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MODEL OF ANALYSIS AND INTERPRETATION OF IMAGES AND PHOTOGRAPHS AS A PART OF INTERACTIVE TEACHING STUDENTS FROM THE HIGH SCHOOL STAGE

The article examines the possibilities of contemporary pedagogy of combining traditional models of teaching with the incorporation of interactive methods and techniques. The diversity of creative approaches in the teaching of lessons is a prerequisite for variance and focusing the attention of the students. The teaching with art resources and application of stimulant material, subject to further analysis by the students, actively involves them in studying and allows the development of perception, culture and values. The text presents an exemplary model for the analysis of images in a history lesson at high school stage (8th grade). Our choice is random, and the text does not claim to be complete or scientifically strict. It aims to serve as an example in teaching practice and can be improved or supplemented by teachers, students or a particular context. The process is academic as well as creative and our professional flair, ability and courage to provoke ourselves and our students to think in a different way, are responsible for this exemplary version.

Key words: analysis of image, photographs, history, stimulant material, Visual sociology.

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Жоғары оқу орындарының студенттерін интербелсенді оқытудың бір бөлігі ретінде бейне мен фотосуретті талдау және түсіндіру моделі

Мақалада тарих пәнін оқытуда суреттер мен фотосуреттерді қолдану әдістемесі қарастырылады. Аталған әдістемеді дәстүрлі оқыту әдістемесі мен интербелсенді әдістер біріктіріледі. Сабақ өткізудегі шығармашылық тұрғылардың көптүрлілігі мектеп оқушыларының және студенттердің зейінін шоғырландыруда маңызды деп танылады. Сабақты талдау үшін көркемөнердің ресурстарын пайдалану және ынталандыру материалдарын қолдану пәнді оқытуда оқушылардың белсенділігін тудырады және олардың қабылдау мәдениеті мен құндылықтарын дамытады.

Мақалада орта мектептің (8-сынып) тарих сабағында қолданылатын бейнелерге талдау жасаудың үлгілік моделі ұсынылады. Біздің таңдауымыз кездейсоқтық және мәтініміз де ғылыми толықтыққа таласпайды. Олар оқытушылық тәжірибеде мысал ретінде беріліп отыр, мұны мұғалім мен оқушылардың өздері толықтырып, жақсартып қолданулары мүмкін. Бұл үдеріс академиялық, шығармашылық және кәсіби дамумен байланысты болғандықтан біздің студенттерімізді өзгеше ойлауға, педагогикалық қабілеттіліктері арқылы өздерін батылдықпен көрсете алуға жетелейді және өз нәтижелері үшін жауапкершілік танытуға ұмтылдырады.

Түйін сөздер: бейнені талдау, фотосуреттер, тарих, ынталандыру материалдары, дидактикалық материалдар, визуалды әлеуметтану.

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Модель анализа и интерпретации изображений и фотографий как часть интерактивного обучения студентов вуза

В статье рассматривается методика обучения предмету истории с использованием рисунков и фотографий. Данная методика объединяет традиционное обучение с интерактивными методами обучения. Разнообразие творческих подходов в преподавании уроков является важной для мотивации школьников и концентрирования внимания студентов. Преподавание с использованием ресурсов искусства и применение стимульного материала для анализа на уроке активно привлекает учащихся к изучению предмета и развивает восприятие, культуру и ценности. В статье представлена примерная модель для анализа изображений в уроке истории на старшей школе (8 класс). Наш выбор случайный, и текст не претендует на полноту или научную строгость. Он призван служить примером в преподавательской практике и может быть улучшен или дополнен учителями и учащимися. Этот процесс является академическим, а также творческим, связан с профессиональным развитием, педагогическими способностями и смелостью провоцировать себя и наших студентов мыслить по-другому и нести ответственность за результаты.

Ключевые слова: анализ изображения, фотографии, история, стимульный материал, дидактический материал, визуальная социология.

