



**Cultural Heritage Studies Through Art Education:
An Instructional Application in the Ancient City of Aizanoi***

Burcin TURKCAN¹

ARTICLE INFO

Article History:

Received: 02 Feb. 2019

Received in revised form: 28 Aug. 2019

Accepted: 16 Sept. 2019

DOI: 10.14689/ejer.2019.83.2

Keywords

Elementary school, art education,
cultural heritage, art activities, art-based
research

ABSTRACT

Purpose of the Study: Children express themselves freely with the help of art education and have the opportunity to learn thanks to richer content and experience. The purpose of this study was to help elementary school students recognize and learn about cultural heritage in their environment through various art activities.

ResearchMethods: The study, which was designed with the art-based research method, was carried out in the ancient city of Aizanoi in Çavdarhisar, a district of the city of Kütahya in Turkey.

Art activities in each session of the study, which was conducted with 11 elementary school students living in the district, focused on different civilizations that lived in Çavdarhisar in the past. Data were collected through semi-structured interviews, document analysis and an open-ended information form, and were analyzed by descriptive analysis method.

Results: The results revealed that art education applications could be an effective method in order for students to learn the history of their own environment and to get to know the related cultural heritage.

Implications for Research and Practice: In this respect, it could be suggested that art education can be used not only in art-related courses but also in the teaching of all other disciplines; that elementary school teachers could be trained accordingly; and that educational applications could be carried out as out-of-class activities.

© 2019 Ani Publishing Ltd. All rights reserved

* This study was designed as a part of the Aizanoi Excavation Project (2011/1815) executed by the Department of Archeology at the Faculty of Science-Literature at Pamukkale University with the consent of the Turkish Republic Ministry of Culture and Tourism. In the study, only the introductory information for the application process was published as a chapter in the book titled 'Aizanoi I' published within the scope of the project by Bilgin Kültür-Sanat Publications in 2013. This study was also presented on IXth National Child Culture Congress held in Ankara on October 3-6, 2017.

¹ Anadolu University, Faculty of Education, TURKEY. E-Mail: burcint@anadolu.edu.tr, ORCID:
<https://orcid.org/0000-0002-2441-5185>

Introduction

Children can express themselves freely with the help of art and have the opportunity to learn at liberty through richer content and experience. In education, use of art and art education allows individuals to transfer their creative abilities to every phase of their lives from different perspectives, to beautify their environment with aesthetic consciousness and to take their place in society as conscious consumers of art. Art education is an important educational area in which children can express themselves as if they are discovering a new language (Danko-McGhee, 2004; Lowenfeld & Brittain, 1987; Olson, 2003; Sherman, 2006; Thompson, 1997), recognize other learning environments more easily (Aprill, 2001; Grytting, 2000), transfer their knowledge to other areas (Miron, 2003), develop especially their kinesthetic, intrinsic, and interpersonal intelligence and other intelligence domains (Efland, 1990; Eisner, 2002; Gardner, 1990), and develop critical-thinking skills as well as their creativity and problem-solving skills (Bresler, 1998; Eisner, 2002; Katz, 1993).

Art education is a field of education-related not only to schools but also directly to life outside of school and to culture. A cultural environment which trains its residents with the help of a common art education given in the preschool, during the school and post-school processes not only trains the individuals and society but also develops the culture (Erinc, 1995, p.96). In this respect, art education is important for the training of conscious art consumers who will develop and make appropriate use of culture and art. Individuals who become conscious art consumers can better follow and value their culture, past, and social productions and pass them on to the following generations. As mentioned by Sherman (2006, p.43), art addresses the senses and has a dynamic structure that combines with experiences and allows the transference of cultural heritage to future generations.

Art education is not simply limited to school or to art courses. The reason is that art education is an educational discipline that can also be used for the teaching of other courses. Teaching a number of courses or educational disciplines with the help of art education could lead to more permanent learning (Grytting, 2000). In the related literature, the number of studies on instructional applications in art education and in other disciplines is quite limited, and the results of these studies demonstrate that art education is used as a method of teaching in the field of history, mathematics, and language, and that it has a positive influence on students' learning. For instance, there are studies reporting that in history teaching, students' consciousness of traditional history could be increased with the help of art education (Altun, 2006); that permanent learning can be achieved through narration (Andreetti, 1993; Levstik, 1995); that democratic learning can be achieved with the help of viewing from different aspects in contradictory cases (Skophammer, 2004); that art education helps develop language and literacy skills (Carger, 2004; Danko-McGhee & Slutsky, 2007); that it can result in cultural awareness thanks to art criticism (Tuna, 2011); that it can be used to examine artistic objects in the environment (Tuzlak, 2004); and that it develops mathematical thinking skills (Bickley-Green, 1995; Bruter, 2002).

