

Historical narratives of trainee teachers. Action research regarding the visibility of the legacy of Al-Andalus in the local museum

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Abstract

Amidst the growing concerns of Islamophobia, this study seeks to shed light on the Andalusian legacy within initial teacher training. It aims to foster historical thinking by exploring the narratives embedded in cultural artefacts, while also creating alternative narratives to address the gaps in historical recognition. One significant aspect is establishing connections with the al-Andalus legacy, which often remains overlooked. In this context, we introduce an action-research study involving 49 students enrolled in Malaga University's Primary Education program, situated in Spain. The study's emphasis on the relationship between formal and informal education underscores essential fusion required to foster a citizen education that is characterized by critical thinking, creativity, empathy, and social responsibility. From the analysis of the narratives crafted by prospective teachers, a significant conclusion emerges: the imperative of regarding history as a foundational cornerstone for nurturing citizens with critical acumen. This approach serves to catalyse democratic engagement and facilitate societal evolution, underscoring its pivotal role in fostering participatory transformation.

Keywords: Arab culture, Critical thinking, History education, Museums education, Teacher education.

Introduction

The advent of European modernity brought the creation of the concept of heritage, a cultural fabrication born from a society firmly entrenched in its belief of technical and scientific superiority over the rest of the world. Therefore, its inception occurred within a distinctly Eurocentric and elitist framework: Eurocentric, since the nineteenth-century and bourgeois notion of heritage was expressed as a reflection of racial supremacism that excluded anything different from the Christian-Western tradition; and elitist, given its dismissal of cultural productions from non-

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European pre-industrial societies. These were often embedded in popular or ethnic culture, far diverging from the sophisticated high culture (Arnold, 2006).

In Spain's context, mirroring Western European nation-states such as France, Italy, Germany and the United Kingdom, the tasks of inventorying heritage played a role in forging a national consciousness grounded in symbols of patriotism, in addition to those of flags or anthems.

Distinguishing the process of Spanish national framework from that of fellow Western European states is its construction from the perspective of otherness. This approach, integral to the intellectual evolution since the 15th century, played a role in crafting a distinct national identity. This identity, in turn, underpinned the establishment of Spanish Heritage's bedrock principles.

Starting in the late 19th century (Ríos, 2011), a fundamental pillar, rooted in the lens of otherness, began to take root. This foundation sprouted within the historiographical and political domains through the concept of 'Reconquest'. This narrative served as an "authentic founding myth" for Spanish identity and its corresponding regional identities (Sáiz, 2015, p. 43).

This reality cast Andalusian culture as a counterforce to the patriotic essence, a perception imposed by the concept. This construct aptly addressed the imperatives of cementing and validating a nascent nation (Ríos, 2011), providing a robust rationale for the reclamation of territories deemed patriotic. These territories had been under foreign dominion for an extended span of eight centuries, detached from the Spanish identity. It began its manifestation through practices like the Moors and Christians Festivals on Spain's eastern coast (Martínez-Enamorado, 2019). These traditions forged an essential shared collective imagery, serving to solidify the portrayal of Andalusia as the antagonist, the other'. This portrayal rationalized the sanctioned eradication of this perceived enemy, legitimizing the process. The perfect integration of this concept into the national discourse, evident in both popular culture and academia, explains its survival within the school environment. As Sáiz (2015) dissects, the school environment perpetuates not only this concept but also other ingrained historical notions about al-Andalus. However, these concepts are often relegated to a subordinate status when juxtaposed against the portrayal of Christian societies and territories. In contrast to the seamless incorporation of ancient periods within the discourse of Spanish historiography that underpinned 'patriotic essences', Andalusia stood as an enigmatic and distant entity, but abundant in heritage assets of great aesthetic potential and uniqueness, which distanced it from any attempt at casteist Spanishisation:

al-Andalus' distinctiveness is not inherent in its history; rather, it's imparted by historians who, through a contemporary lens, have woven a dense fabric of biases. This tapestry either obfuscates its essence or highlights specific facets while overshadowing others of equal or even greater historical importance. These biases encompass a broad spectrum of forms, particularly evident during the initial epoch. These biases are encapsulated by a range of vivid and impactful phrases, such as 'invasion', 'catastrophe', 'arrival of civilisation', 'non-invasion' or even 'military conquest'. (Martínez-Enamorado, 2016, pp. 217-218).

In our educational scope, we have observed a surge in Islamophobia subsequent to the acts of terrorism carried out in the name of Islamic fundamentalism, predominantly in the Western world, post 9/11. The term 'Islamophobia' defines 'negative attitudes and emotions directed indiscriminately against Islam and Muslim people or understood as Muslim' (Gómez, 2021, p. 313). This can engender racism, xenophobia, religious intolerance, and aporophobia. It manifests through prejudiced notions, discriminatory actions, offensive behaviour, acts of aggression, and even instances of violence.

We confront this enduring historical repudiation and antipathy towards Islam at the local level, particularly focusing on the contentious issue stemming from the historical procession conducted during the Malaga Fair. This procession aims to commemorate the 'Reconquest' and the triumphal entrance of the Catholic Monarchs into Malaga on 19 August 1487. In this regard, Professor Virgilio Martínez-Enamorado together with Esteban López-García (2013) explained forcefully in the local media that there exists little cause for actual celebration:

Both historians and individuals, irrespective of their background, can discern evident parallels between the two 'liberations' of Malaga: the first in 1487 and the second occurring 450 years thereafter. Both instances are characterized by the brutality of victors who acted without the slightest greatness. (*Diario Sur*, 2013, p.34)

A significant portion of Malaga's population today is hardly aware that in its historical evolution the city remained under various forms of Muslim/al-Andalus political authority for a more extended duration (from 713 to 1487, totalling 774 years) than it did under Castilian-Hispanic rule (from 1487 to 2022, totalling 535 years). Over the span of nearly eight centuries, the city naturally underwent transformation, witnessing expansion in both size and urban intricacy, particularly during the eleventh century onward (Calero & Martínez-Enamorado, 1995; Martínez-Enamorado,

2011, 2017). This evolution is substantiated by numerous archaeological interventions conducted within its old city centre.

