CPD in a Textbook?

From teaching about concepts to challenging misconceptions

Brunetti pulled his mind away from these reflections. It was too easy to read history as you pleased, see what you chose to see in the actions of people and cultures long gone.

Donna Leon, Transient Desires, 2021

What were we modelling in five KS3 series, 1982-2022?

This article was prompted by my experiences of being interviewed about the nature and content of the textbooks I've written and edited. The interviews were enjoyable (who doesn't enjoy talking about their own ideas?) but, in retrospect, also slightly uncomfortable. Thinking back, I found myself doubting my value as a source. Had I mentioned everything I should have? Just how reliable were my memories? Had I fallen into the trap identified by Commissario Brunetti – he may be a fictional character but he's right, it is all too easy to interpret history as we please, especially when, as in this case, I was being interviewed about the history of my own thoughts and actions.

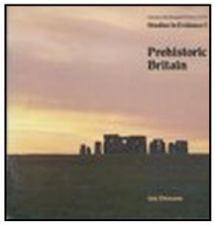
Amongst those reservations, one issue stood out – had I spent enough time explaining the contexts in which the books were written. During the interviews I'd realised that you can't analyse or understand teaching resources created in a past era – even those from very recent decades – without understanding the educational and publishing contexts in which they were produced and being aware of the aims of the editors and writers.

Without those contexts, there's a danger of 'presentism', of evaluating resources against the needs and preoccupations of the present day rather than the needs and preoccupations of teachers and writers at the time they were created. It's temptingly easy to assume that what preoccupies teachers now also preoccupied teachers in the 1980s, 90s, 2000s or even the 2010s – especially as some of those past preoccupations really are history to teachers today (2023). Hardly anyone in classrooms today was teaching when GCSE was introduced in 1986 and those who remember the start of the National Curriculum in 1991 are on the verge of retirement.

My first aim in this article is therefore to explain the contexts of the five sets of KS3 resources I helped to create, as editor and writer, and which are shown in the chart overleaf. In particular, I want to identify what each series was trying to model in terms of planning, teaching and learning – in effect, the core idea behind each series. These issues changed over time but all the series aimed to offer teachers solutions to planning, teaching and learning problems. Providing 'CPD in a textbook' is a shorter way of describing this aim.

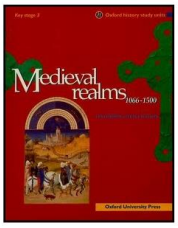
KS3 chart

I have identified the chief issue that we were modelling in each series, though in all of them we had other aims too.



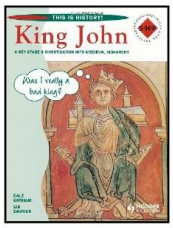
SHP History 11-13

Holmes McDougall 1983-1988
Modelling – teaching explicitly about concepts of evidence, causation, change and empathy.



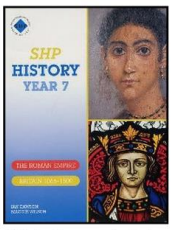
Oxford History Study Units

OUP 1991-1993
Modelling – use of enquiry questions to structure content and develop students' understanding of the process of studying history.



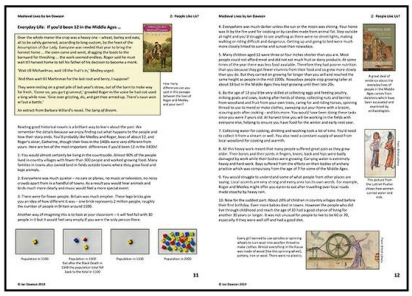
SHP This is History!

John Murray/Hodder 2000-2004
Modelling – planning schemes of work around depth studies and themes – plus support for enhancing literacy and citizenship education.



SHP Y7, 8 and 9 books

John Murray/Hodder 2008-2009
Modelling – using takeaways about content to build thematic stories across KS3 and so create more coherent KS3 courses.



Medieval Lives

ThinkingHistory website from 2021
https://thinkinghistory.co.uk/Medieval/MAResources.htm
Modelling – how to help students see the Middle Ages and its people as historians see them.

Having identified what we were trying to model in each series I will explore whether we succeeded in delivering those aims. The only criterion I can use to discuss success is whether I feel that the books did deliver our aims. Ideally I'd also explore whether each series had a positive impact on planning, teaching and learning in schools but I can't do this because I don't know what impact the books had on individual teachers and departments. [I wonder if anyone has ever researched the impact of individual books and series?] The third possible criterion I could use is sales – did anyone buy the books? – but that's a very crude and naive indicator of educational success. I know from my own books that some of those I thought the best sold far less well than more ordinary books and, besides this, sales don't tell me anything about the CPD impact of the books either. So my single criterion has to be 'did the books deliver what I hoped they'd deliver?'

All this sounds very serious but, in planning this article, I realised that I also wanted to capture the enjoyment of writing and editing so there's another theme too – creativity and fun! This creativity was made possible by the freedom I was given to experiment, especially by John Murray/Hodder for the series I worked on for SHP. SHP's ideals also heavily influenced the other resources, just as they've dominated my approach to learning and teaching since I was introduced to SHP in 1973. Ideals, however, don't by themselves create successful 'CPD in a textbook'. Books have to be created in a spirit of 'pragmatic idealism' – the ideal being the new and challenging approaches, the pragmatic being making the books interesting to teach from and practical to use.

Finally, as part of my conclusion, I want to explore what these older books continue to offer teachers today – what ideas and approaches they can still contribute to departmental CPD and discussions.

One thing I haven't done is draw general conclusions about other KS3 books in general. I don't know the contexts in which other books were written or their aims and, more importantly, I've long avoided looking at other people's books because I've always had a stubborn belief in my own ideas and wanted to do things my own way.

I'm also fully aware that it's impossible for me to be totally objective about my own books and ideas – but I'll do my best to remember Commissario Brunetti's warning and try not to present the history of these books just to make myself look good!

1. SHP History 11-13

Published by Holmes McDougall for SHP 1983-1987)

Eight textbooks (48 pages each) and two TRBs (32 pages each) – see appendix for titles and authors.

My role – writer of the first book and editor of the second half of the series

This was the first series SHP published after the end of its Schools Council funding – until then the Council had banned SHP from publishing for the KS3 age range to avoid clashing with the Schools Council Project on Humanities 8-13. However I don't think that SHP earned royalties from these books – commercial funding from books conferences didn't start until 1990 when John Murray became SHP's publishers.

The series was planned and edited for SHP by Tony Boddington with support from Denis Shemilt (Tony and Denis were successive SHP Directors c1978-1983). I edited the second half of the series after Tony joined HMI – I'd become SHP Director in 1983 but had no part in the series planning or any publishing experience before writing *Prehistoric Britain,* the first book in the series, as a late replacement for a writer who dropped out.

What were we trying to model?

There was no National Curriculum at that time so there was no content or concepts that had to be covered. However there was a need to develop students' conceptual understanding at KS3 because SHP exams had been assessing conceptual understanding since 1976 and the new GCSE (1986) was about to bring assessment of concepts into all History specifications. The aim of this series was therefore to model how to develop KS3 students' understanding of four concepts – evidence, change, causation and empathy – and the books were planned around what I'd now call 'conceptual takeaways', as shown in the table below.