In the present study, for the purpose of helping students learn about their own past culture and history and to preserve their cultural heritage, an art education application was conducted. Cultural heritage is what enables a society to transfer their historical experiences and traditions to the following generations and which strengthens the unity and solidarity between the members of the society (ISMEP, 2014, p.11). Cultural heritage is like a mirror reflecting a society's cultural richness and related knowledge (Musso, 2014, p.85). In order to form, process, present, and survive the cultural heritage and memory, certain necessary organizations and regulations are required within the field of education (Ozdemir, 2005, p.82). As mentioned by Akurgal (1998, p.10), considering the fact that Anatolia and Thrace are located in a place of great variety in terms of conflicts and unity for many cultures and civilizations throughout history, and are among rare lands that convey a rich cultural heritage, applications carried out in Turkey for the transfer of cultural heritage and memory with the help of education are of vital importance.

The curriculum of the visual arts course, one of the application areas for art education in elementary schools (MEB, 2013), places special emphasis on the issue of cultural heritage. In this way, students will be able to transfer different cultural values learned as conscious art consumers to their following generations. The present study was designed in a way to include the use of art activities in order that students' awareness of the history and cultural backgrounds of their environment can be raised. For this purpose, it is suggested that museum activities be included in the curriculum of the Visual Arts Course, as museums can teach the outcomes that are quite difficult to achieve in class. While the school primarily helps increase intellectual understanding, museums can provide the atmosphere and emotion that increases insight. In a museum, students can see, touch, smell, and feel, as well as use several tools (Seidel & Hudson, 1999, p.21, as cited in Sahan, 2005). According to Hooper-Greenhill, learning is not always purposeful. Learning can be experiential or actual and may be in-depth or superficial. If culture is viewed as a process of giving meaning or as a process of creating meaning that shapes our world views, then learning in museums or in other cultural settings becomes potentially dynamic and provides deep learning that produces the self-identities (Onur, 2012, pp.189-190). In the educational understanding of the information society, there is no restriction to information and education in terms of time and place (Drucker, 1994, as cited in Ture, 2007). In this respect, museum activities can be carried out in different environments. For example, instead of pieces displayed in museums independently of time and place, it would be more interesting and impressive to examine and understand the works and products which are components of a living village or town (Ahunbay, 1999, as cited in Altun, 2006). Historical places as real remnants of the past not only establish connection with the past but also arouse curiosity, leads to excitement, opens new doors in our minds, encourages interrogation and helps understand the events and people in history (Boland, 2002, as cited in Yesilbursa, 2008, p.212). Visiting historical places and historical works is an important application that provides students with the opportunity to establish connection between the past and the present, and to learn by touching, seeing and concretizing abstract information (Anderson & Moore, 1994). The present study is thought to be important because it would allow children to recognize

and embrace their district with its rich historical and cultural heritage, moreover, it aimed at raising awareness of cultural values that otherwise tend to disappear. In addition, the present study is also considered to be important because it was designed in a way to make the education process permanent and entertaining for students as it involves art education during the school summer vacation.

The purpose of the current study was to help elementary school students recognize the cultural heritage of their own environment with the help of planned art activities. In line with this purpose, the following research questions were directed in the study:

1. How do art education activities shape the knowledge of students related to their local historical and cultural heritage?
2. How is knowledge learned through art activities reflected in students' artistic productions?
3. How do students perceive this educational process carried out through art education?