Introduction

Historical education and teaching of history is an opportunity for the formation of a system of values, intercultural dialogue of the student and the teacher. Not only does it help the adaptation and socialization to modern times, but it also helps the development of adequate attitude to adolescent memory, interaction and identity. Developments in education require increasingly aggressive patterns of communication, which, on the other hand, create the need for supports in the traditional approaches, combined with modern ones (digital tools, techniques, based on psychological games and trainings) that provoke interactivity and plasticity in thinking. Educational content of the lessons in history as well as in the rest of the Humanities still fails to be in line with the rapid development because it is limited by processed texts and by the quest to tell a large amount of material for a short time.

The purpose of the article is to develop a methodology for teaching the subject of history using drawings and photographs as an interactive teaching methodology.

Materials and methods of research – there were used historical, fine art, personality-oriented approaches and others; methods of analysis, designing, generalization, comparison, modeling and others.

Modern approaches in teaching history

The text in the article does not intend to comment on the failings of an educational system that wants to impose a host of changes. It emphasizes the

capability of pedagogy and methodology of historical education to enrich and update the content of the lesson, in order to create a new imagery world for the student. It carries over into distant dimensions of historical memory, to inspire, to teach dignity and pride, to develop imagination and kindle creative enthusiasm.

Bulgaria, as an ancient culture and civilization “has a lot of moments in the world history to take pride in” (Dobrev, 2017, p.210) [1]. The teaching of history definitely contributes to the formation of national pride, awareness and acceptance of the difference. It is not only reading the facts, but interactive activities and analysis of texts, images and photographs with students from the first grade of high school stage (8-10 class) that provide an opportunity for personal development and broaden students’ cultural horizon. Bulgarian cultural significance in the European context /immediately after Greece and Italy/ is also a prerequisite to take pride in our historical heritage. (Dobrev, 2017) [1].

History, by vocation, seeks for unity in diversity and similarities between people. In such an eclectic way it gives an incentive to create trust-related beliefs, by enriching the narrative of the origin and language roots. Cultural Anthropology of Bulgarian people does not recede from Kroeber and Parsons ‘claim for’ single socio-cultural behavior”. Answers to questions such as “Why and how to understand yourself and others, what is the folk culture and values” are sought. (Dyakov, 2010, p. 7) [2]. The surveys of the Bulgarian character, the analysis of material and spiritual identity, sociocultural phenomena in folklore are syncretism

of text and context, according to T. Dyakov (2010). They reflect the social nature and diversity of the psychology phenomena, self-awareness and uniqueness. Furthermore, the world is changing, alongside Bulgarian character in the particular historical period. Thus we merge and drift away with other cultures, traditions and beliefs. Hopes and memories collapse. Our “Self” is lost and it is only endurance that remains and crystalizes into a national idea and images, which are eternal. Consciousness has the ability to store and transfer as a collective memory and archetypes in the course of time. In addition to text, images reproduce stories, too. These images turn into pieces of art-colorful pictures, lively music, rhythms and dances that remain forever. Today historical memory keeps data for events and people. Our perceptions assess critically the past and the present. They are planning dreams for the future. Reality remains “here and now”, woven in images on the canvas, in pictures and photographs that speak for themselves, for times, emotions and spirituality. Here they are these seemingly frozen pictures and artifacts from our past that take us back to antiquity, to life, to the roots and give us lessons, meaning and inspiration to continue.

The teaching of history interactively, with various techniques, is a way not only to revive historical events, but also to analyze them from a contemporary point of view - with thought, emotion, assessment and assumption. In this way “the modern online communication with electronic texts and presentations is an appropriate means for self-study, discussion forums and personal e-mail messages. Video lessons replace lecturing, the scientific form of teaching, and the flipped classroom prompts non-traditional learning with different types of resources in training” (Todorov, 2017, p. 24-25) [3]. New and challenging, the digital and interactive education in our country still does not have enough extensive empirical evidence on the contribution of learning. At the same time global experience belies more guesswork and uncertainties in their usefulness.

