The Reconstruction of the Past through Images: An Iconographic[1] Analysis on the Historical Imagination Usage Skills of Primary School Pupils

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Abstract

The aim of this research is to understand how sixth grade students use their imagination skills in the historical thinking process and, by doing so, how they construct the past. In this respect, first, an exhibition/museum was visited in the context of social studies during history lessons in a primary school in Kadıköy district in İstanbul. Then, the students were asked to draw their construction of the past in their imagination using historical sources. Nine products/illustrations were selected as a sample according to purposive sampling method. Resulting data were analyzed using the document analysis technique which is one of the qualitative research approaches. As a result of this analysis, although some anachronistic data were found, it was seen that most students have the ability to reconstruct the past appropriate to the historical context using the historical sources, which are effective in the process of disciplining students' historical imagination. The pupils have the ability to use their former knowledge and experiences during their imagination and thinking processes. It is asserted that the supportive role of the teacher plays a key role in both preparing students to overcome the obstacles that they face while they are in the process of historical thinking through the usage of historical sources and basing these kinds of skills on a healthy pedagogical ground.

Key Words

Primary Pupils, Historical Thinking, Historical Imagination, Construction of the Past.

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1 In this study, the concept is used in the following meanings; "to present a subject through pictures and visual representations" "to invesigate pictures or other representations that present a subject or are releted to it." (Arslan "Giriş", Mitchell, 2005, p.1).

Historical Imagination and Historical Learning

The debate about history education, began in the 1970s, brings a radical suggestion (Thompson, 1984 cited in Yapıcı, 2006, p. 26) that the education of history should aim at improving the main skills to understand historical questioning methods and processes. And, this suggestion has become a generally accepted and practiced method of history teaching. According to this approach, which states that the methodological skills of history should be given to the students, it is accepted that the historical information will more successfully develop by doing history and in this way doing history will have the same meaning with learning history (Peck, 2005; Yapıcı, 2006, pp.22-3). Such a learning process signifies that acquiring the ability to re-construct the past on the pedagogic platform can only be made possible by taking advantage of the academic field (Nichol, 2004, p. 21; Stradling, 2003, p. viii). Such an approach, inevitably, needs to work with historical sources, inquiry and thinking abilities, and the reconstruction of the past as a historian can be possible through experiencing and developing the process of historical thinking/understanding/imagination.

Stanford (1994, pp. 119-20) mentioned the experience of some volunteers who accepted to live under the conditions of the Iron Age for twelve months for a research project on reconstructing the past. According to this study, although they were similar to their ancestors in the physical aspects of their lives, they were not so successful in rebuilding the mental world. This interesting experience is meaningful in proving that it is not possible to reconstruct the past and the intentions/thoughts of people in the past exactly as they were. Moreover, this experience reveals the fact that the knowledge of the past and its subjects can be inferred by intellectual processes based on a mental platform. The past, through the clues it left and by methodological processes, can be interpreted / constructed differently by historians. As a matter of fact, the past is past and it can be brought back only by historians through different publications such as books, articles, documents, and etc., not by performance (Jenkins, 1997, p. 19). All of these experiences and views are meaningful for signifying the importance of the development of historical thinking abilities in understanding and reconstructing the past.

These notions in the fields of philosophy of history and history writing are reflected on history teaching approaches in pedagogical platforms. Using an evidence or referring, which is one of the critical thinking

abilities, explaining different viewpoints, making implications, imagination, which is one of the creative thinking abilities, and understanding the thinking, purpose, and emotions of the people lived in the past appropriate to the conditions of that term; which is one of the empathetic abilities, are directly related with the historical thinking process as mentioned in the new social studies curriculum (MEB Talim ve Terbiye Kurulu Başkanlığı, 2005, pp. 47-51). In the curriculum (MEB Talim ve Terbiye Kurulu Başkanlığı, 2005, pp. 69-71), the concept of historical empathy was explained and the methods of using this ability on historical learning process were emphasized. It was concluded that "the activities such as creative writing, visiting historical places, creative drama, drawing studies, and projects" (MEB Talim ve Terbiye Kurulu Başkanlığı, 2005, p. 70) are appropriate to the "applications of active learning in new historical approach which highlights the abilities to reconstruct the past" and are recommended to be used.

Learning in history lessons involves skills such as imagination and creativity together with the investigation of the evidence as well as oral and written learning; going beyond the internalization of the concrete things that the child perceives in his/her environment (Dilek, 2007, p. 59). In fact, doing history is a process of producing works by logical thinking process and questioning the clues of the past (historical evidences/materials) with a critical approach. However, the evidence which is the material of the historian is generally missing. For this reason, historians need to use their imagination for actualizing the activity which Elton called "filling in the blanks" where the evidence is missing in the narration (Cooper, 2007, p. 13). By this way, the narration of the past is presented in an entirely constructed structure. Since the 1970s, Collingwood has a great role-mostly in England- in the transformation of the history education approach (Nichol, & Dean, 1997, p. 68). Collingwood explains the role of the filling in the blanks approach with imagination on constructing the picture of the past (1996, pp. 284-5):

> The sources tell us that Caesar was in Rome one day and in Gaul in the next day; but they do not give any information about Caesar's trip from Rome to Gaul. We interpolate it with a clear conscience.
>
> This interpolation has two important features. First, it is absolutely not arbitrary or purely imaginative: it is obligatory, or according to Kant it is *a priori*.
>
> ...
>
> Secondly; something which is inferenced is an imaginative thing. It is the

> only reason why we feel an obligation to imagine that he has traveled from Rome to Gaul when we are told that Caesar was in different places in the periods followed by each other.