Method

Research Design

The present study was conducted according to art-based research method. Art-based research method, which depends on systematic analysis of the ways of expression in different branches of art (McNiff, 2008 p.29), is prominent with its function of revealing (Leavy, 2009, p.13). Artistic expressions and images allow thinking from a new perspective, and can be quite effective on the expression of emotions which may be difficult to put into words (Weber, 2008, p.44). The use of art in scientific studies is important for discovering and expanding information, for creating new ideas and thus for understanding emotions and views (Goodman, 1978, as cited in Dotson, 2007, p.11). Since visual description and images play a role as a visualized way of human creativity, they have become a reference to information (Burnett, 2007, p.19). As reported by Smith-Shank (1995, p.234), when all mental processes and inferences are taken into account, there is no thought without words. The fact that art is one form of information it requires use of an art-based research design with respect to understanding the mental processes and interpreting of educational results (Eisner, 2002a; Sullivan, 2006; Weber, 2008). The reason is that this research method is influential in revealing the emotions, thoughts and perceptions expressed freely and honestly by students via artistic description, as well as for evaluating the educational accuracy of the results. As the applications in this study were based on art activities for students, it was necessary to determine their efforts in order to make the world comprehensible and to investigate the meaning layers of images in their artistic productions.

Research Sample

The study was carried out in Çavdarhisar, a district of the city of Kütahya. The participants in the study were elementary school students living in the district. As the number of students living in the district was quite high, the research sample was determined using the 'internal sampling' method. Internal sampling is based on determining individuals, time, and documents that will increase the amount of important information by defining the key data (McMillan, 2004, pp.272-273). In order to determine the internal sampling, the criterion sampling method was used. In the study, the basic criteria determined by the researcher was that participants would be elementary school students of villagers working on excavation studies in the ancient city of Aizanoi. Thus, it was formed that all participants were a group with basic knowledge about the excavations. A total of 11 elementary school students took part in the study, six of whom were females and five males. Table 1 presents the age and class levels of the participants.

Table 1.*Participant Age and Class Levels*

Participant Name	Age	Class Grade
Ilhan	11	4 th grade
Sema	9	3 rd grade
Salih	10	4 th grade
Imren	10	4 th grade
Nadir	11	4 th grade
Elif	8	2 nd grade
Ismet	10	4 th grade
Nida	10	3 rd grade
Semih	7	1 st grade
Feyza	7	1 st grade
Derya	8	2 nd grade

The class grades of the students were determined according to their end-of-year class grades. Because the study was conducted during the summer holiday and because it was not carried out in a formal class environment, a specific class grade was not taken into account while determining the research sample. Thus, the students who were attending an elementary school and who fit certain criteria constituted the participants of the study. A consent form describing the application process was signed by participants' families.

Setting

The study included an out-of-school educational process not carried out in a formal class environment. The study was conducted in Çavdarhisar, a district of the city of Kütahya that is 57 kilometers away from the city center. The District of Çavdarhisar is also important since it is famous for its ancient town of Aizanoi, which is located in the center of the district. The ancient town is regarded by the art world as the second Ephesus, due to its cultural structure. The origin of its name is believed to be from the mythological hero, Azan. With its historical richness, this town was first established by Phrygians and then ruled by Lydians, Romans, and Ottomans. Archeological excavations in this ancient town are undertaken by the Ministry of Culture and Tourism and by the Archeology Department of Denizli University's Science and Literature Faculty. This research study was carried out within the scope of the Aizanoi Cultural Heritage Education Program under the Aizanoi Excavation Project conducted by Denizli University. The district of Çavdarhisar is full of architectural works, especially from the Roman period. The district is like an outdoor museum with its theatre, bathhouse, bridge, stock market building – the first known construction in history – and with its Zeus Temple; the best-preserved temple in Anatolia. Children play the game of hide-and-seek in the temple, pass by the stock market building and cross the bridge every day as they go to school. The application of the study was carried out in these places.



Picture 1. Excavation House, Garden of Excavation House and Zeus Temple

The first session was conducted after meeting the students on the morning of the first day. The session was based on drama activities conducted in the garden of the excavation house. Following this, with the help of an open-ended information form, basic information was obtained regarding the students' background knowledge of the history and culture of the place where they lived (Picture 1). In the second session, which was organized in the afternoon of the first day, a mythology study regarding the origin of the name of Aizanoi was conducted around the big table on the upper floor of the excavation house (Picture 1). The third and fourth sessions, including activities regarding the Phrygians and Lydians, were organized in the Zeus Temple on the second day. The fifth and sixth sessions, including activities regarding the Romans and the Ottomans, were organized in the same place on the third day (Picture 1). Tables and chairs were placed in the temple in advance in order to create an

appropriate study environment, with the necessary materials provided for use by the students.