	Level One	Level Two
EVIDENCE	***Prehistoric Britain*** 1 To answer their questions, historians use sources from the past, e.g. relics — the accidental remains from the past. 2 Sometimes historians cannot answer all their questions because sources have not survived. 3 Historians do not invent answers but explain why there are gaps in their knowledge.	***The Battle of Hastings*** 1 Historians use sources called records — deliberately created accounts of events. 2 Historians do not automatically accept what these records say but need to question and compare them. 3 Historians can use records as evidence for conclusions not explicit in those records.
CAUSE	***Hadrian's Wall*** 1 Historians do not just state what happened, they explain *why* things happened. 2 Historians look for personal motives and impersonal factors as causes. 3 Events usually have many causes rather than a single cause.	***Muhammad and the Spread of Islam*** 1 An event can lead to many things happening over a long time-span. 2 The pattern of events could have been different — choice and chance affect this pattern. 3 There are both long-term and short-term causes of events.
CHANGE	***The Neolithic Revolution*** 1 Change can be understood only if events are studied in the correct order. 2 There is a difference between a trend and a turning point. 3 Change is a constant feature of human life but it is often a gradual process.	***The Development of Printing*** 1 Change is not uniform — its speed varies in different ages and places. 2 Change may sometimes be inhibited or prevented. 3 Change may result from both chance and deliberate actions. 4 The results of change may be unpredictable.
EMPATHY	***People and Pictures*** 1 People in the past had the same range of qualities as people today. 2 People in the past often differed from us in their thoughts, feelings and world-view. 3 Different societies in the past differed from each other in their thoughts, feelings and world-view.	***The Children's Crusade*** 1 Within a single society people have different attitudes and motivations. 2 People's ideas and motives are rarely simple but are influenced by a variety of factors.

The series was divided into two levels of four books each – Level 1 for Y7, Level 2 for Y8. The table above was included in the TRBs along with a brief explanation that the progression of conceptual understanding was tentative, based on early research, and therefore the series could be seen as a CPD package, a framework for teachers' own investigations of students' understanding of concepts. The notes also explained that the content had been chosen because the topics were well-suited to the concepts and to provide a range of types of history – political, social, religious etc. It was suggested that each book be used for 6 to 8 weeks and that the Level 1 topics could be linked through the theme of 'Living and Working' and Level 2 through 'Challenges and Changes'.

Was the series a success?

No! What's astonishing is that the series aim – developing conceptual understanding – is invisible in three of the four Level 1 books. They ask questions about causation, change etc but don't refer to the aspects of the concepts shown in the table above and don't sum up the conceptual aims on the final pages – the last page is just the end of the content. Why hide the aims of the series? I don't know as I wasn't involved in the early planning but the problem seems to be the idea of the series as a CPD package used by very committed teachers who would read the TRB intensively, develop their own ways of discussing the concepts with their students and have a much more refined understanding of the series aims than was practical for teachers juggling multiple responsibilities. The early books therefore idealistically provided the raw material for those teachers to build on. The Level 2 books were more explicit about their aims but by then it was too late in terms of sales and impact. If this was 'CPD in a textbook' it had been printed in invisible ink.

That failure to be clear about the aims was only one reason why sales were low (46,000 copies but *Prehistoric Britain* accounted for 25,000 of those). The content of the books didn't relate strongly enough to the topics schools were covering. Very few teachers taught the Neolithic Revolution, the Children's Crusade or some of the other topics and even the topics they did teach would not have been covered in this depth. So the series was asking schools to make a huge change in Y7/Y8, akin to schools in the 70s taking up the new 14-16 exam course but without the CPD support available to those first SHP users. Such huge changes were even more problematical if non-specialists were teaching History. Other publishers were producing books which introduced conceptually-based tasks but in the context of familiar content – so schools bought those books instead.

Another practical issue, especially for non-specialists and new teachers, was the absence of clearly laid-out activities. It was hard to spot tasks and questions in the books – they are there but embedded in the text. This was in keeping with the approach of the SHP textbooks of the 1970s – and many of them are good and demanding tasks – but they weren't immediately visible to anyone weighing up how easily less-experienced colleagues could use them.

Creativity and Pleasures

For me, the series was a gentle introduction to publishing – the 1980s were a time of typewriters, of sending drafts and proofs by post and of redesigning pages by cutting and pasting proofs onto actual-size pages using scissors and glue. Colour printing was hugely expensive so the series used two colour printing –

black and white with a colour-wash over images – which looks OK in some books but in others, especially the emerald green wash in *Hadrian's Wall,* made everyone and everything in the pictures look seriously weird.

Was it fun and creative? I loved writing *Prehistoric Britain,* beginning with research in the university library, reading the original publications reporting the finds at Star Carr, Glastonbury Lake Village and Skara Brae. Even better was turning the material into teaching activities – asking pupils to identify where Alan Sorrell had used artefacts from the site in creating his reconstruction drawing of Star Carr and to compare passages from Kathleen Fidler's novel *The Boy with the Bronze Axe* with the finds from Skara Brae. I also had drawings done of many objects from Glastonbury and asked pupils what they can learn from them. And I did make the core ideas about the concept of evidence explicit, paving the way for improvements in the Level 2 books. It's a book I feel proud of, even forty years after publication, and I can still recapture the excitement and pleasure of writing it!

Editing the second half of the series was much less fun. It was hard work for a first-time editor using someone else's series plans and working with authors I hardly knew, though fortunately one was local so we could meet in person which made a big difference. I did enjoy working on designing the books, especially creating diagrams and artwork which presented information in different ways and explicitly discussed the concepts in ways that Level 1 of the series hadn't attempted. I also made sure that the Level 2 books ended with proper conclusions about those conceptual understandings – that was the main aim of the series after all.

Overall, the series got the balance wrong – too much idealism, far too little pragmatism, perhaps because when the series was planned SHP was still a small-scale project focussed on a relatively few very committed teachers. However, while the books were being written, SHP changed dramatically – far more schools took up its exam course, leading to a demand for more CPD. We also created revised editions of some of the key 14-16 books and much else – all while the staffing fell to just one 0.5 post. No wonder it took so long to get eight small books published. I had however learned a huge amount, notably that if you want students to develop conceptual understandings and teachers to appreciate the CPD being provided in the textbooks then you have to make those understandings explicit in the books.

2. Oxford History Study Units

Published by OUP 1991-1993
Eleven textbooks (4 x 80 pp, 7 x 48 pp) and two TRBs (112 pp each) – see appendix for titles/authors.
My role – sole series editor and writer and co-writer of several books

My next experience of KS3 publishing was utterly different from the 11-13 series but then publishing for the first National Curriculum was a new experience for everyone – publishers, series editors and writers. Never before had publishers been in such direct competition with each other – all working to exactly the same time-frame on exactly the same content – the first example of the publishing frenzy that has since accompanied each revision of GCSE and A level specifications. Roughly fourteen publishers issued books as fast as they possibly could for the five Core topics at KS3 History and for all or most of the ten or more options. It was an even more anxious time for teachers who didn't know how closely they'd be monitored in their coverage of the new curriculum. Everyone was clutching their purple folders containing the extremely detailed historical content and Attainments Target levels. It was a new world, but no-one was feeling brave about it.

What were we trying to model?