Collingwood (1996, p. 285) named the mental process which is operating by this way as "*a priori* imagination". According to Collingwood, historical imagination reconstructs the pictures, ideas, and concepts which are related to what really happened or what was really thought. He adduces that two main features that limit the historian's imagination in reconstructing the past are; the obligation to make his/her narrative based on the evidence s/he collected from the sources, and forming the event in the context of the time and place which was really lived (Lemisko, 2004). According to Nichol & Dean (1997, p. 68), we would go into an unbridled desire and fantasy world if the imaginative recreation is not based on the sources. According to Lee (1984, p. 86), in cases when the historical imagination is in the center, generally the imagination should be connected to an evidence somehow, and the imagination in history has a different quality than such creation has in literature, drawing, or music.

"Objects are powerful, tangible means of approaching people in the past. They carry with them ideas, associations, and messages about the people who made, owned, and used them and the environment from which they came" (Fines&Nichol, 1997, p.146). Graff says that historical understanding can develop by encouraging historical imagination and visual materials like photographs, drawings, documentaries, and historical movies that have a great role in the development of historical imagination (1999 cited in Yapıcı, 2006, p. 45). As Graff stated, the historical objects which have the quality of visual evidence have an important place in history education. Visual materials are one of the most effective tools in developing the understanding and all children who are able to see have an interest in drawings and can transfer the visual messages of the drawing into the images they formed. Drawings can make it possible to imagine the reality; can give an ability to shape a picture about what was the past physically like in the mind (Nichol, & Dean, 1997, pp. 67-71).

Studying with visuals corresponds to the "iconic learning" which is one of the three learning modes conceived by Bruner. Harnett (1998, p. 70) explains that "the iconic mode of learning (seeing the world visually through pictures, maps, plans, and so on) is included alongside the en-

active (understanding by doing and experience) and the symbolic (representing ideas, concepts and knowledge through language)." She also adds that "all these three modes provide important ways of learning and Bruner suggests that children should be thought to function effectively across these different modes. "[I]t is important to realize that the three modes, enactive, iconic and symbolic, are not discrete" (Rogers, 1984, p.155).

According to Dilek (2007, p. 82), "using imagination in historical learning is possible by teaching the student how to control his/her creative thought." This statement indicates that the concept of "disciplined imagination" - where it's important to make the students produce work that is acceptable in the discipline of history- in historical thinking process. This has strict connections with the concept of historical susceptibility, meaning that the ability to understand the past in its own context, and studying the past appropriate to historical reality and context. In fact, Graff (1999, p. 151) evaluates historical context and historical imagination as the most important skills which directly assist historical thinking and understanding; he adduces that the study of historical context is one of the most important ways to discipline historical imagination. Watts emphasizes that there is a a connection between thinking depending on imagination and deductive/implicative thinking (1972, cited in Cooper, 1996, p. 109).

With all these views on the history teaching approaches appropriate to the new social studies curriculum, the historical thinking process and historical imagination skills disciplined with logical thinking become more significant.

The Processes of Historical Imagination

Fines (2002) divides the imagination processes in historical understanding into two phases; static and dynamic. The first phase is the beginning phase that includes drawing and seeing a part of the past as it is.. This phase is limited to the expression (for example, people are working) of the images that the student sees. On the other hand, dynamic imagination is connected with expression, interpretation, evaluation, understanding, and reconstruction of the past in action. From this point of view, Fines points out that in the process of learning history, static imagination produces pictures whereas dynamic imagination pro-

duces expressions (2002, pp. 64-7). In short, while static imagination re-produces images which are close to original ones; dynamic imagination re-constructs historical reality through creative thinking, including knowledge, experience, empathy, and logical thinking processes (Dilek, & Yapıcı, 2005, p. 18).

Dilthey is one of the thinkers who propose the view of historical empathy as an element of historical imagination. Not ignoring the critique of Dilthey's views on empathy (Wachterhauser, 2002, p. 224-5), it can be referred to some of his views. Dilthey (1999, pp. 35-6) places the act of understanding which takes place in the center of spiritual sciences as a process of "reproducing." And this is related with the inner experience concept. Inner experience which can be defined as "experience of personal situations" signifies "reproduction of the experiences from the attitudes and behaviors" of others. Understanding the others can be possible by analogical implication and transposition (assuming yourself in another person's situation) acts. Dilthey (1999, p. 36) explains the analogical inference as: First of all, we can make it possible by analogical inference to understand another person's strange condition. This inference is an inference going towards the inner one from outer/physical one by way of similarities. Here, we can observe a similarity of outer/physical expression of our inner experiences in someone else; we pass through his/her life by corresponding similarities from this outer/physical expression to that person's inner life.