Research Instruments and Procedures

The research data were collected using three different methods; an open-ended information form, semi-structured interviews and document analysis. The open-ended information form was conducted on the first day of the study to determine students' knowledge about the history and culture of the place where they lived. This form, which included questions not only about the origins of the names of Aizanoi but also about the people who lived there, was distributed to the students and they were asked to complete the form. The same form was used again at the end of the application process to see how the application process had shaped their knowledge. In the art-based research design, children's drawings and visual expressions can be used as a data collection tool for children's ideas, interests, preferences because visual expression or drawings provide the researcher with the opportunity of a more detailed examination in the process of presenting children's views according to data collection tools such as interviews or questionnaires (Rennie & Jarvis, 1995; as cited in Bedir-Eristi, 2012). Semi-structured interviews were held with 11 students at the end of the application process. The interviews were held by the researcher in a room at the excavation house. Each interview session was audio recorded, and the interviews lasted from 5 to 15 minutes. Students' self-reports were subjected to document analysis in order to examine the art products put forward by the students during the activities. Throughout the application process, students produced two drawings, one clay work and one relief work with play dough.

The study was carried out in six morning and afternoon sessions over three days. Including the initial meeting and closing, each session was based on activities regarding a different civilization that existed in Çavdarhisar in the past. The activities conducted in the study were prepared by the researcher using the historical and cultural background of the ancient city of Aizanoi. The application process was executed by the researcher, one drama expert, and two students from the Department of Archeology.

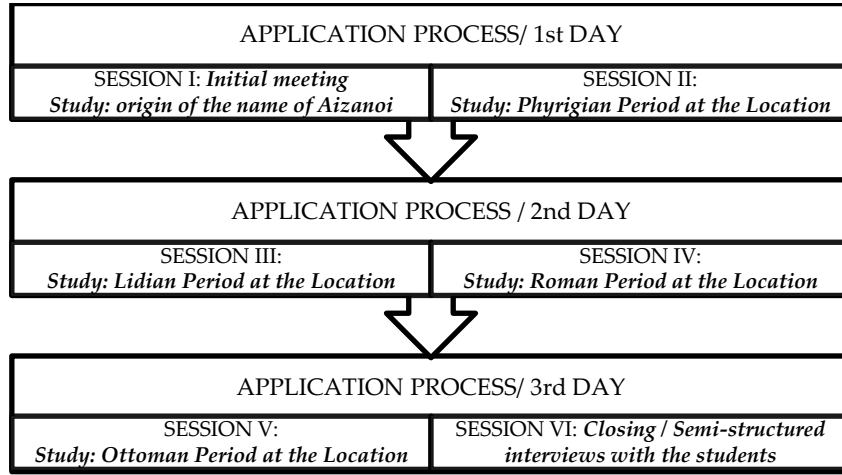


Figure 1. Application Process of the Research

The meeting activity in the application process presented in Figure 1 included drama activities in order that the students could introduce themselves to one another, as well to meet with the research team. Following the meeting activity, in the morning session of the first day, a mythology study was conducted regarding the origin of the name of Aizanoi. In this workshop, the students were told the story of the relationship between Zeus and Azan found in the mythology, which was thought to constitute the origin of the name of Aizanoi. At the end of the workshop, a masked study was conducted regarding these mythological heroes. In the afternoon session of the first day, a workshop was organized regarding the establishment of the ancient town in which the students were briefly informed about Frigs and how they established the town. Following this brief informational session, a drawing study was conducted using the magic painting technique.

In the morning session of the second day, a workshop regarding the development of the town was organized to introduce the Lydian civilization. A clay-based money design study was carried out in relation to the Lydians, who invented the first money. In the afternoon session of the second day, a workshop was carried out regarding the Romans and several related architectural works found in the village were introduced. At the end of the workshop, a relief study was carried out with play dough using wooden plates, and the students created their own designs based on the architectural works they had visited in groups.

In the morning session of the third day, a workshop was organized regarding the origin of the name of Çavdarhisar, from the period of the Ottomans, and a drawing study was carried out using pastel paints. In the afternoon session of the third day, participation certificates were presented to the students, and semi-structured interviews were held.