There is, however, one constant throughout such a long period of Muslim rule: *Mālaqa*, the Arab name for the city, retained its status as a significant economic hub. It boasted well-established maritime connections linking it to other ports within al-Andalus, the Maghreb, and the broader Mediterranean region. The city's reputation was anchored in two key commodities: figs (*tīn mālaqī*) and golden pottery (*fajjār muḍahab mālaqī*). This flourishing economic activity correlated to the formation of a distinguished group of 'sages' known as ulemas'. During the era of al-Andalus, the city garnered recognition for its intellectual elite. Prominent figures included the Jewish philosopher Ibn Gabirol (1021/1057-8), the botanist Ibn al-Bayṭar (1180-1 or 1187-8/1248) and the grammarian Ibn al-Šayj (1132-3/1208), among others.

The unique essence of Andalusia's heritage undoubtedly stems from the reality that a significant portion of its treasures aligns with the legacy of a society—namely, the al-Andalus society—that was brutally and traumatically uprooted from this land. While the al-Andalus legacy undoubtedly represents the backbone of Andalusian heritage, esteemed on a global scale by UNESCO, a portion of the populace does not necessarily possess a predisposition to appreciate the heritage of this destroyed society (Chaves-Guerrero & Martínez-Enamorado, 2022).

This research focuses on how we can teach the other stories that are not visible within the single, linear, universal history, centred around adult, White, Western, European, and Christian men. It is this particular version of history that permeates our educational curricula, textbooks, media, and, significantly, museums. Therefore, the main purpose of this research is to make the Andalusian legacy visible within the context of initial teacher training. This will be achieved by cultivating historical thinking skills through the utilization of narratives associated with its cultural artifacts. Attaining this goal necessitates a crucial interweaving of both formal and informal education. Such integration is pivotal in showcasing their imperative fusion for cultivating citizen education marked by critical thinking, creativity, empathy, and a strong sense of social commitment. It begins by deconstructing the hegemonic discourse that the Malaga Municipal Heritage Museum (MUPAM) disseminates to the citizens of Malaga during citizens' visits. The aim is to build alternative narratives that address the gaps, such as the historical recognition of our links with the al-Andalus legacy.

In pursuit of this research's objectives, the following historical artefacts were selected from the Malaga Municipal Heritage Museum (MUPAM): *A View of Muslim Malaga* (1879), the *Book of Malaga Land Ownership Redistribution* (1487), and the *Map of the City and Port of Malaga* (1791). This selection provides an opportunity to explore the rejection of the historical-cultural legacy of al-Andalus and, therefore, shedding light on the emergence of racial and ethnocentric biases (Table 1).

Table 1

Links between Relevant Social Problems (RSP), Artefacts, and Critical Citizen Awareness (CCA)

Relevant Social Problem (RSP)	MUPAM artefact	Critical Citizen Awareness (CCA)
Ethnocentrism	<i>A View of Muslim Malaga</i> (Emilio de la Cerda, 1879)	Evaluation of the legacy of Al-Andalus in Malaga
Islamophobia	<i>Book of Malaga Land Ownership Redistribution</i> (1487)	Awareness of crimes against the Muslim population in 1487
Racism	<i>Map of the City and Port of Malaga</i> (Joseph Carrión de Mula, 1791)	

Ignorance of the other can lead to distancing and rejection. Hence, education plays a valuable role by transforming acquired prejudices into critical and empathic competences that situate teachers as the main agents of social change, necessarily educating citizens in respect for identity diversity and the empowerment of excluded groups and minorities.

Tackling this issue entails introducing the identity-otherness dilemma within the framework of initial teacher training. This matter has garnered significant attention in recent times, evidenced by its prominence as a widely studied subject (Oller, 1999). In fact, scholars have gone so far as to suggest a concept of ‘pedagogy of otherness’ (Ortega, 2013), also applied in our studies on museums as places for such teacher training (Chaves-Guerrero, 2021, 2022; Triviño-Cabrera & Chaves-Guerrero, 2024).

Literature Review

Museum narratives of artefacts and their educational potential

Leveraging narratives for pedagogical intentions stands as an optimal approach within the framework of constructing ‘constructivist museum’. This approach fosters authentic learning

experiences that are profoundly meaningful (Hein, 1998). As posited by Bedford (2001), narratives are a key element to museums, for museums themselves function as storytellers.

The cultural artefacts contained in museums, serving as the foundation for a society's historical and artistic narratives, can be categorized into verbal texts, which encompass historical documents, and visual texts, which encompass works of art such as paintings, sculptures, and maps.

Maps serve as a fitting example, showcasing how they straddle both textual dimensions - verbal and visual. As graphic depictions of a culture's perception of its own territory, maps epitomize this dual nature, effectively encapsulating both textual and visual aspects. In fact, cartography has traditionally used artistic resources, 'both technical -washing, shading, chiaroscuro, hatching...-, as well as iconographic -naturalistic and allegorical figuration, symbolic elements...- and decorative ones -iconic, geometric and calligraphic ornamentation...-' (Muñoz Corbalán, 2015, p. 63). This rich amalgamation solidifies the notion that cartography can be rightfully regarded as a form of art.

While cartography has traditionally been used as a visual resource, complementing and illustrating historical research publications, a pivotal shift occurred starting in 1980. Brian Harley, a prominent advocate of critical cartography, introduced a ground-breaking concept known as 'cartographic philosophy'. Through his essays, Harley laid out the foundational theoretical principles underpinning this novel approach to cartography. In his exploration, Harley delves into the epistemological aspects of the discipline by intricately weaving together the deconstructive methodology of Jacques Derrida (1977), the discourse analysis of Michel Foucault (1969/2009) and the three levels of meaning in works of art as delineated by Erwin Panofsky (1939/1993). This approach to ushering in an epistemological shift is notably articulated in his essay *Deconstructing the Map* (Harley, 2005). Within this work, Harley extensively explores the techniques involved in deconstructing maps and underlying rhetoric that these maps convey. In contrast to the positivist idea that perceives cartography as an objective and neutral science, Harley argues that 'While the map is never the reality, in such ways it helps to create a different reality' (Harley, 2005, p. 206). This statement underlines the hierarchical order-shaping potential of cartography.

According to Prats and Santacana (2011), primary sources encompass a range of forms such as material, written, iconographic, and oral. These sources mirror the culture that gave rise to them and offer significant insights across various dimensions of that culture, including its beliefs, production systems, mental frameworks, stereotypes, social norms, and ultimately, its historical

context. Fontal (2012) asserts that objects possess a distinct quality that renders them conducive to learning. Humans forge connections with these objects, imbue them with significance, transform them into memories, and glean knowledge by engaging with them hands-on and through experimentation. Moreover, their tangible nature renders them essential tools for learning, particularly within the context of early educational phases.