In addition to that, according to Dilthey (1999, pp. 36-7), the process of reconstruction and reproduction which determines the borders of understanding is not only related to logical operations such as analogical inferences; but also directly related to feeling the situations of others as ours, empathy, and sharing their grief and happiness of the others.

Dilthey's views above overlaps with the notion that "[h]istorical thinking draws upon a whole range of mental faculties: the sympathetic, the empathetic, the imaginative as well as the logical and deductive" (Nichol, 2003).

Historical empathy was determined, as having the emotion of what it is like to be there and seeing from the eyes of the people who were there, as stated in the History-Social Studies Framework for California Public Schools dated 1997 (Dulberg, 1998 cited in Kıcır, 2006, p. 47).

As a similar approach to Fines (2002) in classifying the processes of

imagination, repeater imagination is composed by animating previous perceptions in the minds, and, creative imagination which is the activity of collecting the basic and original image contents together in new combinations, can be seen in these differentiations. Creative imagination divides in two as an imagination ability which develops by a plan under the control of science or philosophy fields and as the power of creating unbounded fantasies by oneself in one's mind (Reber, 1985 cited in Cevizci, 2000, p. 503). The definitions overlap with the power of imagination as respectively "repeater imagination" is static; and "creative imagination" is dynamic. The definition of the concept of "disciplined imagination" in the history education literature can be seen as "the ability of imagination which develops under control according to a plan" which takes place in the scope of creative imagination.

It is possible to find an example of repeating/static imagination in Kaya's (2008) study. Kaya (2008, pp. 73-74) asked students to "draw the object which they were influenced by the most" after a virtual museum visit activity. There is a drawing made by a girl below.

2) Draw the object which affects you the most in the museum.
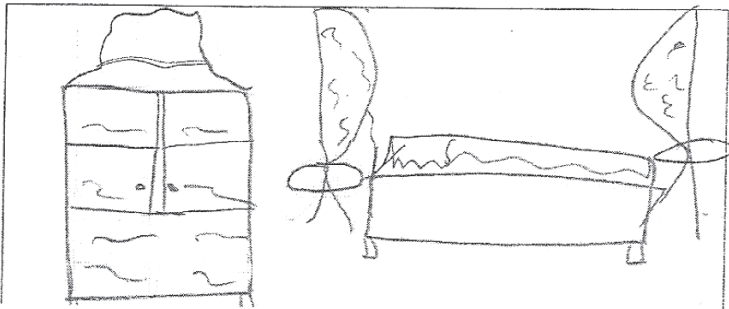
When this drawing is analyzed it can be seen that it is limited to "transferring the memorized objects that she observed to the paper without making any changes", in other words "animating the previous perceptions in the mind."

Another example of constructing past images by using primary and secondary sources can be seen in the study of Yapıcı (2006). Accordingly, students were asked to draw illustrations about the war during the les-

son which was composed of a presentation of a series of sources that also contained the miniature of Yıldırım Beyazıd and a

-second order- historical narrative- which was about the process of the captivity of Yıldırım Beyazıd during Ankara War (1402).

A product composed by a girl is below (Yapıcı, 2006, p. 186).

Pupil's product   A miniature of Yıldırım Bayezit

Yapıcı finds this product noticeable as it is designed by using the historical sources/evidence and historical information; accordingly, the study of the student breaks in context and is away from historical reality as it has a strict line of reconstruction. According to her, this departure is caused by putting Beyazıd in a cage with a flower in his hand without making any interpretation appropriate to historical context, in other words, without using the dynamic imagination. Yapıcı (2006, p. 187) explains the conditions for designing an acceptable past construction appropriate to the historical discipline as: At this point, the physical features of Beyazıd could be taken from the miniature but the appearance in the cage could be drawn in more appropriately by questioning/imagining the conditions of a person who was captive during the war. If it was done so, it would be a more acceptable product for the discipline of history.

Understanding the conditions of a person who was imprisoned in the war which was mentioned in these sentences is a process which is empathic, implicated, and depended on imagination. For Lee (1984, p. 91), understanding the acts in the past requires empathy since a historical event needs to be understood in accordance with the purpose, intention,

and situation of the subject. It is impossible to talk about the existence of historical understanding without empathy. As these views and the example above show, in the role of the historical sources in the construction of the historical thinking process, on the other hand, it is meaningful as it proves that the sources by themselves are not sufficient and of the support of the other students and the teacher- as Vygotsky pointed out- for a healthy historical thinking process is necessary (Dilek, 2007).

Fielding (2005) mentions historical construction among other interesting, imaginative and effective learning strategies. He suggests that teachers should encourage students to use primary sources while they are constructing a work of imagination. In light of all these approaches and information, it can be said that one of the effective teaching methods in history could be achieved when students work as historians (Dilek, & Yapıcı, 2005, p. 18).