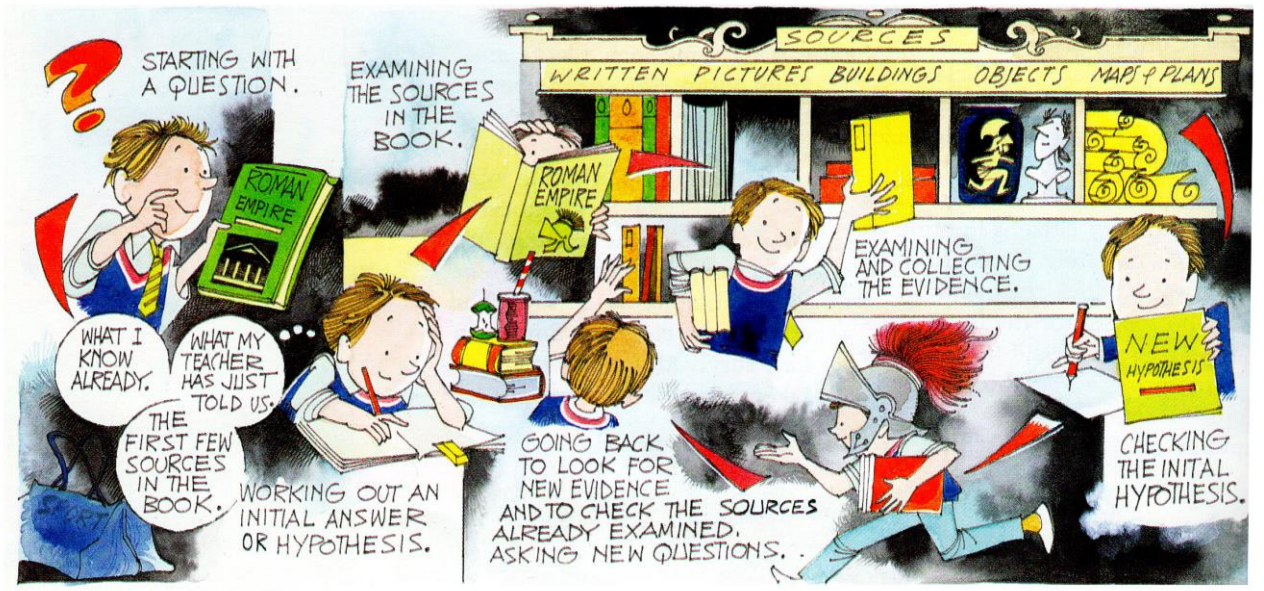
There were two essential targets. One was the content that had to be covered. The other consisted of the conceptual understandings that made up Attainment Targets –an opportunity to make good on the faltering start on tackling concepts in *SHP History 11-13.* Now we really did have to make conceptual understanding explicit because of their place in NC assessment. That was challenge enough but, as Series Editor, I wanted to do more. What I really set out to model in this series was how to use enquiry questions to give coherence to whole books and schemes of work and, even more importantly, to introduce students to the process of historical enquiry.

Enquiry questions had appeared in history teaching by the late-1980s to give coherence to bullet-point lists of content – and the new NC was very much a bullet-point list. By 1989 Colin Shephard (my successor at SHP) and I were running CPD sessions at SHP and HA Conferences and elsewhere on using enquiry questions. From there it was natural to use enquiry questions in our National Curriculum textbooks (Colin edited SHP's Discovering the Past series). My OUP *Medieval Realms*, for example, had the over-arching question 'Was the Middle Ages a time of change?' and the other two core British history topics also focussed on change. This wasn't a sophisticated use of enquiry questions but it was a start.

However, in addition to using questions to structure content, I also wanted to introduce students explicitly to the process of enquiry which as I've long argued (most recently in the link below) is essential for developing students' independence and confidence as learners, helps them see how the process of studying history can relate to the world beyond the classroom.

https://thinkinghistory.co.uk/EnquirySkill/EnquiryImportance.html

Therefore we developed the artwork below for the first book in the series, *The Roman Empire* by Ian Coulson, and included variations on this artwork in most of the other books, encouraging teachers and students to follow the enquiry process of question – hypothesis – explore the evidence – revise hypothesis. This structure was also explained in the TRBs.



Putting together an hypothesis.

Was the series a success?

A middling success in both aims and sales – not too disappointing given the speed at which the books had to be created and with a team of writers with little experience of writing for publication. We covered all the required content and attainment targets and implemented the enquiry model to a degree but the pressure to publish books as quickly as possible led to compromises that meant we didn't integrate enquiry into the books consistently – it wasn't as explicit and visible as it should have been and it needed more space than I could find, given the amount of content that needed to be crammed in. That said, given that it was a first experiment in using enquiry questions in textbooks, I was pleased with some of our questions and ideas (discussed below).

The pressure to publish quickly also meant that we weren't able to publish for all the optional topics – four commissioned titles never appeared. It was chance which of the optional books we published – if the writers were experienced and on schedule the books were published but if the writers couldn't produce what was needed and fell behind schedule then the books were abandoned. From today's perspective, the failure to publish books for the optional topics on *The British Empire* and on *Islamic Civilisation* seems very strange. They'd be high priority today but in the context of the pace and competitive nature of publishing for the first NC, commercial practicalities took over which included giving priority to the Core topics which everyone had to teach.

A different problem is visible in the two Resource Books that accompanied the textbooks. They began with a brief guide to using enquiry questions, to the structures of the five core books and simple marking schemes related to the Attainment Targets. However 90% of the pages provided additional resources but, looking back at them, they're not 'extra' topics but essential material if students are to learn effectively. They include tasks ask about preconceptions, about aspects of chronology e.g. periodisation, sequence and duration, about how we know about the past, tasks creating overviews of key themes and exploring the process of studying history e.g. similarities and differences between History and Science – all of which are essential underpinnings of effective learning. So why were they in the TRB and not in the textbooks? The answer has to be that the NC was so packed with content and Attainment Targets that no time had been allowed to build those underpinnings into lessons e.g. no time for identifying students' existing preconceptions about the content or the process of studying history or the nature of history as a subject.

And after all this work on enquiry – pushing frontiers, I grandly hoped – it did feel frustrating that the quality of the books seemed irrelevant as it was often the first version of a topic to be published that sold most copies because teachers wanted to maximise their planning time with the new material. Our OUP version of *Black Peoples of the Americas* was a good example of this – it sold twice as many copies as any of our other titles because it was the only one of our titles that was the first on its topic to be published. Fortunately that situation did change, evidenced by the success of SHP's *Contrasts and Connections* series which was relatively late being published.

