and attempt to change to a market economy under Ante Marković; • fall of communism in Eastern Europe and the dissolution of the all-Yugoslav Communist party in 1990. Multi-party systems adopted in all republics; • nationalist platforms adopted by elected governments; • greater autonomy of the republics; • strikes. • Brief outline of the events leading to independence of the

independence of the various new countries.	individual states and various wars: ❖ Kosovo Albanians demand status of a constituent republic; ❖ election of pro-independence governments in Bosnia and Herzegovina, Croatia, Macedonia and Slovenia; ❖ referenda in Slovenia and Croatia favouring independence. Declaration of independence; ❖ short period of violence in Slovenia. Yugoslavia accepts Slovenian independence; ❖ war between Croatia and Yugoslavia; ❖ referendum on independence in Bosnia and Herzegovina (1992). • NATO's contribution; • Milosevic's arrest on charges of genocide.
the current situation.	• new relations with EU; • outstanding problems; • remaining cultural and ethnic ties.
b. European integration. Major steps leading to the European Union of today the political and economic motives for European union.	The main points are: • idea that European nations had to more united if they were to exercise a dominant role in world affairs (Jean Monnet); • determination among European politicians to prevent future violent conflicts in Europe after World War II; • aim of forging closer industrial and economic cooperation; • economic idea that larger markets promote competition and lead to greater productivity and higher standards of living.
the early steps leading to the formation of the EEC.	• early example of multinational economic organisation - Benelux Customs Union (Belgium, Netherlands and

	Luxembourg); • Treaty of Paris (1951) created the European Coal and Steel Community (ECSC). Proposed by French Foreign Minister Robert Schuman. Common management for heavy industries. Six members (France, West Germany, Italy, Belgium, Netherlands and Luxembourg); • Treaty of Rome (1957) creating the European Economic Community (EEC) and the European Atomic Energy Community (EURATOM) – removal of trade barriers and creation of a 'common market'.
the early scepticism by UK.	• refusal by the U.K. to join in; • creation of European Free Trade Association (EFTA). Much weaker union than the Common Market (elimination of tariffs on industrial products, did not extend to agricultural products, no common external tariff); • U.K. changed its views after the EEC's apparent economic success but membership was vetoed by De Gaulle.
how enlargement followed and the EU was created.	• merging of institutions in the European Commission, European Council and European Parliament (1967); • enlargement: Denmark, Ireland and the U.K. (1973), Greece (1981), Portugal and Spain (1986); • Single European Act providing for the creation of a single market. Free movement of people, goods, capital and services. Adoption of common policies and standards; • Creation of the EU by the Treaty of Maastricht (1992). New forms of cooperation e.g. defence, justice and home affairs issues. Agreement on a single currency managed by a

the various treaties leading to the present day's EU.	European Central Bank. Economic and Monetary Union (EMU). Strict criteria set for member states to join EMU. • enlargement: Austria, Finland and Sweden (1995); • Amstredam Treaty (1997) - called on member nations to create jobs, protect the environment, improve public health and safeguard consumer rights; • Treaty of Nice (2001) preparing the EU. for enlargement; • adoption of a common currency, the euro by 12 countries (2002). Concern by the UK., Sweden and Denmark that a shared European currency would threaten their national identity and governmental authority; • enlargement of E.U. by 10 countries including eight from eastern and central Europe (2004); • various attempts to ratify Constitutional Treaty introducing changes in the way the E.U. works (2005 to date).
the major objectives of the EU.	• promotion and expansion of cooperation among member states in trade, social issues, security and defence, foreign policy and judicial matters; • granting of European citizenship to citizens of every member state; • relaxation of border controls; • greater freedom to live, work and study in any member state; • single currency – Economic and Monetary Union (EMU).
some important policies of the EU.	Brief reference to: • Common Agricultural Policy (CAP) to stabilise agricultural

	markets, improve productivity and ensure a fair deal for farmers and consumers; • Common Fisheries Policy (CFP) to impose controling fish stocks, fixed prices and allocating each country strict quotas on the amount of fish species that can be caught; • European Regional Development Policy aiding infrastructure developments of regions with weak economies, severe industrial decline or rural development problems; • Cohesion Fund to help poorer EU states to meet the criteria for Economic and Monetary Union; • European Investment Bank to fund projects that promote European integration focusing mainly on industry, energy and infrastructure; • European Monetary System (EMS) to stabilise exchange rates among members.
c. Current international scene (i) The Palestinian Question	The main points are: • very brief general background of the situation after World War II (1947 UN. Partition Plan, the 1948 Arab-Israeli War, the end of the British mandate, the establishment of the State of Israel, the 1949 Armistice agreement between Israel and neighbouring Arab states);
how the state of Israel was formed.	
how conflict characterised this area throughout the years.	• the Six Day War in 1967 and its aftermath (Israeli occupation of West Bank and Gaza Strip, massive population movements and Israeli settlements in occupied territories, dispute over occupied territories).;
how the big powers tried to find a solution to this problem.	• brief reference to: ❖ the various negotiations by the United Nations and

what the current situation is.	- the big powers; ❖ the Camp David agreement and its implications; ❖ various UN. Resolutions. - internal trouble within the Palestinian movement (Hamas against the Palestinian National Authority); - peace negotiations; - the 2005 withdrawal from Gaza Strip; - the rise of terrorism.
(ii) Terrorism what terrorism really entails. the general factors contributing to terrorism. the general characteristics associated with terrorism. the various types of terrorism. how governments respond to terrorism.	The main points are: - definition: violence against civilians to achieve political or ideological objectives by creating fear. Psychological warfare; - brief reference to: ethnic conflict, nationalism vs separatism, lack of democracy, political disenfranchisement, opposition to a domestic government or occupying army, economic deprivation, unemployment, lagging economy, disaffected intelligentsia, extremism, religious conflict and globalization; - violent, disguised, unlawful, illegitimate, psychological impact and fear, deliberate targeting of non-combatants, perpetrated for a goal; - brief reference to terrorist groups or state sponsored terrorism; - brief reference to: targeted laws, criminal procedures, deportations, enhanced police powers, pre-emptive or reactive military action, increased intelligence and surveillance activities, more permissive interrogation and detention policies and war on terrorism;

the main effects of terrorism. the main aims of some terrorist groups.	• brief reference to these factors: fear, uncertainty, slowdown of economy, decline in tourism, rise in oil prices, drop in stock market index, peace movements act as pressure groups; • brief reference to these main points **a) Al-Qaeda** ❖ international Islamic movement founded in 1988; ❖ attacks civilian and military targets in various countries, suicide attacks and simultaneous bombings of different targets the most notable being the September 11 attacks in 2001; ❖ faces War on Terror launched by US. Government; ❖ members pledge loyalty to Osama bin Laden; ❖ aims to end foreign influence in Muslim countries; ❖ believes that a Christian-Jewish alliance is conspiring to destroy Islam; ❖ killing of bystanders and civilians is justified in *jihad*. **b) Hamas** ❖ Palestinian Islamist organisation created in 1987 notorious for its numerous suicide bombings and other attacks on Israeli civilians and security forces; ❖ calls for the destruction of the State of Israel and its replacement with a Palestinian Islamic state; ❖ describes its conflict with Israel as political and not religious or antisemitic. However public statements reflect antisemitism. **c) ETA** ❖ illegal armed nationalist organisation founded in 1959 which advocates Basque separation from Spain;