Aim of Research

The purpose of this paper is to display how students use their -historical- imagination skills in their historical thinking/understanding process, analyzing visual works in the scope of social studies lesson, more precisely the history subjects. Iconic step means studying the images and transferring the information from symbolic and experimental experiences to drawings. And, this requires the visual reconstruction of the situation gained from a document (Nichol, & Dean, 1997, p. 71). This study is focused on a specific purpose, by using - mostly visual -historical evidences and sources how the image of past is constructed in the minds of students and how it is drawn.

In accordance with this main purpose, there are also sub-purposes, namely;

• determining the imagination skills of students for completing the missing information related to the historical events,

• determining their skills about constructing the past as appropriate to the historical reality and the historical context,

• determining the role of the visual and written historical sources in shaping students' imagination skills and historical thinking processes,

• and determining the effect of the -advanced- information and experience of students on historical thinking and imagination skills.

It is expected that, with the adoption of a constructivist approach in social sciences, this research will contribute to other works which are dealing enthusiastically with developing historical thinking skills and understanding the experience of pupils in their cognitive process.

Method

This research was conducted according to the qualitative research method and in this respect it was constructed in accordance with document analysis technique. This method can be used in the analysis of "visual materials like films, videos, and photographs" (Yıldırım, & Şimşek, 2006, pp. 187-89). The pictures/illustrations that the students draw in history chapters of the sixth grade social studies lesson, are the documents of this research. Document analysis technique was chosen owing to the fact that it is regarded as the most appropriate technique to explore the experience of students in their processes of the construction of the past, historical thinking -mental- process, and the encounter with historical sources. Furthermore, the face to face and semi-structured interview method was used with the teacher in practice under the purpose of collecting information about the students who are forming the source of data during the research and activity process.

Interpretive approach was adopted in the analysis of the data. This approach is sensitive to the context and enters inside other people's perceptions of the world. Also, it is the basis of social research techniques which are dealing with producing the empathic understanding rather than testing the theories, which are almost like laws, about human behaviors (Neuman, 2007, p. 140). According to Dilthey (1999, p. 38), comment and interpretation are re-understanding which is done by a person's whole psychic and mental abilities. Similarly, the researcher evaluated the data in an empathetic perspective by communicating indirectly with the students who are the creative subjects of these products in an iconographic platform during the data analysis process. The historical thinking performance of the students were interpreted and analyzed in compliance with the pedagogy of history; by avoiding, as much as possible, the extreme interpretations and empathic perspectives.

Data Collection

The data were gathered by pupils' works by the teacher after visiting the exhibition called "Cengiz Han and His Inheritors" which took place in Sabancı Museum in 2007 by the sixth grade students of a primary school in Kadıköy district of İstanbul.[2] According to the information given by the teacher, before making the visit to the museum, the following activities were done in the scope of "Turks on the Silk Road" chapter; a map study about Central Asia, a documentary film (The Leadership Secrets of Cengiz Han) analysis for three lessons, answering questions, and discussion. On the way to the exhibition, the teacher talked with the students about what was learnt, and the students were informed about what they should be aware of while completing the worksheet assignments.

The students came back to school the day after the exhibition visit. They were asked to do the activities on the worksheets about the historical objects that they have seen and the information that they have gained during the exhibition visit. There were a number of photographs of the historical objects that were seen in the exhibition on the worksheets and the students were asked to draw the illustration of a soldier who lived in that period by using these visuals.

The sampling of this study was composed of 9 drawings/illustrations which were chosen according to the purpose of the research and were appropriate to the "purposive sampling" type and were chosen from 59 drawings/illustrations of the students who joined the activity. This sampling type which is generally preferred in qualitative research means that determining the sampling by a pre-selection with a specific purpose and related to the topic of the issue focused on (Punch, 2005, p. 183). Purposeful sampling "gives opportunity to study thoroughly the situations which are believed to have abundant information. In this respect, purposive sampling methods are generally useful in discovering and defining the events and facts (Yıldırım, & Şimşek, 2006, p. 107). As the aim of this research is to discover the abilities of the historical imagination and facts/processes related to that; the categories which were made by the researcher under the "Procedures" title were determinant

in the sampling. One of the important steps in the document analysis for reliability of the research is controlling originality of the collected documents by the researcher (Yıldırım, & Şimşek, 2006, p. 195). In this respect, the activity mentioned before is done under the control of the teacher in the classroom so that the reliability of the data source is ensured. Moreover, there had been a face to face interview with the application teacher to gather information about the details of the activity and the application process. This interview was recorded on video tape and the data from this tape were used in proper sections during the research by analyzing the record. In fact, as the documents are used with different data collection methods such as observation and interview, research was made more reliable and valid by comparing the data collected during these processes (Yıldırım, & Şimşek, 2006, p. 196). The findings collected by the researcher were analyzed by the teacher who directed the exercise and the ideas of the teacher were taken under consideration during the construction of this section. Taking the ideas of the teacher who knows the students intimately and who is very skilled in the application process prevented the possibly mistaken and extreme comments during data analysis and this had a great role in increasing the reliability and validity of the research.