Creativity and Pleasures

Despite falling short of my hopes, when I look back through the books there's a lot I'm pleased with:

- The historical fiction we wrote for *Medieval Realms* and *Castles and Cathedrals*.
- The whole page reconstruction drawings at the beginning of *Expansion, Trade and Industry* which follow the development of a town from the 1750s to the 1830s and to the 1890s
- Using questions to link castles and cathedrals together in the optional unit with that title instead of writing half a book on castles and half on cathedrals e.g. 'How were castles and cathedrals built?', 'Did castles and cathedrals change during the Middle Ages?'
- Using enquiry questions to ask important historical questions that students may not have expressed themselves e.g. in *The Crusades* option our questions included 'Why couldn't they live together peacefully?' and ''Were all Crusades the same?'. The *Native Peoples of the Americas* book asked about similarities and differences between people and about why they were successful cultures in their landscapes. That book also had excellent coverage of the nature of the sources and, like the other books, set up a strong activity for collecting evidence to suggest hypotheses and then build answers to its enquiry questions.
- The concluding sections which brought the main enquiry of each book to an end ('Completing your Hypothesis') by summing up key points about the topic. I'd have liked these to be longer and more spacious but there weren't the pages available.
- Clear concluding activities summing up objectives about the second-order concepts which had become the Attainment Targets (I'd learned from the 11-13 series!) These took the form of

statements about the concepts which students had to think about before deciding if they agreed or disagreed with them and choose examples to support their answers.

One pleasure that isn't visible in the books was working with the authors, most of whom hadn't written textbooks before. Finding writers at the outset was difficult because there were so many publishers competing for experienced writers. I'd learned that it helps to work with people you get on well with and who share ideals so approached teachers I knew from local meetings in Leeds and others I'd got to know from SHP groups around the country – they did an excellent job.

I also enjoyed the part of my job as series editor which involved training new writers in the processes of creating a book – planning the big picture of the book, the content and design of each page, writing with a precision you often don't manage with your own class, deciding where to use artwork and diagrams instead of or to supplement text, writing to length first time round to save cutting text later and the detailed checking proofs – all on top of the writers' full-time teaching jobs. I'd had my first taste of this training role on SHP GCSE books in the 1980s (despite my own very limited writing experience) and it was to remain one of the most satisfying aspects of my work in publishing, in large part because it involved encouraging writers to be creative themselves in how they presented material and set tasks in the books.

One final thought on this series – although there was too much to do in too short a time, we still managed to try new ideas. The temptation when writing for a new NC or for new specifications is to play safe, to provide just the basics – teachers are rightly anxious about having to teach something they aren't yet familiar because their success or failure will have significant consequences for students. However, even in these fraught circumstances, we should try to push ideas forward, to improve learning – but publishers do need to provide the pages to allow this to be effective.

3. This is History!

Published by John Murray/Hodder 2000-2004
Twelve books (variously 48 to 144 pages) each with its own TRB – see appendix for titles/authors.
My role – co-editor with Chris Culpin and writer and co-writer of several books

My next KS3 series was back home at SHP, the series title *This is History!* a homage to SHP's pioneering *What is History?* pack from the early 1970s. I'd returned to SHP in 1996, working one day a week, overseeing publications alongside the Director, Chris Culpin, who had a luxurious two days a week! Despite this lack of hours, we were so busy that I was usually juggling six books or more at a time, editing and writing at KS3, GCSE and A level and with books at all stages of development from planning to proofs. Chris and I worked together as co-editors of this new series, recruiting an immensely strong team of writers, all of whom we knew through the SHP network.

The date of this series is important – chronology always is! A decade had elapsed since the introduction of the National Curriculum, years during which teachers had gained confidence in working within the NC and the NC itself had been revised to reduce its overly prescriptive content. This less anxious environment is one reason why this series was far more experimental and innovative than anything produced ten years earlier.

This context also meant that we had the flexibility to respond to national initiatives to strengthen literacy and promote citizenship. Both were corner-stones of our planning, particularly building in approaches to literacy developed by Dale Banham. Dale wrote two books – *King John* and *The Trenches* – based on his work with his KS3 students but we also applied Dale's work in other books in the series. Thus we aimed to live up to the SHP ideal of offering teachers innovative and effective teaching and learning strategies based on classroom success. 'CPD in a textbook' again.

The other important context for this series was the publishing success at John Murray (part of Hodder Education from 2002) which explains why Jim Belben, our commissioning editor, gave us freedom to experiment. SHP's KS3 *Contrasts and Connections* series was selling extremely well and the follow-up *Re-Discovering* series promised to sell well too. The SHP 'White Cover' GCSE books were just as successful and the first titles in the Core Texts series for A level were appearing. This context of publishing prosperity and confidence enabled us to offer a more varied and challenging series than we could have in different circumstances.

What were we trying to model?

Our main aim was to model how to structure the history curriculum around contrasting Depth Studies and Thematic Studies – a very different approach from many KS3 schemes of work which covered most topics for an intermediate 'neither one thing nor the other' length of time – no real depth and no real overviews. Several reasons lay behind this experiment. Firstly it opened up different kinds of questions and perspectives, offering students changes of pace and focus that might well appeal to different students. Secondly it was an attempt to tackle the increasing problem of curriculum overload – teachers were wanting to widen the content they covered but also had to include work on concepts, enquiry, literacy etc.

This wasn't possible without finding ways to free up some space, hence the use of themes to cover some topics in less detail but with the advantage of students being able to see the overview and not get lost in the content jungle.

In addition, we carried forward ideas from previous series, notably on conceptual understanding and using the enquiry process as well as the ideas which modelled ways to support the KS3 literacy strategy and citizenship education. For literacy, each book contained a core piece of written work with text and artwork providing detailed guidance on structuring and writing e.g. historical fiction in *Write Your Own Roman Story* or the Grand Prix track structure in *King John*. We supported citizenship by making the issue of power and democracy the thread through three books – *King John, King Cromwell and Dying for the Vote* – and discussing cultural diversity, conflict resolution and global citizenship in others.

That's a lot of different aims but teachers had to juggle all these things too.

At a slightly later date we added two more books to this series. These were *What is History? Y7* and *What is History? Y9* – designed to model ways of introducing and concluding KS3 History courses. In truth I was really keen on writing the Y9 book because I felt there was a particular need to model a KS3 course conclusion. I was much less enthused by writing an introductory Y7 book (I thought it could be done through the first topics schools covered) but I was bought off by Jim, our commissioning editor – he agreed to publish the Y9 book if I'd write the Y7 book!

Was the series a success?

In terms of Depth and Themes we did produce genuine depth studies containing a wealth of information and evidence and we did develop a variety of themes and outlines – some whole books pursuing a long-term theme while other books contained briefer outlines to contextualise depth studies. All the books contributed to developing literacy and most to citizenship issues, notably *Dying for the Vote, The Holocaust* and *The Impact of Empire*. The books also finished with proper concluding sections, making learning explicit by asking students to reflect on what they'd learned about the topics and identify the conceptual understandings and skills they'd developed and why these were potentially useful to them, in and beyond the classroom. This success came because of the quality of the writers and there being less pressure of time.

The books sold in respectable numbers though familiar topics such as Empire and those with familiar-looking structures sold better than the more radical books – *Write Your Own Roman Story* and *Lost in Time.* They sold fewest copies though for different reasons. Few people wanted to spend the time required by *Roman Story* to create historical fiction though Dave Martin and Beth Brooke's work on *Roman Story* and their wider work on writing historical fiction played a major part in initiating a competition run by the Historical Association in which students wrote historical fiction. *Lost in Time* was the victim of being radical – a time travel story that created an outline of social history from the Middle Ages to today plus brief studies of three events that led to major changes in daily life – the Black Death, religious change in the 16thC and the Industrial Revolution. Using this book meant a lot of changes to schemes of work, covering

all that social history in Y7 rather than across the different years in KS3, though the later topics could have been valuably revisited in Y8/9.