	❖ evolved from a group advocating traditional cultural ways to an armed group. **d) IRA** ❖ left-wing Irish republican organisation which wants to bring about a united Ireland by force of arms; ❖ stated aim: the overthrow of Northern Ireland and the Republic of Ireland and their replacement by a sovereign socialist all-island Irish state.

(iii) Globalisation
 	
what globalisation involves.
 	
the various aspects of the globalisation process.
 	
the general characteristics of globalisation.
 	
the main advantages of globalisation.
	Brief reference to these main points:
	• people unified as a single society and functioning together;
	• combination of economic, technological, sociocultural and political forces;
	• integration of national economies into the international economy through trade, foreign direct investment, capital flows, migration, and the spread of technology;
	• industrial, financial, economic, political, informational, cultural, ecological, social, transportation, international cultural exchange, technical, legal;
	• Brief reference to:
	  ❖ promotion of free trade;
	  ❖ reduction or elimination of tariffs;
	  ❖ construction of free trade zones;
	  ❖ reduced transportation costs;
	  ❖ reduction or elimination of subsidies for local businesses.
	
	Advantages
	• increased democracy;
	• more rights to women;

the main disadvantages of globalisation.	• increase in per-capita food supplies; • increase in global literacy; • decline in percentage of children in the labour force; • increase in technology; • increased trends toward electric power, cars, radios, and telephones per capita; • access to a healthier life. • **Disadvantages:** • poorer countries are sometimes at a disadvantage; • exploitation of foreign impoverished workers; • increased promotion of corporatist interests, corporations move production to foreign countries; • weaker labour unions; • increase in income inequality, both between and within nations.

Some Useful Websites

http://en.wikipedia.org/wiki/Yugoslavia

http://en.wikipedia.org/wiki/Socialist_Federal_Republic_of_Yugoslavia

http://encarta.msn.com/encyclopedia_761579562/Serbia_and_Montenegro.html

http://encarta.msn.com/encyclopedia_761567145/Yugoslavia.html

http://encarta.msn.com/encyclopedia_761579567/european_union.html

http://www.historiasiglo20.org/europe/

http://en.wikipedia.org/wiki/Palestenian_territories

http://en.wikipedia.org/wiki/Palestine

http://encarta.msn.com/encyclopedia_761588322/Arab-Israeli_Conflict.html

http://www.un.org/depts/dpa/ngo/history.html

http://en.wikipedia.org/wiki/Terrorism

http://encarta.msn.com/encyclopedia_761564344/Terrorism.html

http://en.wikipedia.org/wiki/Globalization

http://encarta.msn.com/encyclopedia_1741588397/Globalization.html

Appendix D: Moving-image extracts

Lesson	Screenshot	Source	Type of footage	Extracts shown
Second World War: Malta's use as a naval base		https://www.youtube.com/watch?v=cSoxLGTtRR4	Newsreel	00:00-01:20 (all)
		This video has been removed from YouTube		00:00-03:17 (all)

| Second World War: Malta's condition during the war | | https://www.youtube.com/watch?v=SasYIwlb-1Y | Newsreel | |
| | | https://www.youtube.com/watch?v=znbN_gZY R9M | Newsreel | 00:00–01:20 (all) |

| https://www.youtube.co m/watch?v=NkaSGrVC KcM | Newsreel | 00:00-00:45 (all) |
| https://www.youtube.co m/watch?v=OMbB9Po H96o | Newsreel | 00:00-01:03 (all) |

	https://www.youtube.com/watch?v=k1qT8DpeMfA	Newsreel	00:00-00:50 (all)
Beginning of the Cold War: The Iron Curtain	https://www.youtube.com/watch?v=jvax5VUjWQ	Documentary	00:00-:00:52 (all)

https://www.youtube.co m/watch?v=S2PUIQpA EAQ	Documentary	00:00-01:20

https://www.youtube.co m/watch?v=p8mpF8IgZ LQ	Documentary	00:00-01:37 07:58-09:00 09:36-10:54 15:35-19:49 24:38-27:00 30:48-32:00

| Episodes from the Cold War: The Berlin blockade and Berlin airlift | | https://www.youtube.co m/watch?v=obIod3zFG Xw | 00:00–01:40
12:51–13:31
14:10–15:10
17:32–18:30
24:37–25:55
38:57–39:50 |
| | | https://www.youtube.co m/watch?v=cPvmCcwU ZGw | 00:00–01:35
(all) |

		https://www.youtube.co m/watch?v=Y4nmmUlz Ck8	00:00-02:15 (all)
Episodes from the Cold War: 1956 Hungarian uprising		https://www.youtube.co m/watch?v=iU3xY- h_nGk	Newsreels	00:00-01:24 01:45-02:57 04:19-05:13

https://www.youtube.co m/watch?v=Jyx48rLla7 k	Newsreels	00:37-02:38 03:29-03:54 05:25-05:59 06:17-08:14

https://www.youtube.co m/watch?v=fSYLG8oOa iY	Newsreels	03:41-06:35

Episodes from the Cold War: The setting up of the Berlin Wall		https://www.youtube.com/watch?v=szjFKADu69U	Newsreel	00:00-02:13 (all)
		https://www.youtube.com/watch?v=f57Keqjiogs	Speech	00:00-04:35 05:45-06:26

| Episodes from the Cold War: The Cuban missiles crisis | Documentary | 02:40–08:00, 21:00–21:55 | https://www.youtube.com/watch?v=ml2Nzl6L7WY This video has been removed from YouTube | |
| | Newsreel | 00:00–02:44 (all) | https://www.youtube.com/watch?v=G9Gcw1hqVuw | |