Procedures

The data gathered from the documents were analyzed in compliance with the document investigation technique as part of the interpretative approach. The sample was selected from the documents and categories of analysis were developed (Yıldırım, & Şimşek, 2006, pp. 197-98). The gathered data were evaluated according to sub-purposes of this research in accordance with the categories of analysis below.[3]

Using historical imagination skills: This category was formed to analyze the usage of imaginative skills in the processes of completing the deficiencies in the historical material/ narrative and constructing the past. In this respect, Collingwood's historical imagination theory and Fines' theory (2002), about how static imagination produces pictures and how dynamic imagination produces expression in the process of

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3 I am thankful to Research Assistant Gülçin Yapıcı who made helpful sugestions about data analysing of this study.

historical learning were used. Moreover, Fines states that the progressive expression method he used has the purpose of analyzing the imagination process. On the other hand, the performance of thinking is too complicated to sufficiently be simplified to this kind of procedure. As a matter of fact, just like it cannot be possible to mention absolute imagination experience in the thinking processes; it also cannot be possible to make a strict categorization between cognitive/logical performance of the mind and mental performance of imagination. Historical thinking consists of a number of components like historical facts and the skills adopted through dealing with these facts. Some of these skills are experiences, implications and organization. No matter where, if we look at the use of these facts, experiences and skills, we realize that these components are not only connected to one another but also they are connected to imagination (Fines, 2002, pp. 64-7).

Historical context and anachronism: The data were evaluated in accordance with the historical context and anachronism because in order to have an acceptable construction of the past for the discipline of history, it needs to be compatible with historical context.

The use of historical sources/evidences: This category was formed to analyze, first, the condition of the students when they use historical sources and the effects these sources have on imagination/historical thinking processes. By this way, it was aimed to discipline the role of the sources on historical imagination skills.

The role of prior knowledge and experiences on the process of historical imagination: Historical thinking/imagination nourishes not only through the information and experience that the students gain by encountering historical sources but also through their own information and experiences. In the process of analysis, the contribution of information and experiences to the process of thinking and imagination was taken into account. According to those categories, the gathered data were interpreted with related literature and data from similar research.

In this respect, the products of the students were classified in 3 levels with the help of the classification approach in the research of Cooper and Ditchburn (2008, pp. 46-7) by determining levels under analysis categories. The analysis categories are coded as;

Level 1: The products constructed were appropriate to the historical reality and successful in using imagination, (appropriate to historical

context, dependence on an evidence and usage of advanced knowledge and experiences); **Level 2:** The products were deficient or problematic in the abilities that are needed in this analysis category (arbitrary usage of imagination, anachronic items, disability in the usage of evidence, breakings/ruptures in the historical reality) and **Level 3:** The products in which the imagination of the past was unrelated to historical reality (anachronic items, evidence-free imagination act, not using advance knowledge and experiences). Accordingly; it is analyzed that 6 products are in level 1; 2 products are in level 2 and 1 product is in level 3.

Results

After visiting the museum/exhibition, the teacher gave worksheets about "Examining Mongol War Tools of the Exhibition." On these worksheets, there is an instruction "draw a soldier of one of the Turkish states on the Silk Road." There are also, on these worksheets, some photographs of historical objects from the exhibition and empty space for pupils draw on.

Level 1

In this respect, two of the illustrations that were produced by one girl (**Pupil's Product 1**) and one boy (**Pupil's Product 2**) are provided below with visual sources and the sections taken from them.

Detail of the boot

Source 1.
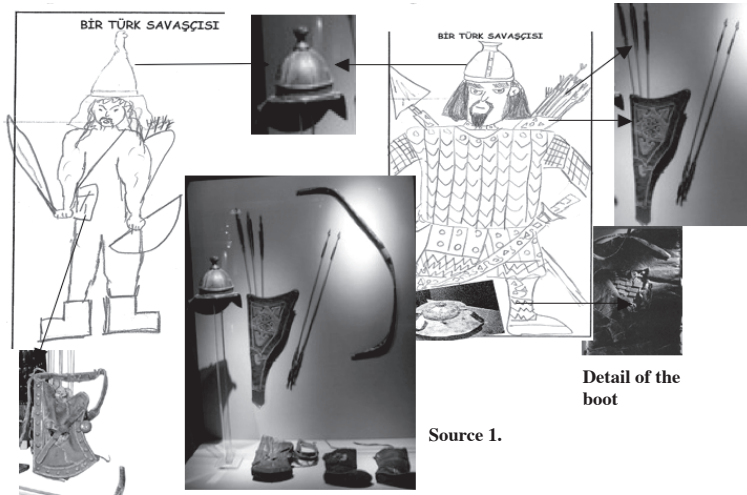
When the students' work is examined, it can be seen that both students drew the helmet, which was given in the photograph, on the head of their constructed actor. In the drawing of the second student **(Pupil's Product 2),** the armor and the lance used by the soldier attracted attention. Armor and lance were not among the given visuals, however, in the exhibition that the students visited there was armor among other historical objects. The student may have used this experience (evidence) and/or may have used the existing knowledge of soldiers wearing armor during the wars.