I don't know whether the series had a positive impact on planning, teaching and learning in schools but we did get some very positive feedback and undertook a range of CPD around the country about the aims of the books and teaching activities. Dale Banham's work on extended writing (his Grand Prix writing plan and 'hamburger' guide to constructing paragraphs were much copied) and using evidence in *King John* and *The Trenches* had a lot of influence. Rob Phillips, PGCE tutor and a major figure in History Education at the time, wrote that *King John* was the best textbook he'd ever seen.

Were the two late additions, the *What is History?* books, a success? Much to my editor's delight, the Y7 book, the one I wasn't keen on writing, sold well whereas the Y9 'Concluding KS3' book, which I was very keen on, didn't! However, I was pleased with both books. The Y7 book was explicit in its focus on second-order concepts, structured around 'The Evidence Zone', 'The Significance Zone' etc, and set some good activities to develop students' understanding of the concepts – very different from the *SHP 11-13* series twenty years earlier. The Y9 book contained three concluding KS3 enquiries, each looking back across KS3 History and demonstrating how we can use both events and concepts to understand today's world – SHP's original aim. So I created the book I'd hoped to create. Yet more 'CPD in a textbook' – it's just a pity not many people bought it!

Creativity and Pleasures

I'm concentrating here on the half of the series that I edited but, even so, it was such an enjoyable and creative series to work on that I can only include a few of the highlights I experienced:

- The passion and commitment of all the writers for their topics, how they could be taught and what they could contribute to students' understandings and lives.

- Working with Dale on *King John,* a fusion of his brilliant KS3 teaching and my enthusiasm for placing the depth study in the long-term theme of royal power. From there we came up with inventive ways of creating overview activities in *King Cromwell?* and *Dying for the Vote* which placed the depth studies in their thematic contexts.
- Writing *Lost In Time*, the most fun I had with any book I wrote – time-travel, meeting real people, using the documents they created, writing for Y7s in a way that I hoped would have them wanting to turn the pages. All that social history content that's usually spread across KS3 but here was in one coherent package for one term in Y7, an overview introducing students to all the periods in their course. Not many schools bought copies but the feedback I did receive was the best I had for any of my books. A joy to write!
- The sense of purpose in Jane Richardson's *Dying for the Vote* – SHPs 'why is history worth studying?' at its best, explicitly addressing questions such as 'why is it important to vote?' and 'did winning the vote make a difference?'

- Some of the activities in the *What is history? Y7* book, especially the Riccall skeletons activity using sources to build a hypothesis and the final 'What does it mean to get better at history?' section with artwork for diagnosing students' understandings of this issue.

- Visible learning – the concluding sections containing the skills walls and asking what have you learned about the topic.
- The amazing quality of the artwork and illustrations – a visual feast.

Working on this series was a real pleasure – highly creative and rewarding – and we learned a lot we were to re-use in our next KS3 series for the 2008 NC.

4. SHP Y7, 8 and 9 books

Published by John Murray/Hodder 2008-2009
Three books – each c230 pages with its own 150pp TRB – see appendix for titles/authors.
My role – co-editor with Chris Culpin and Dale Banham and writer of the Y7 book

This series feels really hard to summarise because I felt we were doing something really original and I was even more caught up in the development of this series than with the others. Unusually, we were not following the NC but the new 2008 NC was following us, as it had an uncanny resemblance to ideas we'd been discussing and developing at SHP for the previous two years. I was so excited about the possibilities I felt in creative over-drive in both the overall planning across KS3 and the individual activities in the books and hugely enjoyed the writing and editing – but that means it's very hard to stand back and analyse what we did with any objectivity.

The core feature of our work and of the NC was creating a more coherent approach to KS3 by planning around what I called 'thematic stories' across KS3 – themes such as 'Power and Democracy' and 'Movement and Settlement'. The aim was that students would be able to tell these stories across time by the end of KS3, even if the themes had been broken up and studied within their chronological periods. To do this we had – and this was a critical point – to plan backwards, identifying what we wanted students to take away from KS3 in terms of the stories and conceptual understandings and therefore what takeaways students needed to carry forward from each year to link to the next stage of the stories. Only when that planning was done could we think about what details of each topic would be studied in Y7 and then Y8 and 9. That advance work had been more than 'just' thinking – I'd done a lot of CPD about takeaways and planning the themes, demonstrating activities that were to appear in the books and writing an article for *Teaching History*.

Something else new was linking the books and my ThinkingHistory website which I'd started in 2004 – this was the first KS3 series I could support with resources on the site and I did so extensively.

What were we trying to model?

The aim was to model how to build a KS3 scheme of work around thematic stories and so create a course that would be visibly coherent to students rather than them feeling they were covering a series of individual topics. We therefore planned the three books together to ensure that students could see these thematic stories unfold across time and also see links backwards and forwards chronologically. 'Big Story' summary pages were used to build up these stories, year by year and connect to work in later or earlier years. The Learning Log feature on those pages then asked pupils to summarise what they had learned for future reference across KS3.

As in earlier books, we built in the enquiry process, support for literacy and for citizenship and built students' conceptual understandings across the key stage, this time even more explicitly summarised after each section on Doing History pages which presented explicit discussion about using evidence, explaining causation etc.

These aims were set out at length in the TRBs with summaries of how the Big Stories developed across the books and a breakdown of the progression of conceptual understanding. We also said in the TRBs that the Big Stories and the Doing History features were part of a bigger aim:

> *'that pupils will emerge from KS3 with a real sense of achievement: understanding how History is studied and why it is useful, and also able to relate the present to the past. They will be able to tell the Big Stories of ordinary life, empires, etc. at a level appropriate to their abilities. And instead of ending their compulsory History armed with a range of interesting but often isolated details and stories, pupils will have built their own more coherent* sense of the past.'

As if that wasn't enough, we also wanted to help teachers open up new areas of content which reflected contemporary concerns and issues and challenged assumptions about what 'ought' to be covered in schemes of work. This meant finding space to discuss, for example, the history of migration and also attitudes to and controversies about empire while spending less time on topics such as the events of the World Wars which we covered in outline rather than depth.

Was the series a success?

This was a deeply ambitious and complex series so it was inevitable that, at the first attempt, it fell short of my hopes. We did most things reasonably well – the presentation of the thematic stories, the coverage of concepts, the concluding sections of each book asked students to identify what they'd learned but, as ever, we were trying to do too much in too little curriculum time. That said, creating just three books – one per year of KS3 – made this a more coherent series than the previous *This is History!* series.

What was needed afterwards was time to reflect and then provide more ideas, guidance and activities through my ThinkingHistory website but I didn't have that reflection time. Even before the Y9 book was completed I was working on three Medicine books for the imminent new GCSE revisions. I kept thinking that I'd get back to the core ideas behind this series and then create better material on the website but it never happened.