Fall of Communist regimes: *Solidarność*		https://www.youtube.com/watch?v=peT3-xSzjo8	Documentary	00:00-06:00 07:55-10:52
Fall of Communist regimes: **Dismantling of the USSR**		https://www.youtube.com/watch?v=Sh-D8sazo6o	Documentary	00:00-07:07 (all)

Episodes from the Cold War: Fall of the Berlin Wall	https://www.youtube.com/watch?v=YtYdjbpBk6A	Documentary	00:00-01:44 (all)
	https://www.youtube.com/watch?v=jnCPdLlUgvo	News broadcast	00:00-03:19

https://www.youtube.com/watch?v=fjNzlvXgzU News broadcast

https://www.youtube.com/watch?v=zmRPP2WXXoU News broadcast 00:00-01:52 (all)

	News broadcast	https://www.youtube.co m/watch?v=GMWHqBn eBLY	00:00-02:27
European integration: Motives for the European Union and early steps leading to the European	Speech	https://www.youtube.co m/watch?v=y5o2WF5K 9Go	00:00-00:49 (all)

Economic Community (EEC)		https://www.youtube.com/watch?v=FNaDYM7zGYo	Speech	00:00-00:58 (All)
		https://www.youtube.com/watch?v=codsdgpFjGo	Speech	00:00-00:50 (All)

https://www.youtube.com/watch?v=hYWROemFxH4	Speech	00:00-00:53 (All)

Alcide De Gasperi

https://www.youtube.com/watch?v=VRESoK_6rHA	Speech	00:00-00:47 (All)

Jean Monnet

https://www.youtube.com/watch?v=XgnXwrsMBUs	Documentary	00:00-04:17 (All)
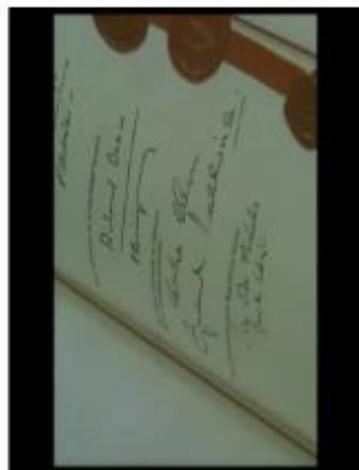
https://www.youtube.com/watch?v=RE6QgoykLZU	Documentary	00:00-03:44 (All)

Terrorism

https://www.youtube.com/watch?v=GFpvfz8Ls4Y	News broadcast	00:00–02:41	(All)
https://www.youtube.com/watch?v=H2xxBmoaBDM	Documentary	00:00–04:28	(All)

https://www.youtube.com/watch?v=UVhhu5OjMf8	News broadcast	00:00-10:09 (All)

Appendix E: Teacher questions for analysing moving images

- ❖ What do we see happening in this footage?

- ❖ What does this footage tell us about 'x'? What is there in the footage to show you that?

- ❖ What is this footage about?

- ❖ How is this footage connected with 'x'?

- ❖ How are the media reporting the news of 'x'?

- ❖ What do you think was the purpose behind the filming of this event?

- ❖ What was the purpose of the newsreel showing 'x'?

- ❖ What are the intentions behind the way this footage is presented?

- ❖ What was happening in x at the time of the event?

- ❖ What changed as a result of what we saw?

- ❖ How useful are these images in providing a reliable picture of 'x'?

- ❖ Is there anything one has to be careful about when using footage extracts to find out what happened?

Appendix F: Writing tasks

Why did Churchill fear "an increasing measure of control from Moscow"?

From the footage seen we can infer a number of facts:

1. Russian soldiers looted homes in Berlin.

2. Stalin wanted to build pro-Soviet coalition governments.

3. Communists made sure the police and security were in their hands.

4. American representatives in the satellite countries informed the West about the behaviour of Soviet troops with respect to people living in these countries. People who had different opinions would just disappear.

5. Stalin warned that capitalism and imperialism made future wars inevitable. This speech was interpreted by the West as a prediction of another war.

Now let us apply this knowledge to our writing.

In his speech in the United States, Churchill said that … Churchill was afraid of …

Churchill must have based his opinion on a number of facts. In the first place …

Another reason which led Churchill to make this statement was that …

Moreover …

I think that Churchill was justified in his fears of the new Soviet sphere because now Russia was being seen as …

The Iron Curtain

Who is the person peeping under the Iron Curtain? What do you know about him?

What was the Iron Curtain?

A PEEP UNDER THE IRON CURTAIN

Why and how was the world divided in two blocks after World War II?

Episodes from the Cold War: 1956 Hungarian unrest

1. What are the pieces of footage about?

2. What have I understood?

3. How is the footage seen related to the spread of Soviet influence over East European countries?

4. Having seen and analysed these sources, I can state with certainty that ...

Episodes from the Cold War:
The Building of the Berlin Wall

This footage shows American President John F. Kennedy delivering his speech at Berlin in 1963. In it Kennedy gives his reactions to the setting up of the Berlin Wall and to Communism. This historic speech came to be known as the 'Ich Bin Ein Berliner' speech.

1. How did John F. Kennedy describe the Berlin Wall?

2. Why are people cheering and applauding?

3. What do you think was the message that John F. Kennedy wanted to deliver?

The building of the Berlin Wall – a History Channel Documentary

1. Which historical details are mentioned in the documentary?

2. What does the documentary tell us about life in Berlin?

3. Is there anything else you would like to know? Word it in the form of a question.

Episodes from the Cold War:

The Cuban Missile Crisis

This is a screenshot from the British Pathe' video clip showing Nikita Khrushchev and Fidel Castro.

1. What are the moving images showing?

2. What, according to the commentary, was the role played by each of these leaders in the Cuban Missile Crisis?

   Fidel Castro:

   Nikita Khrushchev:

   John F. Kennedy:

3. Is there any phrase mentioned in the footage that captured your attention? Explain your choice.

4. Why was the Cuban Missile Crisis an important international event?

Episodes from the Cold War:

Polish 'Solidarity' Movement

We have the right to strike

This screenshot from the footage we have seen shows Lech Walesa addressing a gathering of people about their right to strike.

1. What do we see happening in the documentary?

2. How did Lech Walesa describe communism?

3. 'Moscow watched with growing alarm.' Why was *Solidarnosc* an alarming development for the USSR?