Results and discussion

Analysis of data and images of photographs and artifacts stands out among the most popular methods of teaching. Symbolism in painting and photographs allows to **decipher and interpret** the spiritual world of man even his hidden messages, which from the sphere of perception, turn into reality. Students are able to think, feel, broaden the field of knowledge and at the same time to focus

and dream. Knowledge of symbols allows leaving the day-to-day and moving to figurality of antiquity, the foreign and the prehistoric. The awareness that the world is reincarnated, modified, but still remains and carries messages occurs imperceptibly. For example, the cross-the symbol of faith, the flag - linked to nationality, the Red Rose, funeral or wedding attire, the burning flames of fires and candles from a ritual feast, the mimics and gestures, facial expressions are intertwined and intrigue students not directly, but intuitively. They stir sensitivity, leave a trace and build characters (see Biederman, 2003, p. 4) [4]. Therefore, the interest in the knowledge of symbols and images from a historical point of view, is a way to create interest and intrinsic motivation in students. They broaden sensibility and culture and have a direct and indirect impact on the richness of language and acceptance of the different.

Interpretation and analysis of text, art paintings, cartoons, posters and photographs with events, related to a specific context of the lesson, are a prerequisite for the high school students to access the maximum number of sources of information, related to the topic of the lesson. At the same time, the requirements for “application of multiple different perspectives for critical analysis in any historical document and interactive teaching are not provided in a sufficient degree in the educational materials of Bulgarian history textbooks at this stage of education [5] (see. <https://www.diuu.bg/ispisanie/broi28/28dpp/28dpp4.pdf>).

The methodology of history teaching involves not only text and document analysis, but also interpretation **of illustrations, photographs and images, illustrations in periodicals** -an interesting and useful skill for the students that develops a keen sense, specific competences and facilitates the process of learning. The images and pictures can be printed into students’ minds and influence them on the level of meaning, purpose as well as emotion. This balance of emotions and thinking aspires their ability to produce arguments, to seek for evidence, to express personal position and interact in teams – all these are the competitive advantages of interactive teaching and learning. N. Chakarov’s article: „Development of skills of critical analysis through the use of different sources for the history of Germany after 1945 in the 10th grade” describes in detail the advantages and good practices when students work with periodicals. The author focuses closely on the individual stages in the analysis during the lesson. He also takes into account the

ability of students to systematize, evaluate, argue and identify reasons that are necessary for their personal improvement and motivation. Thus the lesson becomes more understandable, more interesting, more memorable, more exciting. On the other hand, it allows the students with lower results to achieve better academic levels by organizing the information in a personal portfolio [6] (bghistory-edu.org/pictures/pdf).

Interpretations of artistic means and photographs in the study of history represent a particular interest both in theme and in age for the students from the first degree of high school stage. Such interpretations, of course, have many aspects and can use knowledge from various scientific paradigms, associated with artistic arts, photography, psychology, psychoanalysis, **sociology**, history, pedagogy, etc. Taking this into account our scientific research work focuses on the capabilities of **the Visual sociology** that seeks out and analyzes “images or other spectacular objects, such as the study of social phenomena, cultures through Visual representation.” This scientific technique, highly prevalent in the Western modern sociology, expands methodological experimental methods and firmly states a new research direction. The direction, applied in the aspects of historical knowledge, forms a **Visual culture and defines a journey** from one context to another- radically opposite, collecting mental, intellectual and emotional information about events, people and policies. The realities of the camera, the photographer and the historical reality mix here, but they are invariably dependent on the symbols and the action. Although there is a risk of misinformation or distortion of the events, this approach ensures a large amount of information, which photography depicts with the values and behavior of the models [7] (ecsocman.hse.ru/data/2010/09/03/.../09_Sergeeva.pdf).