In terms of content, however, I was really pleased with the material we provided. These included challenging a series of 'migration myths' as part of exploring how we tell the story of migration; asking why the British empire is so controversial and briefly exploring the Roman and Spanish empires through the same core questions; asking students which wars they should know about and introducing wars Britain didn't win (the Dutch wars of the 1660s) or were morally indefensible (the Opium Wars); exploring the World Wars through their impact on those who fought and those on the home fronts while outlining the military events rather than allowing them to dominate. There was a lot to be learned about how to balance 'new' and 'old' content but we did make progress, I think. As Dale commented:

> *'I'm really proud that we did not shy away from controversial stories (eg – Empire, Protest) and that we were the first to devote time to the Migration story and avoid 'victim narratives'. Instead we gave agency, through stories and a decent amount of pages to individuals like Frank Bright, migrants, suffragettes and enslaved peoples'*.

Looking back it was a good first time effort – it had the structures I'd hoped for and lots of really good individual sections and activities but I suspect it didn't have the wider impact on thinking about the structure of schemes of work that I'd hoped. The books did sell well but, as ever, that doesn't tell me whether they had any impact on curriculum planning in schools.

Creativity and Pleasures

A quick list of just some of the things I enjoyed – it could be a lot longer:

- the problem-solving creativity of planning the thematic stories, the takeaways from each year and how to make all this work in a book.
- Lots of the visuals such as the Quick Histories and the reconstruction drawings of places in the past
- Giving effective new twists to old topics e.g. exploring Becket through the whipping of Henry II and what that tells us about royal power instead of focussing yet again on the details of Becket's murder; asking students to predict how Saxon and Norman chroniclers might retell the story of 1066 before finding out what they did say.
- Too many of the individual activities to list though I have a particular affection for the activity showing the impact of the Black Death on the people of the fictional village of Allton.
- Re-using ideas we'd developed in the *This is History!* series – because they worked, not to save time!
- Creating visual outlines of thematic stories so students could see those stories on one page e.g. the rollercoasters of royal power.
- Providing 'active versions' on ThinkingHistory of activities in the book, thus offering teachers different approaches to teaching and learning – and the reverse approach, working out how a physical activity could be turned into a good textbook page, and so helping students make sense of complex ideas with diagrams. There's lots of these activities that I'm really proud of and hope some will be continued to be used by visitors to the website.
- Exploring ways to cover some very different topics which would help students understand the value of history for understanding their world around them.
- the linked CPD sessions all over the country, especially demonstrating those activities.

So overall – great ideas, some brilliant material but frustration that the impact of the ideas was limited and I never followed through the ideas in the way I wished to. That's the trouble with having high ambitions and new ideas – they're so hard to achieve.

5. Medieval Lives

Published online 2021-2
No books – 4 chapters, PowerPoint support and TRB notes together with a wide range of supporting articles at https://thinkinghistory.co.uk/Medieval/index.htm

Now for something completely different. These resources are not textbooks but chapters on my website, part of a wider project rethinking how medieval history can be taught more effectively at KS3. This project stemmed from work for the Historical Association. Initially I ran their Teacher Fellowship course on teaching about the Later Middle Ages and that led to me planning and editing *Exploring and Teaching Medieval History,* a book of 140 pages sent free to all secondary schools and available online. The key moment came early in the Fellowship course when the teachers said that historians' portrayal of the Middle Ages was of a much more sophisticated society than the one taught about in KS3. Eventually that led me to create these *Medieval Lives* resources with the aim of helping KS3 students see the Middle Ages and its people as historians see them.

Why do this on the website? The resources I wanted to create were very different from the normal textbook approach to the Middle Ages and I no longer wanted to make the compromises required for commercial publication – plus I wanted the freedom to do this my way, with no schedules and the time to adapt and develop as I went along. It was also an ideal project in retirement!

What was I trying to model?

My aim was to model a very different approach to teaching about the Middle Ages at KS3, an approach that would NOT need more curriculum time but would still give students a more accurate picture of the period and its people. At the same time I aimed to build in the good things I'd used in past series such as explicit use of the enquiry process and effective end of chapter summaries helping students identify what they'd learned before moving onto the next unit.

This approach meant giving space to essential elements of learning that had not had that space in previous books. I particularly wanted to model how to identify student's preconceptions and misconceptions about a topic and then challenge those ideas through the resources, asking students to keep track of how their ideas about the topic were developing as they learned. Finally I wanted to make clear how studying the past can help us understand and navigate our own lives – and if I could do this with a distant period such as the Middle Ages then it could be done with any topic.

None of this, of course, is unique to teaching about the Middle Ages – for example, we need to identify students' misconceptions about any topic and build enquiries from there, so in modelling how to do this for one period I hoped I was modelling for other periods and topics too.

Were the resources a success?

While, as ever, I have no idea about the influence of these chapters and the accompanying articles on teachers' thinking, I am pleased with the chapters I created and how well they modelled my aims. Yes, it would have been great to see them in full colour but I didn't need that to represent the ideas to teachers –

who will always adapt material to their own classes and needs anyway. I wasn't expecting teachers to use these resources exactly as I created them but for them to take the ideas and develop them in their own ways – 'CPD in downloadable chapters'.

So what worked out well? I delivered much of what I intended. I would have liked to write more but life and other responsibilities got in the way. The successes from my perspective:

- The overall enquiry question 'Are people right to be so negative about the Middle Ages?' because it keeps students' own developing ideas about the period at the forefront of the work.
- The first chapter 'What are your ideas about the Middle Ages?' modelling how to help students identify the ideas they already have about the topic.
- The two chapters exploring some of the similarities and differences between ourselves and people in the Middle Ages, aimed at building students' sense of their shared humanity with and respect for people of a period that they often see in very negative ways. These chapters explore, firstly, emotions, aspects of everyday life and parents' relationships with their children and, secondly, 'What kinds of things mattered to medieval people?'
- The fourth chapter which creates an overview of medieval Britain together with a scripted drama that covers the same ground in very memorable way.

Above all, I felt that the material was making links to students' own lives and preoccupations – if they were exploring what mattered to medieval people then this opened up the question 'what matters to you today?' It also, if the approach was followed through, created the chance to achieve the most important of my aims:

> *If students can respect people of a time as different from our own as the Middle Ages, then perhaps there is more chance of them respecting people from different cultures today rather than instinctively interpreting difference as being inferior or a threat.*

Creativity and Pleasures

The most obvious was having no schedule, no limit to the number of pages, no fear of the publishing competition bringing out a comparable book with fewer pages and at a lower price! I also had time to write a lot of discussion articles laying the groundwork for the teaching resources.

Happily there were lots of other things I enjoyed:

- including the covers of academic history books and information boxes about academic history so students would be aware of the wider world of writing history
- writing in a more personal way that made it clear there was a person writing the material and who had views of his own – I'll come back to this in the concluding section of this article.
- following through the enquiry process in each chapter, helping students create their hypotheses and revise them, then identify what they see as the most important takeaways in the chapter conclusions.

- offering teachers options because I had space to do this e.g. material on Geoffrey Luttrell and Margaret Paston to choose from
- writing the scripted drama *Journey to the Middle Ages* was just so much fun but very effective as an outline of the period and, crucially, very memorable and so teachers and students could readily refer back to the details.
- asking historically important questions such as 'what mattered to people in the Middle Ages?' and looking at this from the viewpoints of different groups not just expecting a very broad generalisation by way of answer.
- exploring medieval childhood and emotions – topics which again are central to real lives and help bridge the centuries, revealing similarities rather than assumed differences.
- discussing all this with a dozen or more groups of trainees over zoom during Covid lockdowns – really great to feel the enthusiasm of young teachers
- knowing that this material has greater longevity on the website than if it had been in a book and gone out of print. The aim of providing CPD through the materials therefore has more chance of being achieved without schools needing to spend any of their limited funds.