4. What changed as a result of *Solidanosc*?

5. Do you think these moving images are a reliable source to explain how the situation in Poland developed in the 1980s? Why do you think so?

6. What other sources would you consult to find out more about what happened in Poland?

Episodes from the Cold War:

Dismantlement of the USSR

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1. What is there in the documentary to show you that Gorbachev was different from other Soviet leaders?

2. How did Gorbachev manage to improve relations with the West?

3. 'People started to trust him rather less.' What is there in the documentary to prove this statement?

4. Gorbachev was being seen differently by the West and by the Russians. Fill in the table below by referring to what you have seen in the documentary.

Gorbachev in the eyes of the West	Gorbachev in the eyes of the Russian people

5. Now it's your turn. From what you have seen and heard, what is your opinion of Gorbachev?

What did Berliners see happening on:

13 August 1961?

9 November 1989?

How must have Berliners felt on:

13 August 1961?

9 November 1989?

How did Western leaders react to:

The building of the Berlin Wall?

The fall of the Berlin Wall?

What were the consequences of:

The building of the Berlin Wall?

The fall of the Berlin Wall?

Appendix G: Interview questions

- ❖ Why have you chosen history as an option subject?

- ❖ Do you feel you have made a good choice? Why or why not?

- ❖ You are in your final year of secondary schooling. How motivated do you feel? Explain.

- ❖ Which kind of sources do you use in the classroom?

- ❖ In history one can use pictorial or written sources. What type of sources do you prefer using most to help you develop a historical perspective?

- ❖ Do you think these sources help you understand history better? How?

- ❖ When studying the 20th century you can use various examples of pieces of footage as sources. Do you find these sources useful for understanding historical events, for example, for understanding the causes or consequences of an event, or what happened, or what people thought at the time, or changes that were brought about? Why?

- ❖ What do you find particularly interesting in these historical moving-images? For example, that you are watching live events or that there is a commentary added to the moving images to help you understand what is going on.

- ❖ Do you feel they involve you more in the lessons? How do you participate?

- ❖ Do they make history more enjoyable? Why or why not?

- ❖ Do you find these footage extracts sufficient to understand a particular event? Would you consult other sources in addition to these images in order to form a clear picture of an event?

- ❖ Would you see the pieces of footage we have seen in class again on your own?

- ❖ Do you find them useful to (a) understand what happened during an event (b) understand particular concepts like cold war or terrorism or communism and (c) understand the historical context of an event? Why or why not?

- ❖ Do you prefer using footage or historical photographs when studying history? Or both? Explain your answer.

- ❖ There are different types of live footage: newsreels, news broadcasts, interviews and eye-witness accounts, documentaries. Which of these do you prefer consulting most in order to develop your own interpretation of the event you are studying? Why?

❖ Is there any footage (or more) in particular which grabbed your attention and you particularly remember? Can you tell me which footage this was and why you remember it well?

❖ How do you usually go about analysing a piece of footage? Can you give an example?

❖ Do you encounter any difficulties when analysing a piece of live footage? How do you try to solve these difficulties?

❖ Do you think that by using pieces of footage you are developing skills that will help you do better in exams?

❖ Is there anything else you would like to comment about the use of footage in history lessons?

Appendix H: Total student and teacher inputs for each entire lesson

Lesson	Cohort 1	Cohort 2
Malta's use as a naval base	St 55.80 % / T 44.20%	St 50.40 % / T 49.60 %
Malta's condition during the war	St 55.90% / T 44.10%	St 49.20% / T 50.80 %
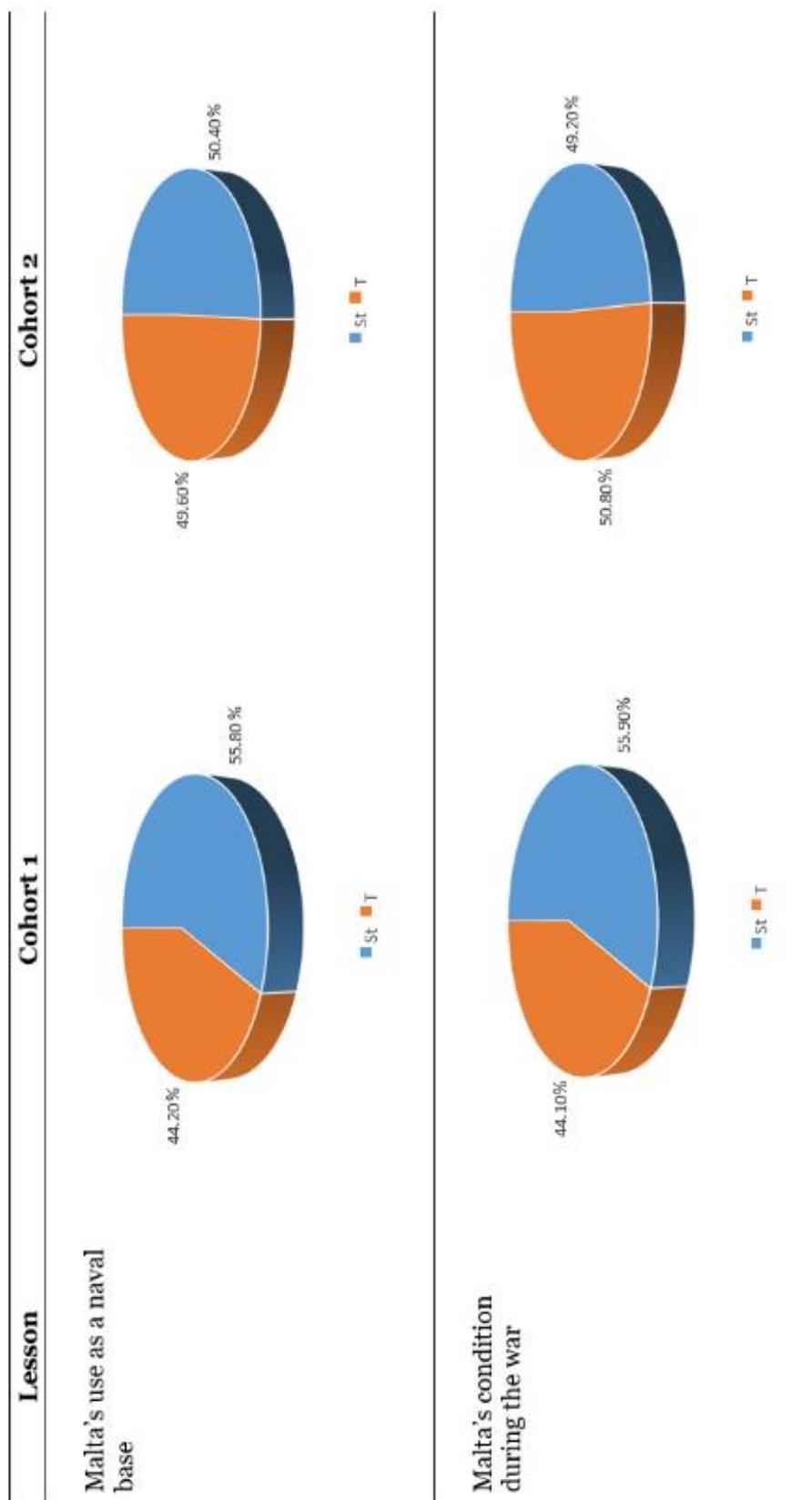
The Iron Curtain
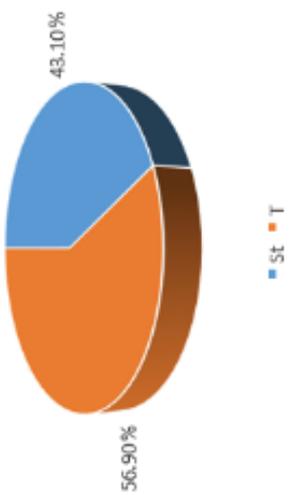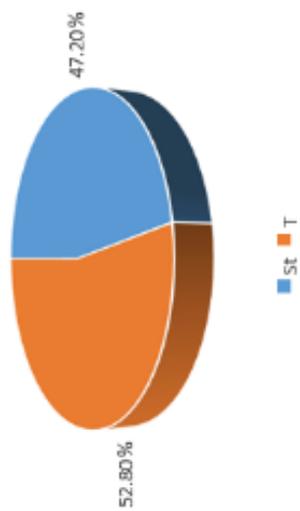
The Berlin airlift