Data Analysis

The research data were analyzed using the descriptive analysis method (Yildirim & Simsek, 2013). The data collected via the open-ended information form were coded by the researcher and by another expert from the field and was subsequently compared and analyzed. The art products put forward by the students in the application process were analyzed based on the semi-structured interviews held with the students. The reason for conducting the semi-structured interviews was that students' verbal explanations regarding their drawings help to better understand what they have tried to express in their drawings (Richardson, 1982). For the analysis of these data, the steps of analysis suggested by Braun and Clarke (2006) were used. In this context, first of all, students' art products and interviews on them were read by making transcripts and then initial codes were obtained. Themes were investigated in line with the patterns obtained from the codes and the themes were reviewed and reported. In addition, the students' drawings and their other art products were examined through document analysis, and related coding was reapplied by the researcher and another field expert. Following this, the themes regarding the students' views were coded.

In the study, the research data collected with different data collection tools were compared to increase the validity and reliability of the study. For the validity of the study, first, the educational materials to be used by the students were prepared. Also, the basic information was presented to a field expert (archeologist), and the drama activities organized for the meeting activities were presented to a drama expert. The semi-structured interview questions to be directed regarding the art products were presented to a field expert, and the interview form was finalized in line with the suggestions received. The study's reliability calculation used the formula $Reliability = Disagreement / (Consensus + Disagreement)$ (Miles & Huberman, 1994). The reliability for the open-ended information form applied at both the beginning and end of the study was calculated as 98%, and the reliability for the drawings and semi-structured interviews was calculated as 87%.

Results

The findings obtained in the study were classified under three themes; 'Pre-application', 'Application', and 'Post-application'.

Pre-application

In the study, the initial focus was on how to develop students' current knowledge about the history and culture of where they lived with the help of art activities. For this purpose, an open-ended information form was prepared to reveal students' background knowledge about their local cultural heritage. The forms were then distributed to the students. In this respect, the sub-theme of "Students' current knowledge about their local cultural heritage" was formed.

Students' current knowledge about their local cultural heritage

The forms distributed to the students included such questions as "Who used to live here?", "Why is this place called Aizanoi?", and "What is the origin of the name of Çavdarhisar?" Table 2 presents the students' responses to these questions prior to the application process.

Table 2.*Students' Background Knowledge about their Local History*

Student's Name	Origin of the Name of Aizanoi	Civilizations that lived in the region in the past	Origin of the name of Çavdarhisar
Ilhan	Excavation, bathhouse, theatre, historical artifact	-	-
Sema	Excavation house, bathhouse	-	-
Salih	Bathhouse, excavation house	-	-
Imren	-	"Roma n lilar"	-
Nadir	Stock market, theatre, excavation, historical artifact	-	-
Elif	Historical stones, excavation house, theatre, bathhouse	-	-
Ismet	Theatre, excavation house, stones	"Roma n lilar"	-
Nida	Excavation house, historical artifact	"Roma n lilar"	-
Semih	Excavation house	-	-
Feyza	Stones, excavation house	-	-
Derya	Excavation house	-	-

As can be seen in Table 2, students' responses regarding the origin of the name of Aizanoi were associated with the historical artifacts found where they lived or with the archeological excavations performed there. The reason for this could be that, according to the students, the excavation studies, which became a part of the villagers'

daily life, had a connection with the ancient name of Aizanoi. In the study, only three students responded as 'Romans' to the question of which civilizations lived in this place in the past. However, those three students pronounced the word Romans as "Romanlilar". The word "Roman" means gipsy in Turkish and their wrong pronunciation of this word couldn't be corrected during the research. Table 2 demonstrates that the students did not provide any answer in relation to the origin of the name of Çavdarhisar. However, this could be considered a normal result as most people do not know the story about the origin of the name of their residential place. However, it was an important finding that some of the students knew about the Roman civilization living there in the past, and that almost all students associated the name of Aizanoi with the historical artifacts found there. Depending on this finding, it could be stated that students were aware of the connection of the ancient Roman artifacts and the excavations with the name of Aizanoi. Students' background knowledge about the Roman civilization living there could be attributed to the excavations being open to the local public, including the participant students who live in the area.

Application

Within the scope of the study, titles for each sub-theme were formed based on the application that started with a mythology study regarding the origin of the name Aizanoi, the ancient name of the village of Çavdarhisar, the general introductory information about the Phrygians, Lydians, Romans, and Ottomans who all lived in this place in chronological order in the past and the artifacts they left behind which have since been excavated. This theme, as well as the sub-themes, included not only the art products put forward through the related applications, but also the students' views about these art products.