All the material discussed in this section – classroom resources, discussions of individual issues and a core article summarising the whole approach, is available free of charge at:

https://thinkinghistory.co.uk/Medieval/index.htm

Do these past publications still continue to have value as CPD for teachers?

As these series all had a CPD purpose it seems important to ask if that value continues – so here are some of the planning, teaching and learning issues that these books highlight and can inform. They're in no particular order but many are inter-linked.

1. The central importance of enabling students to develop a strong sense of the overall process of studying history, not just of individual conceptual understandings. We got much better at this, building in the enquiry process as the context for learning how to handle individual concepts. To develop this broad understanding, students need the opportunity to study some topics in real depth. Our *King John* book, for example, provided that depth, enabling students to grapple with why interpretations differ – this was way ahead of its time in 2000.

2. KS3 courses need to be planned as a whole in order to help students see them as courses, not a sequence of often unrelated topics. This means planning backwards (not from the beginning with 1066!) from what you want students to take away in terms of substantive knowledge and of understanding of the process of studying history – the takeaways from Y7 and then Y8 that you'll re-use build up to your overall KS3 takeaways. Students' confidence as learners is much enhanced when they realise they are revisiting and re-using knowledge and understandings they developed earlier. That was how we planned the Y7, 8 and 9 books c2007. At the end of each unit students need to be asked 'what have you learned from this? What do you think is important to take away and remember?' (examples in the online medieval chapters).

3. KS3 has to include carefully constructed 'big stories', swiftly-covered-themes in order to create space for real depth. Themes are not second-best but a valid approach to history in their own right, offering students the opportunity to identify long-term patterns and discontinuities. We provided good attempts in the *This is History!* books, the Y7,8 and 9 books and in my most recent online medieval material.

4. Space has to be found to identify students' preconceptions and misconceptions about topics and to explain to students why this is important. I only started doing this in the most recent medieval material but I believe it can have a significant impact on learning and on students' understanding of how to learn effectively.

5.There is no reason why students should spend KS3 tackling GCSE-style questions. What are needed at KS3 are substantial outcomes, pieces of work such as those produced by following the Grand Prix track extended writing model in *King John* or rewriting Botchit and Leggit's deeply misleading introduction to the medieval theme park in the Y7 book. These produce work that students can be proud of, that are motivating, creative and develop confidence.

6. Creativity is vital for teachers in planning and teaching – the fastest way to turn teachers away from teaching into other careers is to take away the opportunity for creativity, for problem-solving

in the classroom i.e. continuing to learn and develop as teachers. If departments can work together to identify learning problems and come up with planning and teaching solutions to try out then morale can grow.

7. Linked to creativity is challenging how '*it's always been done this way before'*! In the Y7 book I wanted to explore why the sources for the events of 1066 tell such different stories but decided to turn the whole task round – instead of starting, as usual, by identifying the content of the sources I gave students information about the chroniclers (i.e. the provenance of the sources) and asked them to predict what these writers said. This placed the emphasis on provenance which otherwise can be very much an after-thought. Then, armed with their predictions, students are eager to find out what was in the sources themselves and understand the reasons for the differences a whole lot better. Similarly I knew that yet another activity on the sources for the murder of Becket was not giving me anything that could be re-used later but asking 'why was Henry II whipped?' was introducing ideas about the limits of the power of the crown that swiftly reappeared with King John and later events.

8. And finally, do students understand why studying history is valuable to them, i.e. how their knowledge of the past and their understanding of how history is studied can help them understand and interpret their own world? Looking back, this is my greatest regret at all levels – do departments focus enough time on this or, as in our books, does this get squeezed out of courses because it's not a strong enough aim?

A Final Accounting

I set out to identify the contexts which explain the nature of these series – both their historical content and, particularly, their teaching and learning approaches. Overall, with the exception of the *SHP 11-13* series in the mid-1980s, I think we made good first efforts at achieving our aims but I never had that "punch the air in triumph" feeling when a series was completed – I was always aware of the things that hadn't quite worked. Why this short-fall?

I've identified what feel like three 'surface' factors. The least significant is the role of government in the form of the National Curriculum. Although it was there in the background from 1991 it only played a major part in shaping one of my series, the OUP series when the first NC was introduced and, even then, I focussed on going beyond the NC to develop understanding of the enquiry process. Of greater importance was the role of my publishers. This was frequently positive, encouraging new ideas and experimentation and producing excellent design, illustrations of all kinds and editorial support, although commercial competition did on occasion require scheduling that was too short to produce the quality of material I was seeking.

An even greater influence on the nature of the books were the people who planned, edited and wrote them, aiming to offer students the best materials we could and provide teachers with 'CPD in a textbook'. To my frustration, I also played a part in the limitations of these series – that important human factor of

simply running out of mental energy because editing and writing a series is a lengthy and onerous task, juggling so many facets and people.

Looking back over these decades however I can identify another factor – the growing ambition in history education for us to do more and more in what was often less time and fewer pages. This 'quart into a pint pot' issue has grown more and more problematic with each decade since the 1970s and had a major impact on our ability to fulfil our aims for these series.

These five series of textbooks exemplify this problem. They were all attempts at providing problem-solving CPD but the number of problems we were trying to address mounted with each series, not least because we kept having more good ideas! When I started teaching – I did my PGCE in 1973-4 – textbooks contained information and explanation written by authors and some pictures. There were relatively few questions – as teachers we usually created them ourselves. There were few sources, little artwork, no discussion of second-order concepts, no enquiry questions or enquiry process, no contrasting depth and overview or attempts to make learning visible so that students can learn to learn more effectively. And then it began to change!

What's apparent from my five series is that our ambitions kept mounting. In the 80s we wanted to develop students' conceptual understandings and this continued to be an aim in each of the following series. In 1991, we added making the enquiry process (not just enquiry questions) explicit and that too remained ever-present. Then came how to build depth and thematic units and how to create greater coherence across KS3 by pursuing thematic stories. And if that wasn't enough, there was the constant desire to make our aims explicit in our books so that students had a very clear idea of what the takeaways were (whether in terms of knowledge or conceptual understanding) and to relate these takeaways to what SHP in the 70s called 'adolescent needs', helping students understand how studying history can help them make sense of their world.

All these issues are visible in my medieval chapters alongside new preoccupations such as identifying and teaching to misconceptions at the same time as trying to create a better approach to teaching about the Middle Ages. That's quite a list of issues for teachers and writers to tackle, indicative of how complex the teaching of history has become since the mid-1970s – something that may not be apparent unless you remember the nature of teaching and textbooks in the early 70s.

But that's not all – there's the central issue of content too because, alongside the work on teaching and learning, there has been the question of how to move the nature of the content studied forward. Given that SHP in the 1970s undertook a radical re-think of the topics studied by 14-16 year olds, the content studied at KS3 took a long time to move forward. The idea of studying the contexts of contemporary issues and topics that linked to students' own lives – a core precept of the SHP exam course from the 70s – isn't visible in our 1983 *SHP History 11-13* series and the content of our NC core books in 1991 was very similar to the content I studied at school in the 1960s.