The 1956 Hungarian revolt
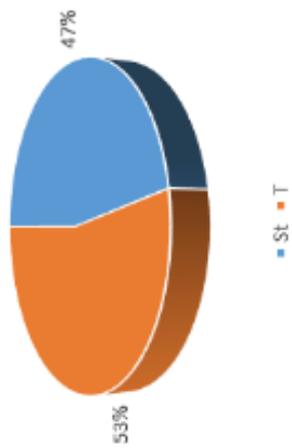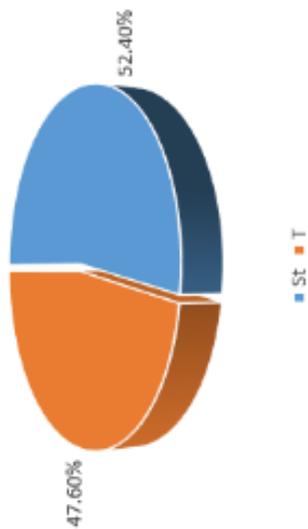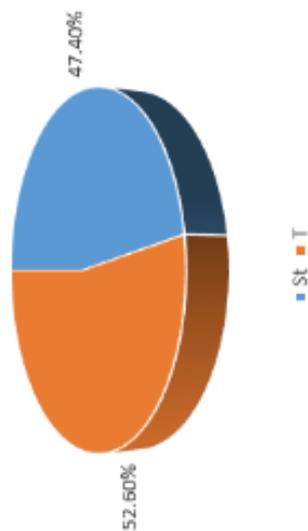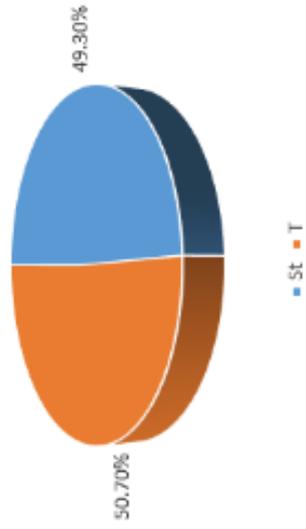
47.60% 52.40% ▪ St ▪ T