Historical narratives and competences of historical thinking

The conventional view of history education often revolves around the notion of imparting and absorbing information, with a focus on memorizing facts, events, and concepts. This perception is intertwined with students' common belief that history lacks practical relevance in their daily lives. Additionally, the longstanding confusion between the terms history and the past further contributes to this mindset.

The process of revitalizing history education witnessed several pivotal milestones: the British projects History Project 13-16/School History Project (SHP), and CHATA (Concepts of History and Teaching Approaches, 7-14) (Lee, 2005), American research (Barton & Levstik, 2004; Levstik, 2008; VanSledright, 2004; Wineburg, 2001), and the Canadian Historical Thinking Project, created by the Centre for the Study of Historical Consciousness at British Columbia University. Spearheaded by Peter Seixas (2006), the Historical Thinking Project is still up and running, promoting historical learning (Peck & Seixas, 2008). The project led by Seixas and Morton (2013) yielded a critical outcome: the delineation of historical thinking as 'the creative process that historians go through to interpret the evidence of the past and generate the stories of history' (p. 2). This perspective entails conceptualising historical thinking in the context of interpreting evidence and crafting historical narratives.

Furthermore, within the project, the authors present six second-order concepts that collectively constitute historical thinking. These concepts are comprehensively explored in the book *The Big Six Historical Thinking Concepts* (2013, p. 4). The six concepts are as follows: 'Historical Significance', 'Primary Source Evidences', 'Continuity and Change', 'Cause and Consequence', 'Historical Perspective', and the 'Ethical Dimensions' of History.

These second-order concepts identified by Seixas and Morton (2013) are intricately interwoven, united, and structured by a common thread: the construction of narratives. This narrative framework serves to connect and link these concepts together. The representation of the past

through narratives is deeply intertwined with the process of formulating historical arguments. Amidst the growing prominence driven by the impact of cultural theory and the linguistic shift in history didactics research, Sáiz (2015) interprets Wertsch's (2004) concept as a schematic narrative template. This template is defined as 'a cultural tool of mediation generated and distributed within a social group, applicable also to national narratives' (Sáiz, 2015, p. 225). This expansive concept is manifested through a vast array of narrative portrayals of historical knowledge, transcending the boundaries of classroom teaching-learning processes. It extends into the informal realm of education, encompassing venues such as museums.

Bruner (1990) succinctly encapsulated the profound influence of narrative, affirming that 'We live most of our lives in a world built according to the rules and mechanisms of narration' (p. 168). This assertion underscores the inherent storytelling nature of human beings, implying that narration is an intrinsic facet of our existence.

Barton and Levstik (2004) further explore the intrinsic connection between narrative and the human experience. They highlight that people grow with narratives, naturally acquiring certain intrinsic skills, structures, mechanisms and methods to endow everything that surrounds us with meaning. As a result, narrative thinking plays a pivotal role in enhancing students' learning about history. Their inherent grasp of narrative structures equips them with the capacity to engage in the pursuit of meaning, discern cause-and-effect relationships, and comprehend interconnections among historical events and individuals of the past.

Carretero and Bermúdez (2012) establish the usefulness of narrative analysis to determine how students make choices in their constructions of historical content. This analysis further delves into how students depict and structure historical processes, in addition to exploring their connection with overarching national historical macro-narratives. Sáiz and Gómez-Carrasco (2016) highlight the significance of utilizing narrative constructions as a learning tool during the initial training of social sciences teachers. This approach becomes a fundamental aspect of reflecting on stereotyped social representations of the past and collective memory. Moreover, it aids in recognizing these perceptions, ultimately enhancing comprehension of complex social phenomena.

Moreover, this challenge intensifies when a dominant macro-narrative stemming from hegemonic discourse is mistaken for the entirety of the past, thus marginalizing alternative narratives. Therefore, history education must pivot towards embracing the richness of multiple perspectives and interpretations.

Research questions

The primary of this study was to enhance the visibility of the Andalusian legacy visible within the context of initial teacher training. This was achieved by fostering historical thinking skills through the narratives embedded in its cultural artifacts. Additionally, the study aimed to construct alternative narratives that address the gaps in historical recognition, particularly with regard to the links between the legacy of al-Andalus and the present. In order to achieve this objective, it was deemed imperative to conduct a comprehensive examination.

a) It was crucial to assess the extent of historical thinking skills among trainee teachers. This assessment was carried out by encouraging them to formulate open narratives centred on museum artifacts originating from the historical period of al-Andalus in Malaga.

b) Another essential aspect was to investigate whether the dominant discourse surrounding museum artifacts related to Malaga's al-Andalus era influences the level of historical thinking evident in the open narratives created by trainee teachers.

c) Additionally, it was vital to explore whether alternative discourses regarding museum artefacts from Malaga's al-Andalus period impact the extent of historical thinking discernible in the open narratives produced by trainee teachers.

As such, this study addresses the following research inquiries:

- To what extent have the trainee teachers developed their historical thinking concerning museum artefacts from Malaga during al-Andalus period in Malaga?

- To what extent does the dominant discourse surrounding museum artefacts from Malaga's al-Andalus period impact the level of historical thinking apparent in the open narratives developed by trainee teachers?

- How does the presence of alternative discourses concerning museum artefacts from Malaga's al-Andalus era influence the extent of historical thinking manifested in the open narratives developed by trainee teachers?

Method

Design. How de/construct the historical narratives of trainee teachers?

For the purposes of this research, an action research approach was employed, rooted in a qualitative methodology (Stake, 2000). It is also a study close to mixed research approaches, in which quantitative research is applied in the treatment of data through statistical analytical techniques (Pereira, 2011).

Below are the five most significant moments of the Action Plan. In the first moment of observation and initial reflection - *MUPAM from the Classroom* - the students engaged in completing an initial questionnaire regarding their pre-existing perceptions of citizen education (pre-test). Subsequently, the students individually examined images of the MUPAM artifacts, and in response, crafted open narratives concerning these artifacts.

The second moment - *The voice of MUPAM* - the students participated in a guided tour of MUPAM, during which they were exposed to the museum's official interpretation of the initially observed artifacts. Following this tour, the students revisited the task of formulating narratives about the same artifacts.