By its nature, **Visual sociology** draws together the nature of qualitative and quantitative methods in social science and makes the aspects of the social world, studied in the field of Humanities, available for perception [8] (see. <https://sibac.info/conf/social/ii/55937>). In the sphere of historical cognition analysis of photographs stands out as a specific method for examination of documents and it is integrated into an appropriate context. Photography in its essence is defined as a Visual document, printed mass media, electronic sources (blogs, websites and social networks), personal and scientific archives, books in certain fields and topics. The photographs or Visual documents in the

lessons become available for analysis and interpretation by the students if we organize them interactively with specific objectives, tasks and a mission. A focus in photography can be a context, a person or phenomenon in a certain historical time. **The context**, as a typical area in public life, can be: home, work, consumption, journey, illness, death, education, religion, politics, science/knowledge, art, recreation, sports, military action, disaster, conflict, etc. (Štompka, 2010, p. 32) [9]. **Man** as a base unit of society stands out in their roles: parent, child, partner, doctor, teacher, student, spouse, etc., or by gender: male, female; in the generic differences: age, race; body characteristics: height, physique, figure; **in socio-cultural context**: clothes, hairstyle, artifacts; features in communication: body position, body build, facial expression, mimics, gestures. Symbols play an important role in the prestige and status-suit, watch, a specific sign of belonging – Medal, order, etc.; signs of personal hygiene and ecology – appearance, alertness or intoxication. Finally, **the action in the image** is also important: behavior - mundane, routine, normal for a situation or typical for a specific profile or deviant in the norm, or a ritual, ceremonial, etc. The emphasis of the analysis of the photographs are **social interactions** such as conversation, spatial layout of partners, areas of distance, symbols of identity, status or social competence (Emisson, 2000) [10]. Photography, apart from the typical personality or phenomenon, informs about the group **with its parameters**: formality/size, age, generic indicators; type and shape: small, large group, micro group, formal/informal, diffuse, crowd, as well as associations, hierarchies and situativity. **The cultural aspect** includes material culture – tools, lifestyle, home vision and clothes. Last but not least, there is the **public life** – man as a social I, environment, surroundings, nature, landscape, civilization aspects, infrastructure-streets, buildings, their vision, adequate transport, organization of lifestyle-furniture, books, paintings, trophies, diplomas, souvenirs, technical equipment, utensils and cutlery, industrial buildings, nature, battlefield, etc. Means of **consumption, activities and entertainment** -cinema, theatre, public buildings, typical of the time architectural buildings, stadiums, monuments, etc. also occupy space. The richness of images certainly connects with the analysis of time, age, culture and values [13-19].

Roland Barthes (Roland Barthes, 1980) [11], the famous essayist, claims in “ la chambre claire NOTE SUR LA PHOTOGRAPHIE “ “photography systematizes specific variations” in their differences:

empirically, rhetorically, photo-landscapes, portraits or aesthetic – realistic and artistic photography. According to him “events never leave their borders – they are an aggregation of Tyche (goddess of fate, of happiness in Greek mythology), accidents, impact and realism in one”(Barthes, 1980, p. 9-10).

Practicum

Aims: To analyse a picture; related to the topic ; to summarise and point conclusions, relevant to the discussions.

Materials: pictures or other resources, related to the topic of the lesson.

Activity: the class is divided into 4 groups with an equal number of members, seated on places prepared in advance. Every group receives a paper with tasks. One of the members is appointed a “speaker”, responsible for the presentation of the task results.

Preliminary preparations: introduction to the interactive process: 5 min.

The teacher represents the topic of the interactive lesson, appoints the groups, their “speakers” and tells the students to do an introductory exercise, the so called psych technique to prepare them for the lesson. The short psych technique exercise aims to “warm-up” and focus students’ attention “here and

now”.