47% 53% ▪ St ▪ T

The building of the Berlin Wall

50.70% 49.30% ▪ St ▪ T

52.60% 47.40% ▪ St ▪ T

The Cuban missile crisis

49.20 %
50.80 %
St
T

47.60 %
52.40 %
St
T

Solidarność

52.20 %
47.80 %
St
T

51.60 %
48.40 %
St
T

Dismantling of the USSR

The fall of the Berlin Wall

Motives for the EU

54.50 %
45.50 %
St T

52%
48%
St T

Terrorism

55.80%
44.20%
St T

54.70%
45.30%
St T
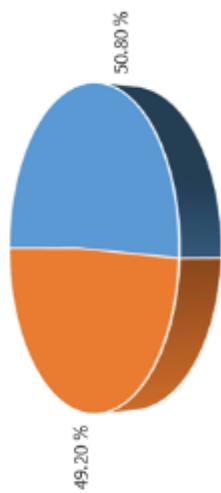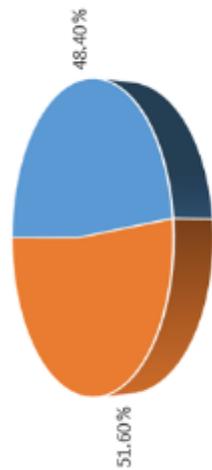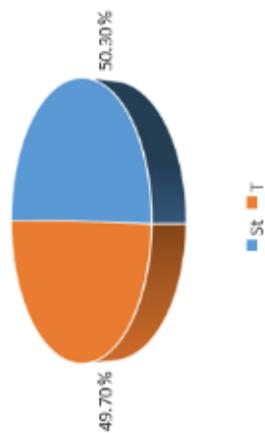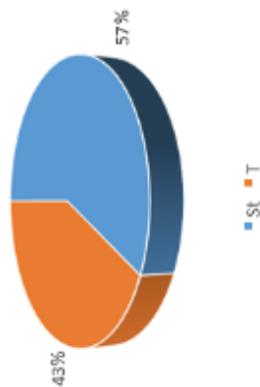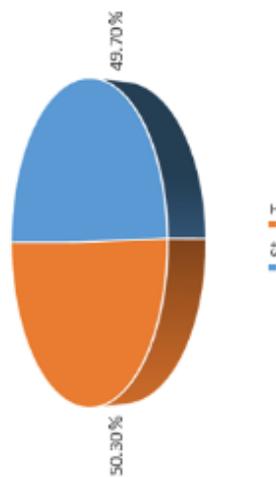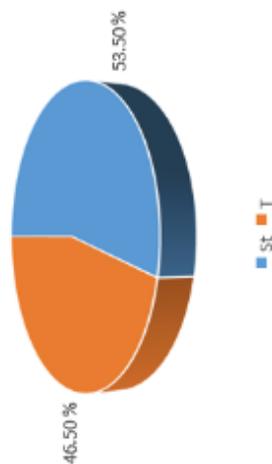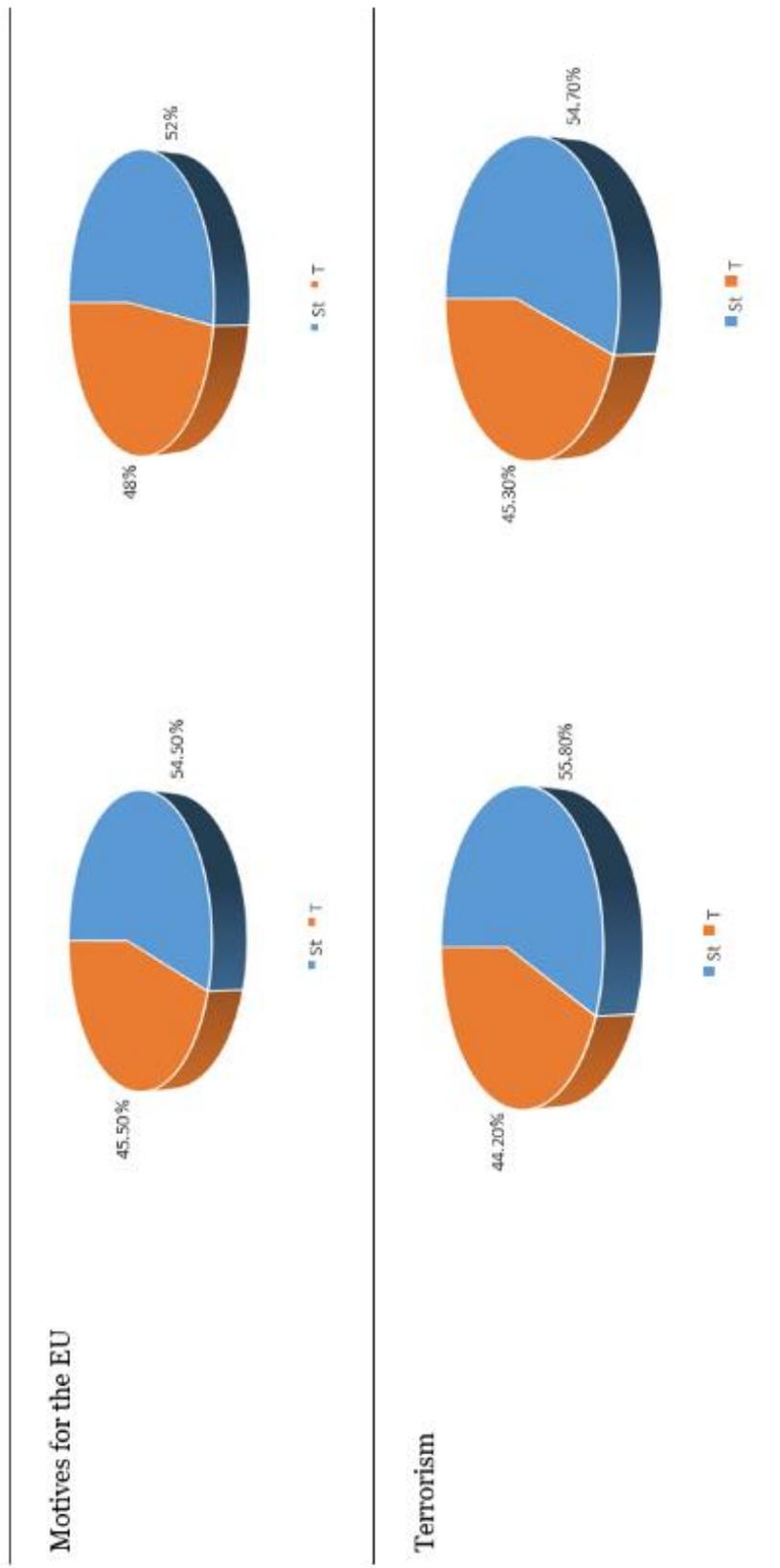
Appendix I: Individual students' verbal inputs

Individual students' verbal inputs: before/after and during the analsyis of moving images

Gavin

Number of Inputs

Lesson

- ■ Before/After analysis
- ■ During analysis

Lesson	Before/After analysis	During analysis
Terrorism	108	126
Motives for the EU	18	45
Fall of the Berlin wall	47	36
Dismantling of the USSR	43	25
Solidarność	48	17
1962 Cuban missile crisis	22	39
1961 Building of Berlin Wall	16	44
1956 Hungarian revolt	3	2
Berlin airlift	23	32
The Iron Curtain	27	55
Malta's condition during the war	38	59
Malta's use as a naval base		

Franklin

Number of inputs

Lessons

- Before/After analysis
- During analysis

Lesson	Before/After analysis	During analysis
Terrorism	42	40
Markets for the EU	45	72
Fall of the Berlin wall	12	29
Dismantling of the USSR	37	8
Solidarność	23	8
1962 Cuban missile crisis	11	11
1961 Building of Berlin Wall	12	27
1956 Hungarian revolt	16	23
Berlin airlift	43	22
The Iron Curtain	19	68
Malta's condition during the war	27	55
Malta's use as a naval base	19	6

Kyle

Simon

Number of inputs — Lessons

Before/After analysis | During analysis

Lesson	Before/After analysis	During analysis
Terrorism	59	11
Motives for the EU	4	47
Fall of the Berlin wall	6	32
Dismantling of the USSR	48	21
Solidarność	31	26
1962 Cuban missile crisis	57	2
1961 building of Berlin Wall	50	39
1956 Hungarian revolt	28	20
Berlin airlift	25	27
The Iron Curtain	21	10
Malta's condition during the war	4	5
Malta's use as a naval base	15	16

Noel

Chart — Number of inputs by Lessons

Before/after analysis (blue) / During analysis (orange):