Mythology study regarding the origin of the name of Aizanoi

A mythology study was carried out as part of the study, regarding the origin of the name of Aizanoi, the ancient name of Çavdarhisar. This application was conducted in the study area on the second floor of the excavation house. According to the mythological story, the word 'Aizanoi' refers to 'Worshippers of Zeus', and the ancient town of Aizanoi was the main residential place of the Aizanitis, who were dependent on Phrygia. The name Aizanoi came from the mythological hero called Azan, who was the child of the legendary King Arkas and Nixie Erato, the daughter of Zeus. To start, cards were prepared to introduce the heroes of the mythological story to the participants. When the students were asked to combine the cards - given to each group - in a way to make a meaningful statement, each group came up with the following statements; "Aizanoi comes from the hero called Azan", "Azan is the grandchild of Zeus", "Zeus is the most important mythological hero", and "Nixie Erato and King Arkas are the parents of Azan". Following this, students were given the cards including the pictures of these heroes, and with the help of these visuals, they individually made masks of the mythological heroes.

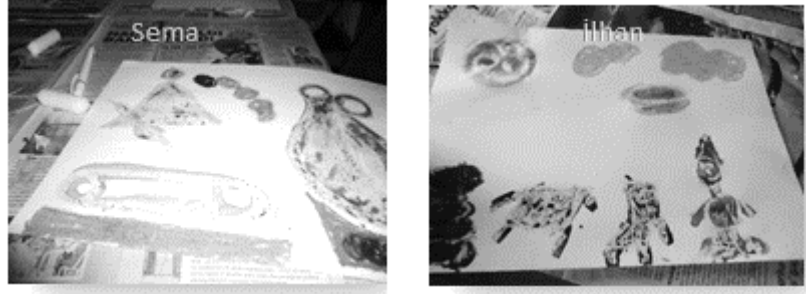


Picture 2. All masks **Picture 3.** Nadir's Zeus mask **Picture 4.** Nida's Erato mask

As can be seen in Picture 2, the masks were produced by the students with materials like cardboard and colored paper. The students mostly produced the mask of Zeus from the mythological story, with five of the students have made the mask of Zeus, whilst four made the mask of Azan. The mask in Picture 3 was made by Nadir, and belonged to Zeus. Nida made the mask of Erato, the only female character in the story (Picture 4). She said *"I don't know, but well, everyone made the mask of Zeus, I just wanted to do this. I wanted it to be the mask of a woman (pp. 13-14)"*. Nadir explained the reason for his making the mask of Zeus, saying *"I liked it, and I found it stronger (pp. 22-23)"*. The reason for the popularity of the mask of Zeus among the students could be the fact that Zeus was a dominant character as a king and father in the mythical story told.

Study on Phrygians who lived in the location

In the second session, an application was carried out regarding the Phrygians who lived in Aizanoi in the past and who established the city. This activity was conducted in the study area on the second floor of the excavation house. The students were informed that the Phrygians were the first people to establish the city. Following this, a brief introduction to this civilization was given. The students learned that the Phrygians produced the first furniture and invented tools such as a bathing bowl, hooked needle, ceramic plate, flute, and ring. Next, they were asked to select objects specific to Phrygians and to give information about them saying, for example, *"I am a hooked needle; my lord attaches me to her dress"*. The students were then asked to imagine themselves as living in Phrygia and to draw a picture depicting who they were and where they were living. The drawings were colored with the technique of *"magic painting"*, which involved the use of crayons and watercolor paints.

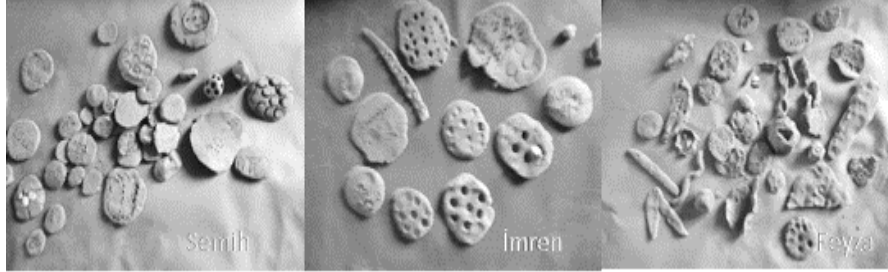


Picture 5. Sema's and Ilhan's Phrygians picture

Sema depicted herself as a Phrygian carpenter and stated that she herself made the furniture in her house (Picture 5). Regarding her product, Sema said *"I am a carpenter, and this table, for example, is really different. And this is a vase, and it stands on the coffee table I made (pp. 20-21)"*. In Picture 5, Ilhan depicted himself as a carpenter as well. While talking about his drawing, he said *"This is the door of my office in my workplace, and I am a carpenter. I produced this door, and it is made of wood (pp. 17-19)"*. More than half of the participants depicted themselves as carpenters, whilst one of the students made musical instruments and said s/he played the flute. All the students reported during the interviews that they had tried the magic painting technique for the first time and that they enjoyed it very much.