The third moment - *The other voices of MUPAM in the performative classroom. Design* - encompassed the creative process of rehearsing and producing a dramatisation entitled 'Malaga through time'. 'A musical that makes history(ies)'. It also involved designing teaching labs to carry out with children in the fifth year of primary education. Both the dramatisation and the teaching labs were designed with alternative discourses about museum artefacts from al-Andalus era in Malaga.

In the fourth moment - *The other voices of MUPAM in the performative classroom. Implementation* - trainee teachers performed 'Malaga through time. A musical that makes history(ies)' to the primary school pupils and ran the teaching labs with these same pupils.

Finally, in the fifth moment - *MUPAM teacher/student debate* - students developed narratives about the museum artefacts, subsequent to the performance and the teaching labs. Subsequently, the students evaluated the project's by participating in a final questionnaire (post-test).

Sample

A convenience sample comprising N=49 students, with 37 female and 12 male participants, was chosen. These students fell within the age range of 20 to 24 years old and were enrolled in the mandatory course Education for Citizenship and Human Rights as a component of the Primary Education degree program offered by Malaga University, a public institution located in Spain

(Europe). To uphold the confidentiality of the participants' answers, a coding system was employed. This nomenclature involved using the abbreviation 'S' to represent students, combined with 'M' for male students and 'F' for female students, followed by a sequential number (e.g. SF7).

Data Collection Tools

The research tools utilized included participant observation and questionnaires with closed conceptualization questions during the first and fifth stages (pre-test and post-test), along with open narratives during the first stage (narratives of previous ideas - PRI), second stage (post-MUPAM visit narratives - PVM), and fifth stage (post-dramatization narratives - PDM).

Data Collection

Participatory observation enabled us to gather information on elements challenging to capture with other instruments and techniques, such as student motivation throughout the project. Questionnaires with closed and open-ended questions were used. For the closed questions, a four-point Likert scale was used to avoid neutral responses. The questionnaires consisted of the following items:

- Would you define the history studied in textbooks as truthful or biased? Give a value to this truthfulness/partiality, with 1 being very truthful, 2 truthful, 3 biased, 4 very biased.
- How would you define the history represented through works and documents in museums as truthful or biased? Give a value to this truthfulness/partiality, with 1 being very truthful, 2 truthful, 3 biased, 4 very biased.
- Write a narrative about the following museum artefacts:
 - *A View of Muslim Malaga* (Emilio de la Cerda, 1879)
 - *Book of Malaga Land Ownership Redistribution* (1487)
 - *Map of the City and Port of Malaga* (Joseph Carrión de Mula, 1791)

Data were triangulated to contrast the temporal information collected, as Aguilar and Barroso (2015, p. 74) explained, 'information was collected on different dates to see whether the results are constant' (Aguilar & Barroso, 2015, p. 74). In our case, data were collected at various stages of the research design. Content analysis was also employed, which Bardin (1986) defines as the

set of instruments applied to discourse to reach certain inferences through deduction. Table 2 presents the instruments that were subjected to content analysis, organised by their collection phase in the research process.

Table 2*Action Research Instruments*

Moments	Instruments	Type and medium
1st Moment: MUPAM FROM THE CLASSROOM	Open narratives about museum artefacts	Individual open narrative / paper
	Questionnaire on conceptualisations (pre-test)	Individual questionnaire including closed questions / Tasks submitted via virtual campus
2nd Moment: THE VOICE OF MUPAM	Open narratives about museum artefacts	Individual open narrative / Tasks submitted through virtual campus
3rd Moment: THE OTHER VOICES OF MUPAM IN THE PERFORMATIVE CLASSROOM I. Design	Script	Development of group script / Tasks submitted through virtual campus
	Design of the Teaching Lab	Teaching Lab designed in groups / Tasks submitted through virtual campus
4th Moment: THE OTHER VOICES OF MUPAM IN THE PERFORMATIVE CLASSROOM II. Implementation	Photographs that depict the performative action (dramatisation and Teaching Lab)	Graphic documentation captured during the performative action by the students and the teacher
5th Moment: STUDENT/TEACHER DEBATE ON MUPAM	Questionnaire on Conceptualisations (post-test)	Individual questionnaire including closed questions / Tasks submitted via virtual campus
	Open narratives about museum artefacts	Individual open narrative / Tasks submitted through virtual campus

Data Analysis

Open narratives from the first, second, and fifth moments were assessed using NVivo software, applying closed categories tied to Seixas & Morton's (2013) six primary historical thinking concepts: (Seixas & Morton, 2013): 'Historical Sources', 'Historical Significance', 'Continuity

and Change', 'Cause and Consequence', 'Historical Perspective', and 'Ethical Dimensions'. To address the study's queries, here is a breakdown of our narrative analysis based on category definitions.

- a) **'Historical Sources'**: References to primary documents as core research tools, enabling students to derive conclusions by querying and challenging secondary sources built from primary data.
- b) **'Historical Significance'**: Perspectives on past's importance, involving critical assessment of which past events and figures merit exploration and preservation for future audiences.
- c) **'Continuity and Change'**: All approaches that allude to temporal awareness, i.e. the mental process of interrelating past, present and future events and processes, involving the development of time interpretation skills and the notion of the origin of the present in the past, as well as the changes and transformations that have resulted in the present we know.
- d) **'Cause and Consequence'**: All approaches that allude to the causality by which certain actions or processes lead to others.
- e) **'Historical Perspective'**: References to empathising with past individuals, grasping their thoughts, feelings, aspirations, and comprehending the diverse political, socio-cultural, and emotional contexts influencing their lives, contrasting today's norms.
- f) **'Ethical Dimensions'**: All approaches that take an ethical stance in looking at the past.

Findings

From initial Eurocentric perceptions to cross-cultural interpretations

A View of Muslim Malaga (Emilio de la Cerda, 1879)

In their initial perceptions (narratives of previous ideas - PRI) about *A View of Muslim Malaga* (Figure 1), 60.4% of the students commented within fall within 'Historical Significance' context. For 'Continuity and Change', 18.6% mention temporal progression. 11.6% of students remarks tie to 'Historical Perspective', focusing on the era's practices and customs. However, deeper insights exist where students discuss issues, values, and feelings of Malaga's populace during the al-Andalus era.