- Terrorism: 49 / 44
- Motives for the EU: 19 / 27
- Fall of the Berlin wall: 23 / 41
- Dismantling of the USSR: 43 / 24
- Solidarność: 44 / 52
- 1962 Cuban missile crisis: 11 / 32
- 1961 Building of Berlin Wall: —
- 1956 Hungarian revolt: 23 / 38
- Berlin airlift: 29 / 25
- The Iron Curtain: 8 / 17
- Malta's use as a naval base: 15 / 14
- Malta's condition during the war: —

Jon

Paul

Lessons (x-axis, rotated): Terrorism · Motives for the EU · Fall of the berlin wall · Fall of the USSR · Dismantling of Solidarność · 1962 Cuban missile Crisis · 1961 Building of Berlin Wall · 1956 Hungarian revolt · berlin airlift · The Iron Curtain · Malta's condition during the war · Malta's use as a naval base

Number of inputs (y-axis): 0, 10, 20, 30, 40, 50, 60

Legend: Before/after analysis · During analysis

Values:
- Terrorism: 31 / 21
- Motives for the EU: 4 / 12
- Fall of the berlin wall: 1 / 3
- Fall of the USSR: 7 / 16
- Dismantling of Solidarność: 4 / 11
- 1962 Cuban missile Crisis: 21 / 4
- 1961 Building of Berlin Wall: 12 / 22
- 1956 Hungarian revolt: 7 / 10
- berlin airlift: 9 / 12
- The Iron Curtain: 2 / 7
- Malta's condition during the war: 5 / 4
- Malta's use as a naval base: 5 / 8

Clive

Carl

Adrian

Number of inputs

Lesson	Before/after analysis	During analysis
Terrorism	81	65
Motives for the EU	14	52
Fall of the Berlin wall	16	15
Dismantling of the USSR	16	16
Solidarność	40	7
1962 Cuban missile crisis		
1961 Building of Berlin Wall	34	27
1956 Hungarian revolt	6	4
Berlin airlift	8	6
The Iron Curtain	9	23
Malta's condition during the war	24	21
Malta's use as a naval base		

Lessons

■ Before/after analysis   ■ During analysis

Jean

Number of inputs

Legend: Before/after analysis · During analysis

Lessons:
- Terrorism: During analysis 10
- Motives for the EU: Before/after 1, During 3
- Fall of the Berlin wall: Before/after 1, During 9
- Dismantling of the USSR: During 3
- Solidarność: During 1
- 1962 Cuban missile crisis: Before/after 6, During 0
- 1961 building of Berlin Wall: During 1
- 1956 Hungarian revolt: Before/after 4, During 3
- Berlin airlift: Before/after 7, During 5
- The Iron Curtain: Before/after 3, During 0
- Malta's condition during the war: During 3
- Malta's use as a naval base: Before/after 7, During 4

Daniel

Charlo

Appendix J: Representative examples of verbal data

Representative student utterances for each type of spontaneous observation

Representative examples of student utterances for each type of peer interaction

Types of interaction	Cohort 1		Cohort 2	
	Lesson		Lesson	
Picking up on a previous comment	Malta's condition during the war		The fall of the Berlin Wall	
	Gavin	Their [Axis planes] engine is a Rolls Royce. The Americans' is a Mustang.	Jon	Couldn't they bring down the wall?
	T	Really?	T	Who are they?
	Gavin	Yes, these are Rolls Royce.	Jon	The West.
	Kelvin	Aren't Rolls Royce cars?	Daniel	They didn't have to, but.
	Gavin	But the engine is theirs.	Noel	Maybe a war could have been waged.
	Kelvin	So it's very old!		
	Gavin	During the times of the Germans BMW used to produce propellers. That's why its logo is in the form of a propeller.		

Answering peer questions	Lesson	Terrorism	Lesson	Solidarność
	Kyle	But where did the other [hijacked plane] crash?	Noel	Why did Stalin and Lenin want people to have less power when it was supposed that people have power?
	Franklin	One of them crashed in the Pentagon.	Jon	So that they have everything in their hands.
Sharing a divergent opinion	Lesson	The Fall of the Berlin Wall	Lesson	Dismantling of the USSR
	T	So from what you [students] said, do you think the Wall would still have been brought down were it not for Gorbachev and Reagan?	Jon	Lenin was the one who started it [communism]? For sure.
	Kelvin	I think it would have been brought down but at a later stage.	T	Yes.
	Gavin	I think it would have lasted longer.	Noel	Wasn't it Stalin?
	Kelvin	But you cannot tell because there could be a trade union like Solidarność which would bring down the Wall itself.		
	Kyle	That would cause a huge tragedy.		

Correcting each other

Lesson	The building of the Berlin Wall	Lesson	The building of the Berlin Wall
Gavin	The East [of Berlin] is on the side of the Americans.	T	Khrushchev
Franklin	That's on the Russians' side.	Carl	Who was during the war.
Kelvin	East is under the Russians.	Simon	Stalin.

Representative student utterances during peer interaction

Representative examples of student utterances for each type of peer interaction

Types of interaction	Representative examples				
	Cohort 1		**Cohort 2**		
	Lesson		Lesson		
Picking up on a previous comment	Malta's condition during the war		The fall of the Berlin Wall		
	Gavin	Their [Axis planes] engine is a Rolls Royce. The Americans' is a Mustang.	Jon	Couldn't they bring down the wall?	
	T	Really?	T	Who are they?	
	Gavin	Yes, these are Rolls Royce.	Jon	The West.	
	Kelvin	Aren't Rolls Royce cars?	Daniel	They didn't have to, but.	
	Gavin	But the engine is theirs.	Noel	Maybe a war could have been waged.	
	Kelvin	So it's very old!			
	Gavin	During the times of the Germans BMW used to produce propellers. That's why its logo is in the form of a propeller.			

Move	Speaker	Terrorism	Speaker	Solidarność
Answering peer questions	Lesson	Terrorism	Lesson	Solidarność
	Kyle	But where did the other [hijacked plane] crash?	Noel	Why did Stalin and Lenin want people to have less power when it was supposed that people have power?
	Franklin	One of them crashed in the Pentagon.	Jon	So that they have everything in their hands.
Sharing a divergent opinion	Lesson	The Fall of the Berlin Wall	Lesson	Dismantling of the USSR
	T	So from what you [students] said, do you think the Wall would still have been brought down were it not for Gorbachev and Reagan?	Jon	Lenin was the one who started it [communism]? For sure.
	Kelvin	I think it would have been brought down but at a later stage.	T	Yes.
	Gavin	I think it would have lasted longer.	Noel	Wasn't it Stalin?
	Kelvin	But you cannot tell because there could be a trade union like Solidarność which would bring down the Wall itself.		
	Kyle	That would cause a huge tragedy.		