Study on the Lydian period in the location

In the third session, an application was carried out regarding the civilization of Lydians living in Aizanoi in the past. This application was conducted in a place where the tables and chairs belonging to the Roman Temple were put. First, the students were informed about the Lydians being the first civilization to invent money. This information was given in association with the world's first stock market building found in Aizanoi. The study started with a drama (warm-up) activity. Two students acted out the role of obtaining goods through the exchange method, which was used before the invention of money. The emphasis was on the disagreements experienced in the process of exchanging goods. In this way, the students learned why money was invented. Following this, as the Lydians were the first civilization to invent money, the students were informed about other related issues. Next, the students were given clay to individually work with, and each student was asked to create their own money design.

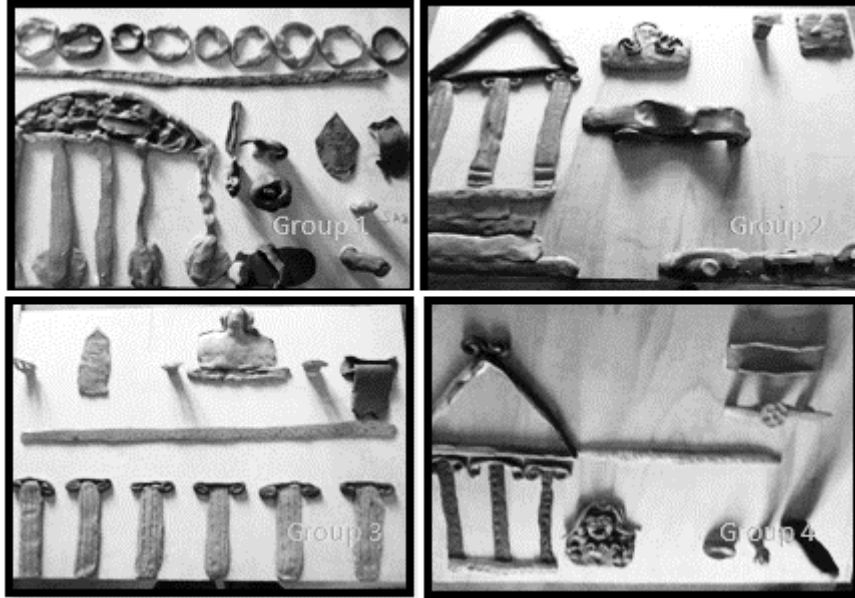


Picture 6. Semih, Imren and Feyza's clay work

As can be seen in Picture 6, the students, who wanted to go on doing the clay work, stated that they had not used clay before and continued as it was entertaining for them. Regarding his money designs, Semih said *"I was like a Lydian. I produced money... I wish it were real (p. 8)"* and mentioned the things he imagined he could have bought if the money he had produced was real. Another student, Feyza, perceived the money design as a game and reported her views saying *"Sir, all this money will be mine, right? We will go on playing with it later (pp. 16-17)"*. During the interviews, all the students mentioned the entertaining aspect of the study, and except for one student, all of them talked about the money design in association with the Lydians. Depending on this result, it could be stated that the students were able to associate the art activity with the brief information given at the beginning of the activity and that it contributed to the students' understanding of the subject.

Study on the Roman period in the location

The Roman Period was the one that the students were most knowledgeable about at the beginning of the application process. The reason is that the bridge that the students passed over to go to their school, the temple in which they played the game of hide-and-seek, and the bathhouse all belonged to the Roman period. In the application carried out regarding the Roman Period in the fourth session, the students were first given a Roman tree made from a big carton in advance. The students wrote what they knew about the Roman Period on the branches of the tree. It was seen that the students wrote 'bathhouse', 'excavation', 'temple', and 'bridge' on the branches of the tree. Following this activity, it was emphasized that these architectural artifacts found in the village of Çavdarhisar belonged to the Roman Period. Next, an art activity was conducted in which the students were divided into four groups of three, and each group was supplied with plywood, play dough in different colors and glue.