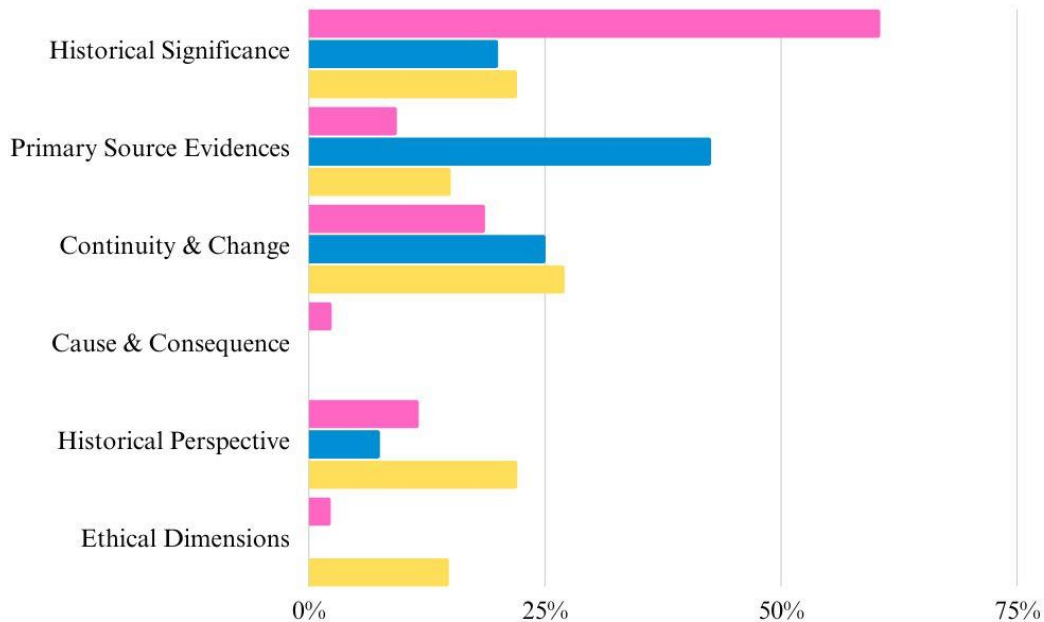


Figure 1. Students' observations about *A view of Muslim Malaga* (Emilio de la Cerda, 1879) expressed in the PRI (Previous Ideas - magenta), PVM (Post Visit to Museum - blue), and PDM (Post Dramatisation - yellow) narratives according to second order concepts of historical thinking (Seixas and Morton, 2013)

Comments linked to the category 'Primary Source Evidences' (9.3%) emphasise the value of artefacts as a means to access historical knowledge, while only 2.3% allude to the concept of 'Cause and Consequence'. As for the 'Ethical Dimensions' (2.3%), students reproduce the famous quote by many historians, such as Paul Preston. One student mentioned: 'All of this is very important for a city to know how things have happened throughout history, to learn from it and try not to make the same mistakes' [SF15]; which demonstrates a degree of understanding of history's role in ethically shaping a brighter future.

After visiting MUPAM (PVM narratives), the materiality and presential nature of the primary sources contained within the museum discourse increase observations related to 'Primary Source Evidences', mentioned by 42.5% of the students, with observations such as: 'Through them, we can study and try to understand what life would have been like here centuries ago... They are the graphic documents that we have of that time when there was no photography or satellites' [SF14].

This underscores a value for historical record in comprehending the past.

The category linked to the concept of 'Continuity and Change' (25%) shows a slight increase, with more remarks than in the PRI, related to the historical and geographical evolution of the city. 'Historical Significance' drops to 20%, related to understanding the city's past. The categories 'Causes and Consequences' and 'Ethical Dimensions' disappear in the PVM narratives, while the 'Historical Perspective' decreases to 7.5%, focusing on social history.

In the post-dramatisation narratives (PDM), 'Continuity and Change' (27%) increases slightly with some more reflective observations that had not occurred in the previous phase, where al-Andalus's history is seen as a legacy linking to contemporary identity. 'Historical Significance' (22%) also experienced a slight increase, while the 'Primary Source Evidences' (15%) increased considerably in the PVM narratives, probably due to the presence of primary sources in the museum. Likewise, 'Cause and Consequence' remains unidentified; and 'Historical Perspective' (22%) peaks in the PDM, as students elucidate historical stages to primary school pupils up to today. Similarly, 'Ethical Dimensions' (14.7%) had one PRI mention and none in PVM narratives.

Book of Malaga Land Ownership Redistribution (1487)

As for the *Book of Land Ownership Redistribution* (Figure 2), the least iconic artefact chosen, we again observe a simultaneity of the categories 'Historical Significance' and 'Primary Source Evidences' (31.2% for both). The observations made display limited depth. However, 'Ethical Dimensions' (3.1%) emerge in reflections on how society was organised.