Correcting each other

Lesson	The building of the Berlin Wall	Lesson	The building of the Berlin Wall
Gavin	The East [of Berlin] is on the side of the Americans.	T	Khrushchev
Franklin	That's on the Russians' side.	Carl	Who was during the war.
Kelvin	East is under the Russians.	Simon	Stalin.

Representative teacher utterances

Representative utterances of each type of teacher verbal contributions

Lesson	Introducing a moving-image extract	Asking questions during analysis	Repeating words/phrases	Referring to what students said
Malta's use as a naval base	Now, the sources—we're not going to read them, nor are we going to see them in the form of a picture. This time they are going to be moving images which we are going to watch and listen … The first we are going to watch is Operation Pedestal. Now, we haven't yet mentioned the term Operation Pedestal. We have only mentioned the Santa Maria convoy. They are related. Let us watch.	What do these images show us about Malta?	'A base for re-equipping aircraft and submarines'.	Why was it so important for the British to defend Malta which, according to Kevin Cachia, got involved in the war by the British?
Malta's condition during the war	We're going to watch a short clip, around one minute long, another clip by British Pathé—you can find all	What evidence was there that Malta was knocked?	'An RAF cameraman'. So the Royal Air Force employed a cameraman to film these images.	You mentioned the shelter, Dillon—the situation inside a

Topic				
	clip by British Pathé—you can find all of these on the Internet. This time this is slightly different.	employed a cameraman to film these images.	shelter. We are watching it here.	
The Iron Curtain	When he saw them [Soviets] approaching Berlin, Hitler realised that the Nazis were on the losing side. Now, this is what we're going to see—to understand what led Churchill to say this sentence we have to know what was happening in Europe. And this is what we're going to see here: we're going to see the opinion of people; we're going to watch images of those times, especially in Germany.	Politicians are being kidnapped—they would just disappear. Why do you think this used to happen?	'Communism was going to be a dominant ideology'—that was Stalin's aim.	First you said, Benjamin, that it [the Iron Curtain] divided the nations. Churchill is saying that it divided the continent. Which continent?
Berlin airlift	It's a short one. We are going to watch how the images by British Pathé reported this event. We're going to watch and notice the language	They [Soviets] blocked every means [of communication] with which one could enter [Berlin] from the West. Why do you think did	'Berliners knew they were living on the edge'. On the edge of what?	'Everyday'. This is an answer to you, Peter. 'They were flown every day'.

Event				
	used—how the West is reporting on this event. While watching keep in mind one thing: Would the East report this? Take a listen.	the Soviets want to do this?		'Untrained civilians'. These did not get any training. As you said, Alex, how would they know how to reload a gun? Yet, they managed.
1956 Hungarian revolt	Till now we just saw an overview of what happened: we saw descriptions; we saw a photograph showing the destroyed monument of Stalin. Now we're going to watch moments from the revolts as recorded by a camera.	Why, of all places, did the protestors go to the radio station?	Besides, there were rumours that 'Nagy intended to withdraw Hungary from the Warsaw Pact'. This is something Khrushchev surely didn't want—a country withdrawing from the Warsaw Pact.	
1961 Building of Berlin Wall	Why are we going to watch it? We are going to watch it to see how the Wall was strengthened. It is interesting because we shall watch a computer design of how the Wall was strengthened … There was much more security. Let us watch.	What does this moving image, this speech, show us about John F. Kennedy?	'What happened at midnight'—look at when it started being built—'caught everyone by surprise'. Why?	You can notice now Gareth how high it [the Berlin Wall]. You asked how high it was. People can be seen from here.

1962 Cuban missile crisis	So far we've seen the context of what happened, seen primary sources, the map; we've seen the timeline but now we're going to watch the images of what happened ... Now by means of this footage we're going to see them all. So what we've read and discussed we're going to watch.	It [the world] was not aware of what was going to happen—of what could happen. At the same time, what does something like this show?	So, Castro—he was 'one of Moscow's ardent supporters'.	You [Benjamin] mentioned the threat. There is tension. How could it be seen in these sources?
Solidarność	Here we are going to watch a documentary. It's only seven minutes long—about all this. We are going to watch. We are going to listen. Pay attention because then questions will follow.	Why was it so important for the trade union Solidarity to have the right to strike?	'To recapture control of their destiny'. What did the Pope [John Paul II] want to imply by that?	An answer to what you said, Chris. This one is saying that 'under no circumstances did they want to invade'.
Dismantling of the USSR	Let us ... watch a short documentary about these times. We're going to come across things which we haven't yet mentioned. Keep this in mind: there are going to be mentioned things	How can such visits help East-West relations?	'I have never forgotten where I came from'—because he was the son of farmers, peasants...	-

Fall of the Berlin wall	which you talked about; there were those who agreed with him [Gorbachev] and those who didn't. Pay attention because later we have to bring out the differences in the way the West viewed Gorbachev and the East viewed Gorbachev. Now here we have another American president who is in Berlin, in West Berlin … We're going to hear what he [Reagan] said. It is as if the words are addressed to Gorbachev.	So from what you said, do you think the Wall would still have been brought down were it not for Gorbachev and Reagan?	'Something which wasn't anticipated in this form this quickly.' So how are things happening?	Gareth, you mentioned the cranes. You asked me how they removed the Wall. We can see it here.
Motives for the EU	What we're going to do is this: we're going to listen to the speech—Churchill's own words, of the founding fathers … Keep in mind what we mentioned and what was going on in the East throughout this period … We're going to	From what he [Churchill] mentioned, which words show that Churchill wants unity?	So, 'if at first the states of Europe are not willing to join'—therefore Churchill is not expecting everyone to join straight away.	So, Neil, I'll come to your question: Was this during the Cold War? We've got the answer there—at the same time.

Terrorism

listen to them and notice the images being shown here.

To understand further this topic we shall now watch what happens during a terrorist attack. We have two examples, three moving images ... One is about an IRA attack in Manchester, UK. And the other we're going to watch two video clips about the attacks on the Twin Towers.

Now, from what we've watched, from the definition of terrorism by the United Nations, what can we comment about a terrorist attack?

'Eighty thousand Saturday shoppers'—notice the day.

Now the thing is—as Gareth explained—while filming the fire coming out of the first tower because a plane had flown in it—what happened? The other plane came in.

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