When it is considered that cloth and silk armor are exhibited in the museum, the student's designation of the thick and disc armor supports the implication about the usage of the existing knowledge. The expressions of the teacher about these students' interest in war related-computer games give the idea that the source of this advance knowledge could be computer games. In fact, the students carry the historical knowledge they acquired from television programs, documentary films, family, etc. to the learning environment (Levstik, & Barton, 2001, p. 25). The teacher stated that the student visited the exhibition with a great curiosity and s/he analyzed the war materials/soldier clothes one by one. The teacher continued the statement that "he knows that armor….the thing in the boot…the metal floor inside was for protection".

These data show that the student can make implications about the aim of the usage of commodity and its usage by analyzing the armored boot and historical evidence which was provided in the exhibition-and the section given above-. The teacher emphasized that the section in the middle of the boot in the illustration of the student was representing these metals. Accordingly, the student used the knowledge he acquired from the historical evidence in constructing his product, and by this way, the imagination of the product was constructed accurately in relation to historical reality.

It is also noticeable that the warrior image was drawn in a huge body which has the impression of strength. It can be seen in the products of the students that the arrows in the quiver are drawn accurately representing the photograph and the shape of the quiver and the way how the arrows are placed in the quiver were based quite accurately on the original source. In the student drawings, it is apparent that the arrows were pictured with attention to detail. Especially, in Student Product I, all historical materials (like arrow, quiver, boots, helmet, sword, bag/wa-

ter flask), that can be seen in both of the sources (Source 1 and Source 2), were used so close to their originals that one can say the warrior's outlook was constructed appropriately in relation to the historical reality. The way the bag/ water flask hang around the neck of the warrior is a sign of the student's ability to think that the warrior can carry this kind of an object only in this way. This makes someone think that the student has entered the rational thinking process and s/he is making estimations about the lifestyle of a historical person. As a matter of fact, it can be thought that the student could use the similarity between his/her lifestyle and the lifestyle of the people in the past; synonymously; with the analogical implication approach adduced by Dilthey (1996) in the problem of how water flask was carried. It can be said that the historical thinking process is articulated with the creative thinking – the creative thinking in history teaching deals with the way how to direct the students to develop assumptions about the evidence (like; how a product was made and used; what it meant to the people of that period). According to Guilford, the ability of foreseeing a problem, creating ideas and solving unexpected problems (for example; which of them is used to make a needle? – radish, fish, shoe, carnation?) are some of the features of creativity (Guilford, 1959 cited in Cooper, 1996, p. 107).

In the illustration of the student, the most evident quality that gets immediate attention is that the warrior was pictured with heavily muscular arms. Hence, the "strength of the arms" can signify that, as a result of the encounter with historical materials, the student has the experience and information of the fact that warriors are powerful people. On the other hand, it can also be interpreted that the student is thinking that because of using war equipments like sword and arrow, the warrior's arms should have developed. In all three cases, it is possible to conclude that in the student's mind, there is a perception of a warrior who looks physically powerful and this information/thought/implication was used rationally when the student conceived the actors of the past and in this process when s/he completed the missing parts of the past. The thing that the warrior was conceived as having eagle-eyes, long moustache, and long hair is appropriate to the historical context. These data are meaningful to show that the student can use his/her information or experience rationally in the process of reconstruction of the past. As these data were analyzed, it can be adduced that both students have produced a product/ past construction appropriate to historical discipline by empathiz-

ing with the historical actor, using rational thinking process, and using the given historical sources. These products signify that the dynamic/creative imagination is used.

Two of the illustrations were shown below drawn in the same activity by a male **(Pupil's Product 3)** and a female pupil **(Pupil's Product 4).**


Pupil's Product. 3

Source. 2.

Pupil's Product. 4

These two examples are important since all of the evidences from Source 1 and Source 2 (except water flask) which were given on the worksheets were used. The quality that makes this product worth to be analyzed is that the saddle given in visual sources was evaluated as the reason why the student conceived the warrior as a cavalier. In other words, the image of cavalier can come from the student's knowledge about the saddle as an instrument which is used to ride and the knowledge of the riding warriors in the past. The image of a horse that was missing in the visuals was completed by the student through the use of information and inference. It would be relevant to assume the thinking system of the student as "saddle is one of the historical objects/ visuals to construct a warrior, saddle is used when riding, in the past there were riding warriors, and the warrior should be constructed on the horse." Moreover, the rationality of the student made it possible to construct the past in an acceptable way. At this point, it seems possible that the word saddle evokes the horse and the process of evocation according to Watts "is an element of imagination, intuition and creativity" (Watts, 1972 cited in Dilek, 2007, p. 60). It can be asserted that in both situations the dynamic imagination was used. These data can be interpreted in a way similar to Collingwood's- based on Kant- (1996) imagination act qualified as "perceptional imagination." In fact, Collingwood (1996, p. 286) explains the perceptional imagination as: the other acquaint-