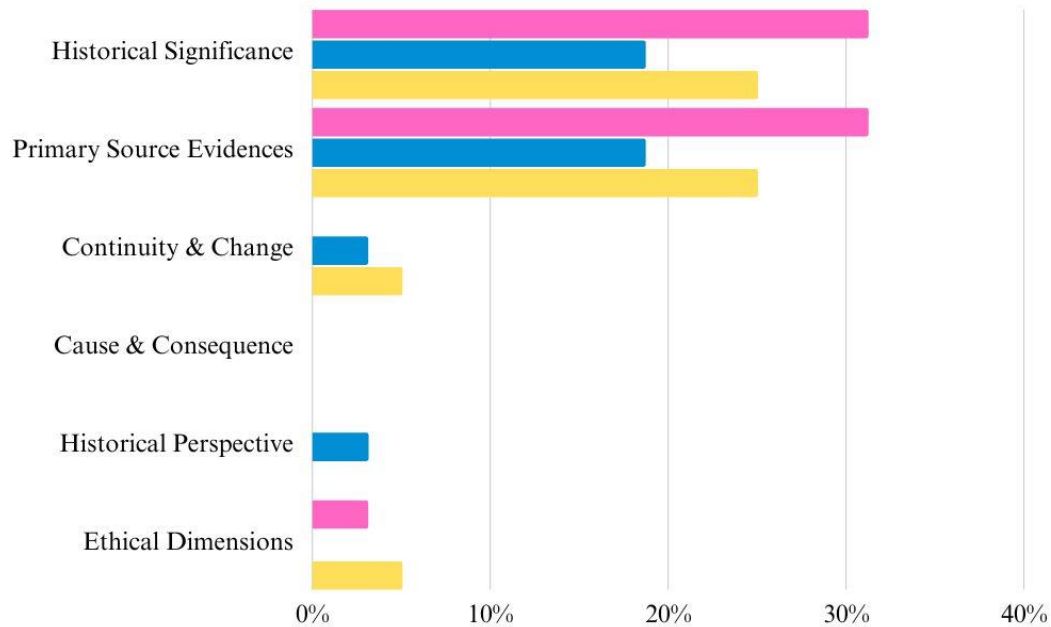


Figure 2. Students' observations about the Book of Malaga Land Ownership Redistribution (1487) in the PRI (Previous Ideas - magenta), PVM (Post Visit to Museum - blue), and PDM (Post Dramatisation - yellow) narratives according to the second order concepts of historical thinking (Seixas and Morton, 2013)

In the PVM narratives, the categories 'Historical Significance' and 'Primary Source Evidences' (18.7% for both) remain connected in comments that address both categories simultaneously. They emphasize the value of the source evidence due to its historical representativeness, indicating a deeper understanding of the document's historical importance. Furthermore, the category 'Continuity and Change' appears, although in a smaller proportion (3.1%), as does the category 'Historical Perspective' (3.1%). This highlights insights into the workings of society during that historical period.

In the PDM narratives, there is an increase in 'Historical Significance' (25%) compared to the PVM narratives, but it does not match the levels of the PRI. It is once more linked to 'Primary Source Evidences' (25%). For this artifact, the increase in this category might be attributed to its association with themes of war and conflict, which tend to engage students' interest the most.

The 'Continuity and Change' shows a slight increase (5%) relative to other categories. For the first time since the PRI stage, the 'Ethical Dimension' emerges: 'There was no empathy with the people who lived in those houses. There was no empathy with the other culture' [SM6], indicating an ethical perspective regarding social and cultural injustices.

Map of the City and Port of Malaga (Joseph Carrión de Mula, 1791)

Regarding the *Map of the City and Port of Malaga* (Figure 3), in the PRI narratives, the students make observations related to their knowledge and experiential experience that help them recognize urban spaces. They fall under the following categories: 'Historical Significance' (25%), 'Primary Source Evidences' (25%), and 'Continuity and Change' (20%). Specifically, within the 'Continuity and Change' category, students frequently compare the map to their present-day surroundings. In the PVM narratives, there is a notable rise in the 'Historical Significance' category (46.7%) compared to the PRI.

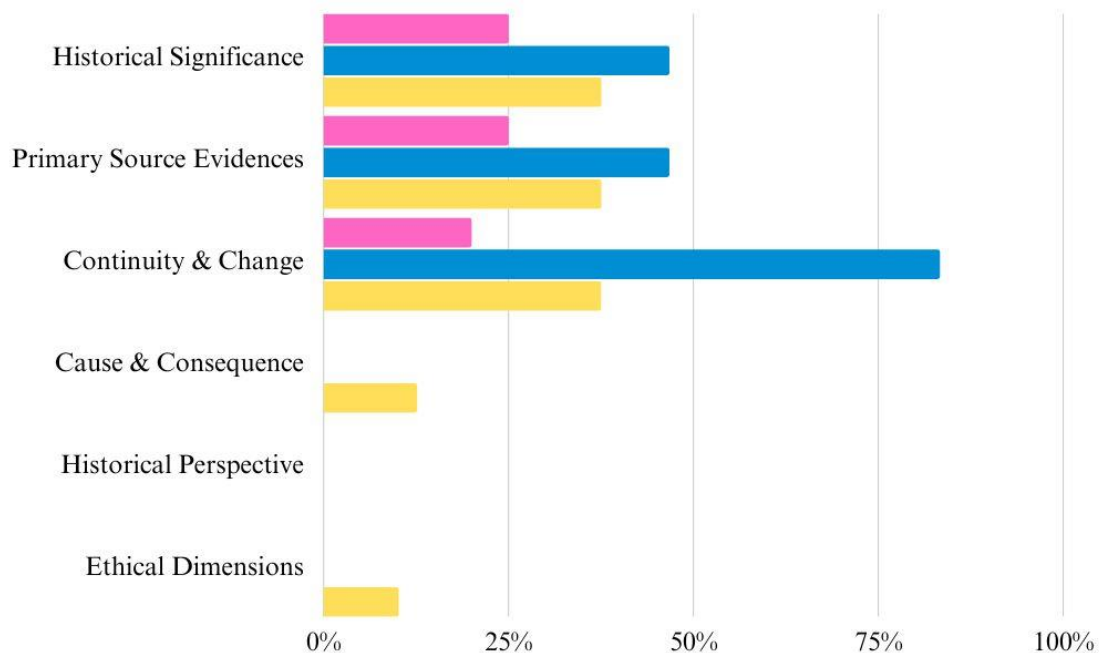


Figure 3. Students' observations about the Map of the City and Port of Malaga (Joseph Carrión de Mula, 1791) expressed in the PRI (magenta), PVM (blue) and PDM (yellow) narratives according to the second order concepts of historical thinking (Seixas and Morton, 2013)

The 'Primary Source Evidences' category, due to its consistent overlap in observations, also holds the same percentage (46.7%). Some observations particularly highlight meticulous documentation of the artefact. The 'Continuity and Change' category increased significantly in the PVM narratives, accounting for 83.3%, with more detailed narratives than in the PRI stage. This increase can be attributed to the acquisition of greater knowledge about the map in the museum. In the PDM narratives, both 'Historical Significance' and 'Primary Source Evidences' categories show a decline compared to the PVM narratives, representing 37.5% of the students. However, this percentage remains higher than what was observed during the PRI stage. The 'Continuity and Change' category decreased to 37.5%. Two new categories emerge are 'Cause and Consequence' (12.5%) and 'Ethical Dimensions' (10%).

On the truthfulness/partiality of historical and artistic narratives

In the pre-test, 44.5% deemed textbooks 'truthful' while an equal percentage saw them as 'partial' (see Figure 4). After the dramatisation, 'partial' rose to 58.1%, with 'truthful' dropping to 30.3%.