I can only write about my own series, not anyone else's – and I know there were many worthwhile initiatives by teachers around the country and in some textbooks – but it wasn't until the early 2000s with

the *This is History!* series and more so in the *SHP Y7, 8 and 9* books in 2008/9 that we managed to move forward. We used overviews to cover chunks of medieval and early modern history to create opportunities for greater depth on topics that linked more explicitly to issues in students' lives. We also found ways of reducing the domination of the events of the World Wars so we could find more space for considered approaches to empire and imperialism, to migration and, though still to a limited extent, the histories of other parts of the world.

Why had it taken so long, given that the *SHP Y7, 8 and 9* series appeared over 60 years after the end of World War Two? The National Curriculum played its part but I suspect the explanation goes deeper. Publishers tend to be conservative in wanting to cover topics most people teach and that meant not changing the traditional content too much, especially as many were used by non-specialist teachers comfortable with standard content. Publishers can also be conservative in choosing writers and editors – they want writers with a record of delivering reliable material on schedule, especially in periods when publishing competition is fierce, but that doesn't create openings for new writers with expertise in new areas of content but who may not have the experience to deliver books on time.

My own role as editor is an example of this because I didn't have the knowledge or experience to push those content frontiers in ways that other people could have done. My historical interests are in the Middle Ages and in history education what excited me was all those 'big' issues about the process of history, enquiry, depth and outline and understanding how students learn most effectively. I was a safe choice as writers and editor in content terms though radical in ideas about teaching and learning.

In addition, born in 1951, I can now see how lengthy was the shadow of both wars for many of my generation. I and my contemporaries grew up in a landscape of bomb sites, air-raid shelters and camouflaged buildings, still visible in the 1960s. Our families were exhausted and scarred by the experiences and psychological impact of both wars and the subliminal effects of those twin experiences were handed down to my generation. As a result, I suspect generational change is another factor explaining the slow change in the content in the books – it took until the early 2000s for a new generation of teachers, born in the 70s and 80s, to be able to think really afresh about the content studied in the history curriculum.

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Having set all that out, it's no wonder there were never enough pages and time to do everything I hoped for. It also explains why I never had time to focus on another 'too big to solve' issue – the visibility of the writer in the books. I've written about this in my essay on writing and editing A level books on this site but the issues bear repeating. There's been a culture of authorial invisibility in textbooks at all levels – the writer is generally no more than a name on the cover and title page and almost always invisible in the style of writing too. I think this is deeply unhelpful if we want students to understand that the discipline of history is full of uncertainties and interpretations, and that those interpretations change. Students need to see that books are written by individuals because this is fundamental to students' appreciation that a textbook isn't 'the word of truth' but full of contestable statements and uncertainties, part of the ongoing conversation amongst historians about what can validly be said about each topic.

Hence I really would have liked our books to have contained pictures of writers and information about us and for us to be audible in the text, explicitly making judgments about topics and its interpretations and expressing uncertainties about what can be said. Presenting text in schoolbooks as the unchallengeable 'word of authority' runs counter to the reasons why we develop students' understanding of the processes of studying the past. The best material I wrote was a GCSE book section on Medicine on the Western Front which I framed as my personal investigation of my grandfather's medical history in 1917-18. Being visible in the text enabled me to set out the phases of my enquiry, the questions I hoped to answer, tentative conclusions on the way – and to explain when I changed my mind about my discoveries. My voice as an individual was vital to creating a sense of enquiry and hypothesis, the process of historical investigation brought to life in the text in a way I hadn't managed in my KS3 books.

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Concluding the conclusion – I may be guilty of falling into the 'Brunetti trap' (see page 1), by reading the history of these books as I choose but, despite all those caveats and problems, working on all those books was constantly stimulating and creative – and fun. I always bubbled with excitement when sitting down with a blank sheet of paper to sketch out the plan of a new book or series. Textbooks can and should be a form of CPD, offering teachers new approaches to planning, teaching and learning. None of the books I worked on ever quite lived up to my ideals when planning the series but then we'd set ourselves an increasingly gargantuan task with ever decreasing amounts of thinking and writing time. All of which makes me think that I, textbook writers and history teachers in general need to be kinder to ourselves and celebrate what is done well and less anxious about what hasn't worked.

APPENDIX: Series, titles and authors

1. SHP History 11-13

Published by Holmes McDougall for SHP 1983-1987

Ian Dawson, *Prehistoric Britain*, 1983 (Evidence 1)

Joe Scott, *Hadrian's Wall*, 1984 (Causation 1)

Jean Grant, *The Neolithic Revolution*, 1984 (Change 1)

Aileen Plummer, *People and Pictures*, 1984 (Empathy 1)

Terry Lewis, *The Battle of Hastings*, 1987 (Evidence 2)

David Jones, *Muhammad and the Spread of Islam*, 1988 (Causation 2)

Jim Clark, *The Development of Printing*, 1987 (Change 2)

Douglas Thorburn, *The Children's Crusade*, 1985 (Empathy 2)

2. Oxford History Study Units

Published by OUP 1991-1993

National Curriculum Core topics

Ian Coulson, *The Roman Empire*, 1992

Ian Dawson and Paul Watson, *Medieval Realms,*1991

Charles Maltman and Ian Dawson, *The Making of the United Kingdom*, 1992

Jon Cresswell and Peter Laurence, *Expansion, Trade and Industry*, 1993

Neil DeMarco, The Era of the Second World War, 1993

Optional topics

Patricia and Ian Dawson, *Castles and Cathedrals,*1992

Ian Dawson, *The Crusades,* 1992

James Green, Native Peoples of the Americas, 1992

Nigel Smith, Black Peoples of the Americas, 1992

Neil DeMarco, Britain and the Great War, 1992

Carol Gleisner, *Imperial China,* 1993

3. This is History!

Published by John Murray/Hodder 2000-2004

Dave Martin and Beth Brooke, *Write Your Own Roman Story*, 2001

Ian Dawson, *Lost in Time*, 2001

Christopher Culpin and Ian Dawson, *The Norman Conquest*, 2002

Dale Banham and Ian Dawson, *King John*, 2000

Andy Harmsworth and Ian Dawson, *King Cromwell?*, 2002

Michael Riley, Jamie Byrom and Christopher Culpin *The Impact of Empire, 2004*

Jane Richardson and Ian Dawson, *Dying for the Vote*, 2002

Dale Banham and Christopher Culpin, *The Trenches, 2002*

Christopher Culpin, The Twentieth Century, 2004

Ann Moore and Christopher Culpin, *The Holocaust, 2003*

Ian Dawson, What is History? Y7, 2003

Ian Dawson, What is History? Y9, 2004

4. SHP Y7, 8 and 9 books

Published by John Murray/Hodder 2008-2009

Ian Dawson and Maggie Wilson, *SHP Y7,* 2008

Chris Culpin, Dale Banham, Sally Burnham, Bethan Edwards, *SHP Y8,* 2009

Dale Banham and Ian Luff, *SHP Y9,* 2009

5. Medieval Lives

Published online 2021-2

No books – 4 chapters, PowerPoint support and TRB notes together with a wide range of supporting articles at https://thinkinghistory.co.uk/Medieval/index.htm