ant function of "(a priori imagination), as Kant analyzed which can be called perceptional imagination; presenting us the possible perception objects which are not perceived as real, collecting the data of perception together and making additions." In this respect, it can be considered that the students include the warrior and horse figures, which belong to the past and are not perceptible-possible- at the present, to their past construction by the perceptional imagination by using the saddle which is a historical object and which is perceptible – possible- at the present. When the facial expressions of the warrior images are taken under consideration, it can be seen that the products of two students show differences. Accordingly, when it is about a cavalier who is going to the war, it can be observed that the tough and decisive expression constructed in **Pupil's Product 3** is more possible when the historical context is taken into account than the happy and innocent expressions constructed in **Pupil's Product 4**. **Pupil's Product 3** also indicates a Romantic tend, (see Egan, 1978; 1986), because of the expressions on cavalier's face. These data can be interpreted to show that the student who constructed **Pupil's Product 3** used his historical knowledge/experience and/or had an empathic approach; and the student who constructed Student Product 4 had a more subjective approach and used his/her own emotional world. When all these data are taken into account, it can be deduced that the student constructed **Pupil's Product 3** had experienced a very successful historical thinking process in the construction of the past.

The illustrations made by a male **(Pupil's Product 5)** and by female **(Pupil's Product 6)** pupils are below.

Source. 3.

Source. 4.

BİR TÜRK SAVAŞÇISI

BİR TÜRK SAVAŞÇISI
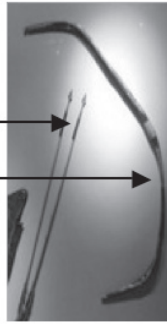
Pupil's Product 5

Pupil's Product 6
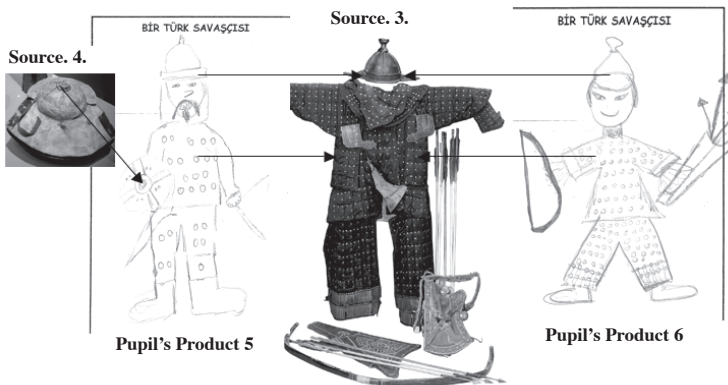
Both of these products display that the students used the historical commodity, silk armor, which was not given on the worksheet, and which the students have seen only in the exhibition, in constructing the imagination of the soldier. The other items (helmet, arc, arrow, quiver, sword, boots) drawn in the illustration (especially Pupil's Product 5) proves that the sources are used. The students -as it has been seen in the previous four products- completed the image of the arc which was missing by their previous knowledge. So, as it can be seen in the source photograph, the chord part of the arc is missing.

Level 2

BİR TÜRK SAVAŞÇISI
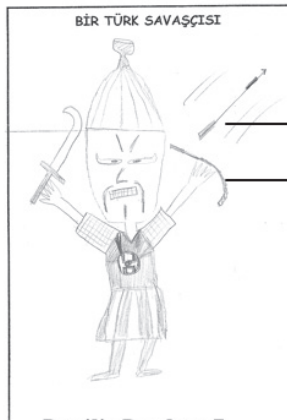
Detail from Source. 1.

Pupil's Product 7

The illustration made by a male student **(Pupil's Product 7)** can be seen below.

The student product shows that the sources given were used in some parts; and it also contains data which signify that it was broken from the historical context. Accordingly, the helmet of the warrior, the arrow and the arc show that the sources were used. The facial expressions of the warrior seem that it was constructed appropriately with the war concept. When the arc in the illustration was analyzed carefully, it can easily be understood that an effort was made to make it look like its original.

Although it can be accepted as a successful construction, the fact that the chord of the arc was drawn as it was seen in the source without completing it with imagination makes it a little bit problematic. These data are valuable in showing both that the evidences presented by sources/ the traces of the past can have a meaning after the operation of logical thinking and imagination processes and that the importance of making these abilities acquired by the students. The clothing features of the

warrior show that there was a break in the historical context when the clothing features of Turkish- and Moghol- warriors of that period are taken into consideration. The study of the student reveals the fact that there were some problems in using dynamic/creative imagination as some aspects are removed from historical context and the presentation of uncompleted-missing- historical items without imagination. At this point, by organizing cooperative learning environments, the other students or the teacher can take the leading/supportive role for disciplining the imagination of the student.