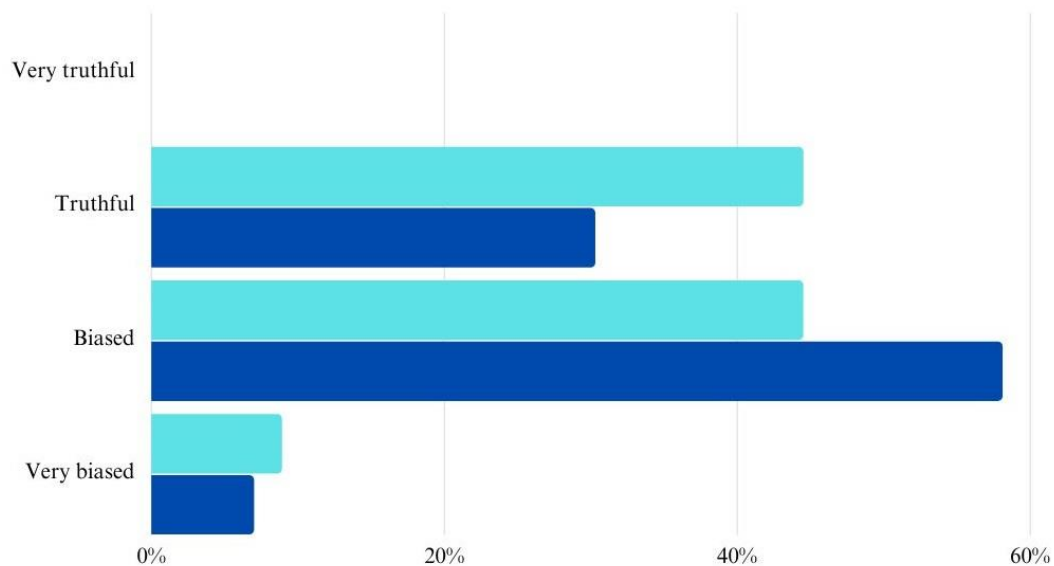


Figure 4. Students' conceptions of the veracity/fairness of history and art history textbooks in the pre-test (turquoise) and post-test (navy blue).

In the context of museums (see Figure 5), 57.8% of students assign them the value 'true', which decreases slightly after the dramatised activity (55%). Meanwhile, the perception of museums being 'partial' increased from 17.8% in the pre-test to 35% in the post-test. The view of museums being 'very true' decreased from 17.8% before the activity to 9.3% afterwards.

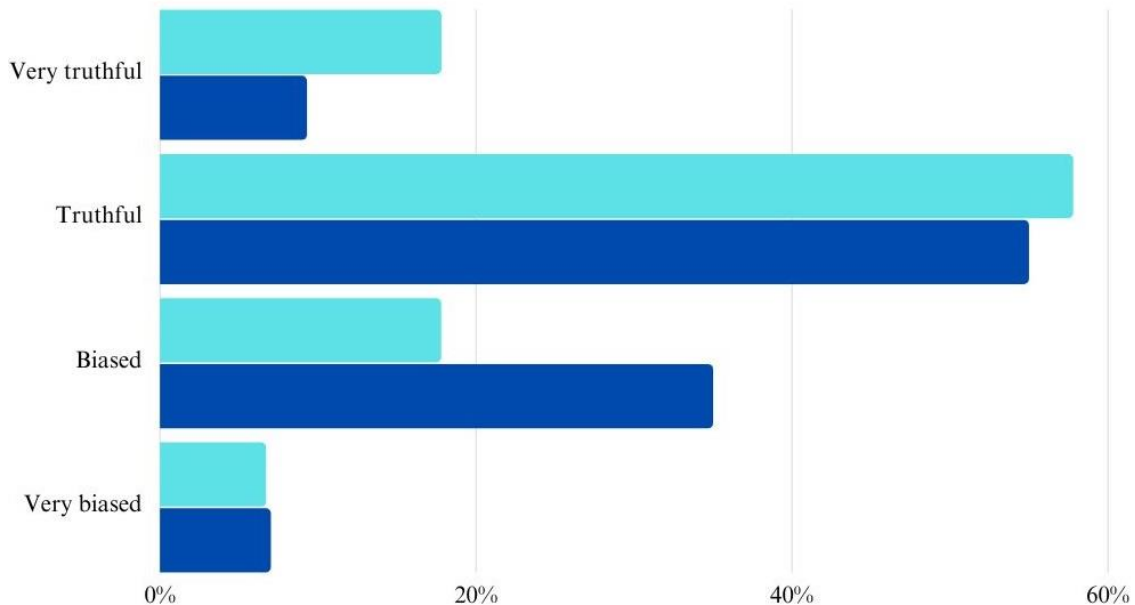


Figure 5. Students' conceptions of the veracity/partiality of museum discourses in the pre-test (turquoise) and post-test (navy blue).

Students seem to place more trust in the authenticity of museums over textbooks, likely due to the perceived objectivity presented by primary sources in museums. However, after the educational activity, their belief in the absolute accuracy of both textbooks and museums diminished, suggesting a newfound critical perspective towards the presentations and interpretations in both mediums. Therefore, the analysis of the attained results reveals the incidence of the different phases of the design of the Project in the narratives presented by the students. This analysis showcases a discernible progression in the maturation of specific second-order historical thinking concepts.

Discussion and implications

While the novelty of this study lies in its exploration of the visibility of the Andalusian legacy within initial teacher training through narratives and museum artifacts, effectively bridging formal and non-formal education, it also highlights the scarcity of preceding research for result comparison. Nevertheless, we will now proceed to juxtapose our findings with existing studies.

The open narratives developed by the students based on the MUPAM artefacts showed that their tacit historical knowledge of these artifacts, linked to the 1487 storming of Malaga, was conditioned by their own school and academic background. These narratives were defined by the traditional narrative of this historical event, devoid of any critical perspective and guided by the dominant clichés.

In this sense, our findings align with those of Sáiz (2013) when he instructed his students (secondary school this time) to engage in a historical writing exercise. In this task, students were tasked with composing a first-person account as a figure from the Christian conquest of Muslim Valencia. In general, the initial narratives about all the artefacts, formed during this initial phase, exhibited a deficiency in factual and stylistic comprehension. These narratives were characterized by rudimentary vocabulary and an inability to recognize the inherent iconography within the artifacts. Thus, regarding the first research question concerning the extent to which trainee teachers' historical thinking evolves regarding museum artifacts from Malaga's al-Andalus period, the study's outcomes indicate a marked deficiency in the growth of historical thinking among these students. Moreover, the results from the pre-test, focused on the accuracy and impartiality of textbooks and museum narratives, suggest that the students might lack an understanding of the inherently subjective nature of historical narratives.