Version 1: Psych technique “Seat still on chair”

“Make yourselves comfortable on the chairs and try to keep still as long as possible. It is not as easy as it sounds. You must focus your attention on not moving. Relax the muscles, try not to make any involuntary movements. At first it is recommended to seat still for about 1-2 min. When you manage to do so, you can try this exercise for 4-5 min. Do not strain to seat still. You must be fully relaxed. You will find out that this method for relaxation is useful and pleasant.”

Version 2: Psych technique “Forest mirror”

“Imagine a thick autumn wood, a large lake among the trees. The surface is smooth and tranquil, glistening like a mirror. Trees, clouds, the sun and rain are reflected into the water.

The aim: To focus attention on the landscape as long as possible as if you were looking at a photo. To achieve this, try to detail anything you see – the sway of trees and grass in the breeze, the water and the ripples. The more time you spare observing the image making it more detailed, the better and longer your concentration is” (<https://www.lifehack.bg/lifehealth/upragne-nia-za-fokusirane-i-podobrjavane-na-koncentraciata/>) [12].

Tasks: 15 min.

Picture analysis

a) Analyse the picture (photo) and complete the sentences (Table 1) or answer the questions (Table 2) / the choice of the table depends on the students’ level/.



John Trumbull “Declaration of Independence” 1817-1819

Table 1 – Picture analysis “Complete the sentences”

<p>1. The picture /photo depicts... <i>Answer: (Signing the Declaration of Independence)</i></p> <p>2. In the foreground is/are... <i>Answer: (The Founding Fathers – John Adams, Benjamin Franklin, Thomas Jefferson, Roger Sherman, Robert Livingston)</i></p> <p>3. The idea of the painting is... <i>Answer: (To present one of the most important moments in the American history – Signing of the Declaration of Independence)</i></p> <p>4. In the background is/are... <i>Answer: (Members of the Congress, representatives of the 13 colonies)</i></p> <p>5. Basic range of colours: <i>Answer: (White, blue, red – the colours of the USA national flag)</i></p> <p>6. The time of the event... <i>Answer: (The second Continental Congress and the presenting of the Declaration of Independence)</i></p> <p>7. Emotions conveyed by the picture... <i>Answer: (Solemnity; determination; significance of the event)</i></p>

b) Look carefully at the picture and answer the questions in Table 2

Table 2 – Analysis of a picture by question answers

Is there a character in the foreground of the picture?	<i>Yes, the Founding Fathers are in the foreground.</i>
What is the background?	<i>A solemnly decorated hall, some flags and the members of the Congress. The basic colours are white, blue, and red.</i>
What is the topic of the picture?	<i>The Founding Fathers present the Declaration of Independence.</i>
What is the historical period of time?	<i>The last quarter of 18th century; The period of the Enlightenment.</i>
Who are the dominating characters?	<i>The Founding Fathers – John Adams, Benjamin Franklin, Thomas Jefferson, Roger Sherman, Robert Livingston.</i>
What is the connection among the characters?	<i>They are depicted in a compact group, the picture conveys the atmosphere of unity; resolution; responsibility.</i>
What idea do their appearance and facial expression convey?	<i>Formality, solemnity, stringency and rigidity.</i>

Discussion of the answers: 10 min.

“The speakers” of the groups present the results.

Summary and feedback: 5 min.

The teacher summarizes the students’ analysis and interpretations briefly, following the algorithm of the exercises. The teacher can receive feedback by asking his students to say “only one word” which they associate with the practice.

Conclusion

In the terms of practice, the analysis and interpretation of images, art devices, and photographs

can be used in teaching by combining them with a variety of interactive methods. The article presents an exemplary version of interpretation of a painting in a history textbook (8th grade). Our choice is random, and the text does not claim to be complete or scientifically strict. It aims to serve as an example in teaching practice and can be improved or supplemented by teachers, students or a particular context. The process is academic as well as creative and our professional flair, ability and courage to provoke ourselves and our students to think in a different way, are responsible for this exemplary version.

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