The illustration designed by a female student **(Pupil's Product 8)** can be seen below:

When this student's product is analyzed, it can be concluded that the helmet was designed in a different way than the examples of the helmet which were seen in the sources or in the exhibition and the war tools are drawn away from the body of the soldier. The helmet drawn by the student is not like its original and it is hard to say that it is appropriate to the historical reality. The war tools which are drawn away from the body of the soldier give the opportunity to say that the student has ruptures in the construction of the past. As a matter of fact, imagination is " the ability of enactment of the perceptions in imagination and designs, making changes and organization of new structures" (Cevizci, 2000, p. 503) , hence; the thing that is expected from the student is; the ability to present the pieces appropriate to the historical context in a logical way, by completing the objects which s/he had seen in the exhibition or in the sources given, in his/her imagination in an appropriate view to the historical discipline.

Pupil's Product 8

These data reveal the fact that the support of the teacher is required for producing more salutary images by static imagination and for the use of dynamic imagination.

Level 3

An illustration **(Pupil's Product 9)** that was made by a girl is below.

Pupil's Product 9

In this product, if one takes a look at the dress of the warrior, one can say that the image of the warrior seems closer to a European soldier than a Mongolian/Turkish soldier. In this respect, it would be relevant to adduce that the student thought independently from the historical sources and as a consequence of that s/he entered the process of constructing the past without considering historical reality. This product is an example of an imagination that deprives of disipline and proofs. It should be mentioned that, contrary to the previously analyzed student products, these data are important in respect to the fact that they reveal the importance of using visual source/proof in making historical understanding/ thinking relevant to the historical context and historical truth.

Discussion

The reconstruction act that was made by the students in this work, "does not equal a professional study done by a historian, it should be seen as a tiny step to develop an awareness for that kind of a study" (Yapıcı, 2006, p. 193). Additionally, the concept that "reconstruct the past" used in this study is far from the *reconstructionism* which is one of the historiography approaches (see Munslow, 2000).

This research has shown that most pupils are capable of using their imagination skills in the process of historical thinking in an acceptable manner. Furthermore, it reveals the effect of the controlization of imagination-visual or/and written- through the usage of primary and secondary sources and proofs on the pupil's historical thinking/understanding skills. According to this, some of the findings show that an image depriving of a proof can cause a construction of the past which is out of the historical context and incorrect. In some of the findings, however, though sources were used and the past was constructed appropriate to the historical context, a number of anachronistic data were produced.

In this respect, this research shows the significance of teachers when pupils are studying the sources. As a matter of fact, the teacher can integrate pupils into the process of proof evaluation and historical questioning and can make this questioning appropriate to the historical context through asking the key questions about the sources and giving guiding information. The findings show that teachers have an important role on the development of pupil's historical thinking and "without the help (mediation) of the teacher there could be very little progress on children's historical thinking." It is also significant that teachers "should bring sources to make students gain more historical information and make them work like historians" (Harnett, 1993 cited in Yapıcı, 2006, p. 44). It is extremely probable to have a more efficient mental process and develop these abilities if students are given the chance to challenge, and experience to deal with the historical thinking process and studying source/evidence based under the guideline of a teacher.

Another finding is that pupils can use their own knowledge and experiences when they are constructing the past. Also, this research has an interdisciplinary quality - appropriate to the constructivist approach-since it requires students work with drawing activity. In the interview, the teacher said that the student who constructed "Student Product 2" finds the writing part boring, s/he asked permission for doing only the drawing and s/he enjoyed while he was drawing. For the teacher, in fact, this student is highly talented in drawing. The teacher said that the student combined a lot of things in his imagination. The teacher cited that " the student thinks about the warriors riding horses, etc... he knows that he can express what he imagined but he does not want

to write it since he works visually." In addition, the teacher emphasized that the documentary films have a positive effect on learning and it is really a good luck that the exhibition overlaps with the related chapter, as a result, the exhibition helps the students understand a lot of different phenomena (geography, living ways (lifestyles), etc.) in the chapter. The teacher cited that the affluence of primary historical evidence simplifies and prompts learning; and for this reason, the exhibition was efficient for learning. These data confirm the functional role of historical objects regarded as primary sources on historical thinking processes.

Lemisko (2004) states that he finds Collingwood's philosophy of history which was composed of "interrogating" the critical approach to the sources/historical information, "interpolating" which suggests to fill the blanks with imagination and " re-enactment" of the past by using historical sources, attractive especially for two basic reasons- to be used in historical education-. First is that his views about the production of the historical information give the chance to the teachers to use the constructivist approach in the class. And the second is that his methodological approach in forming the historical information is in accordance with developing strategies of education which approve the importance of imagination in learning process. When the historical education approaches in some countries like England are affected from the history philosophy of Collingwood and the creative and critical thinking and re-enactment of the past is taking place in education program of social sciences of primary school sixth grade in our country is remembered, it can be said that the suggestion of Lemisko (2004) is noticeable.

In this study, the iconic learning approaches of Bruner (analyzing the historical objects and their photographs and making illustrations) were used. And, it is observed that the visual/iconic products of the students are rich and important data sources and analyzing them can make important benefits on understanding the development and operation of historical thinking processes. These applications develop the ability of historical thinking. (e.g. Dilek, & Yapıcı, 2004; Erdoğan, 2007; Harnett, 1993, 1998; Nichol, & Dean, 1997; Wineburg, 2001; Yapıcı, 2006).

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