The second moment – *The voice of MUPAM* – involved the students taking a guided tour of MUPAM, where they were exposed to museum's authoritative interpretation of the initially observed artifacts. Thus, concerning the second question, which explores whether the hegemonic discourse regarding museum artefacts affects the degree of historical thinking evident in the open narratives developed by trainee teachers, a significant increase in factual knowledge is observed.

In *A View of Muslim Malaga*, students transition from merely referencing general features like walls or mosques to identifying considerably more specific elements such as the *coracha* fortress wall or the *atarazanas* market. This indicates that the museum's discourse, as presented by MUPAM, aligns with traditionalist educational parameters that are oriented more towards an

encyclopaedic vision of contents than the development of creative critical thinking. It appears that narratives are not addressed from otherness-oriented perspective, given that they interpret the artefacts within the framework of hegemonic discourse offered by the museum. Consequently, it becomes evident that the traditional paradigm of the hegemonic narrative persists, contributing to a limited advancement in the comprehension and intricacies of the historical processes being examined.

The second-order historical thinking concept of 'Primary Source Evidences' holds prominence, along with the concept of 'Historical Significance', which persists within the narratives developed by the students subsequent to their museum visit. As anticipated, it follows logically that these two categories would be strengthened throughout the museum encounter. This is because these two historical thinking concepts are intricately tied to the conventional purpose of museums, which involves preserving historical evidence chosen based on the standards of the dominant discourse. The problem here is that the relative nature of this selection is not explored, nor is its nature as a historical construct questioned (Wineburg, 2001).

In relation to third research question, which investigates whether alternative discourses about museum artifacts impact the level of historical thinking among trainee teachers, analysis of the narratives developed by the students in the fifth moment indicates the maintenance of clichés. One such example is the term 'Reconquest', a term that, as elucidated by Rios Saloma (2011, p. 331), has shown 'has a marked ideological charge, however great the attempt to make a neutral use of it'. This term reflects an increase in comments that show empathy toward the defeated people and acknowledge the consequences of the social extermination undertaken by the Castilian crown in 1487.

Also, the results from the post-test concerning the veracity/partiality of textbooks and museum discourses appear to cast doubt on the objective nature of the historical account. These findings lead us to think that students have demystified the hegemonic identity narrative.

As other studies highlighted (Thornberg, 2008; Zembylas & Kambani, 2012; Estelles et al., 2021), there is insufficient training to prepare preservice teachers to teach citizenship education and to deal with sensitive and controversial issues. Nevertheless, civic literacy projects can have a positive impact on trainee teachers to develop a commitment to social justice (Bentaharv & O'Brien, 2019).

The study's implications underscore the significance of equipping future teachers with knowledge about histories that diverge from the Eurocentric perspective. Furthermore, it emphasizes the didactic potential of museum artifacts as tools for the students, enabling prospective teachers to understand that there is a hidden curriculum and an invisibility of the legacy of al-Andalus.

Limitations of the Study

The findings of this study have some limitations. On the one hand, the study was conducted during the 2018/19 academic year, a period when the Malaga Municipal Heritage Museum (MUPAM) contained a museum discourse that narrated the city's history through its municipal heritage collection. It is important to note that this heritage collection has been exhibited in the museum since 2007. However, a significant development is that as of 2022, this collection has been relocated to the museum's storage facilities, resulting in the removal of permanent content associated with the history of Malaga from the museum's premises. This development indeed presents a constraint to the continuation of the study across subsequent academic terms.

On the other hand, it is worth noting that the study's participant pool of trainee teachers cannot be extrapolated to encompass candidates from other universities. Therefore, expanding this research to include other universities situated in locales with a historical legacy related to al-Andalus and where material artifacts from that era are showcased in museums would be imperative.

Nevertheless, it is noteworthy that this study represents a significant stride towards enhancing the recognition of al-Andalus' legacy and re-evaluating the biases and preconceptions concerning al-Andalus among prospective teachers. These preconceptions are often shaped by the prevailing discourses within the educational curriculum and museums.

Conclusion

These future teachers are far removed from museums, worryingly alien to these cultural institutions. In the first moment, upon their initial encounter with the MUPAM artefacts, students' initial narratives reflect rudimentary historical knowledge, particularly in the context of local history.

Their narratives are based fundamentally on the aesthetic experience, emphasising categories of taste, aesthetic appreciation, and an emotional dimension. Despite the somewhat limited depth,

these elements bridge the gap between their perceptions and more reflective categories of aesthetic, historical, and critical thinking.

However, in the second moment, following their exposure to the museum's hegemonic discourse, the narratives constructed by the students reveal a notable augmentation in factual understanding. This augmentation is demonstrated through the inclusion of concrete details, chronological data, historiographical references, and artistic vocabulary.

Remarkably, this transformation comes at the expense of the initial reflective dimensions, leading to a decline in critical concepts and emotional interpretations. Therefore, it is concluded that the educational action of the museum generates a learning of factual contents, aligning with conventional hegemonic discourses. This learning not only fails to promote the cultivation of critical thinking but also hampers the initial reflective and critical perceptions that the students had initially exhibited.

In the narratives developed during the fifth moment, following the third and fourth moments related to the design and implementation of the performative practice, the students exhibit challenges in terms of assimilating other stories in the face of the hegemonic discourse of single history. Despite this, there is an improvement in the development of critical and reflective categories. These challenges, in terms of achieving a solid understanding of history are also manifested in the obstacles that students face when engaging with secondary sources.

In light of this, it can be concluded that the students lacked instructional materials that approached the chosen museum artifacts from an otherness perspective. Furthermore, it is evident that the students required more comprehensive practical and theoretical engagement to develop the essential historical and aesthetic competencies.

Indeed, the challenge of teaching the Didactics of Social Sciences lies in preparing future teachers to foster dialogical and critical awareness among their students regarding the world they inhabit, their own history, and the histories that may differ from their own. By doing so, teachers can contribute to a more profound comprehension and appreciation of diversity, ultimately nurturing a well-rounded and inclusive understanding of the past and present.

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