Picture 7. All Group's relief

As can be seen in all the relief works of the students (Picture 7), the groups all depicted the Roman temple, the Roman bridge and the bathhouse without exception; while three groups preferred to depict Medusa (Group 2,3,4), and three groups depicted the Roma tomb (Group 1,2,3). The reason for depicting the temple, bridge, and bathhouse in all the works could be the fact that the students saw these architectural artifacts every day. During the interviews, Nadir, a member of the third group, explained the reason why he depicted the ornaments of the temple saying "Well, when I saw those ornaments, I told my friends let's do them (pp. 13-14)". Semih, one of the students in the first group, said "I couldn't do anything at first, and well, look! I drew these circles (pp. 9-10)". When he was asked what the circles represented, he said they were the clouds.

Study on the Ottoman period in the location

In the fifth session of the process, an application was carried out regarding the Ottoman period to inform the students about the origin of the name of Çavdarhisar, the current name of the location. First, the fact that the Ottomans were the last civilization living in this place was explained to the students in a simplified manner using the storytelling method. They were informed that Çavdar Tatars lived there, that they helped the Ottomans combat the Byzantine army, and that Çavdar Tatars were famous for their horse rearing. In this phase, a drama activity was conducted based on the consciousness corridor technique. A volunteer student played the founder of the Ottoman Empire, with other students forming the corridor as Çavdar Lords. The Ottoman Lord said that he gave this residential area to Çavdar Tatars for their help and asked them what they needed to make this place a city in which to live. The students provided a number of answers, but none stated the expected answer. For this

reason, the researcher was involved in the process and pointed out that a name was needed. At that time, they acted the moment when the name of this place was determined as Çavdarhisar by the Çavdar Lords. The work ended by pointing out that the name of the place was determined as Çavdarhisar because the Çavdar Lords used the castle as a 'hisar' (meaning 'fortress' in Turkish) to protect against Byzantine attacks. Following this, the art activities were conducted, by asking the students to draw using pastel crayons in order to reflect how the place in which they now lived would have been in their imagination. It was seen in all the students' works that they preferred to draw the village in which they lived, rather than drawing the place they imagined.



Picture 8. Ismet, Elif and Salih's picture

As can be seen in Picture 8, Ismet depicted the place he imagined by drawing a house and some sheep. While talking about his drawing, Ismet said "I dream of living in such a place that I depicted. Well, there is a house, and some sheep (pp. 8-9)". When it was pointed out that Çavdarhisar was already a place like the one in his imagination, Ismet said "But, I have already ... as you know, it is a nice place, I dream of this. Well, the Ottomans used to raise horses, and I raise sheep (pp. 16-17)". Elif talked about her drawing (Picture 8), in which she depicted the car in front of her house in the village. While talking about her drawing, Elif said "I hope Çavdarhisar will not change. I want it to remain the same. I like it as it is (pp. 11-12)". When she was asked why she thought so, Elif said "I have an uncle living in Eskişehir (a neighboring city). Sometimes we go there, but I don't like Eskişehir. I don't like the buildings. My house is much nicer. I just go out of my house and play with my friend (pp. 21-23)". Another student, Salih, preferred to depict the place where he lived rather than the place he imagined.

Post-application

The open-ended information form applied before the application process was reapplied at the end of the application process in order to determine any changes that might have occurred in their current knowledge due to the art activities conducted. Following this, semi-structured interviews were held with the students in order to reveal their views about the process. In this respect, the sub-themes of "Students' new knowledge about their local cultural heritage" and "How the students' perceived the educational process" were formed.

Students' new knowledge about their local cultural heritage

At the end of the art activities, questions directed to the students at the beginning of the study were reapplied in order to determine the extent to which they had developed their background knowledge. Table 3 presents students' responses to these questions.

Table 3.*Students' New Knowledge about their Local Cultural Heritage*

Student Name	Origin of the name of Aizanoi	Civilizations that lived in the region in the past	Origin of the name of Çavdarhisar
Ilhan	Names of the ancient artifacts	Phrygians founded the village; Lydians invented money; Romans built the bathhouse.	Originally Çavdar, but later became Çavdarhisar.
Sema	It comes from Azan, the grandchild of Zeus.	Phrygians, Lydians, Romans, Ottomans	-
Salih	It comes from Azan.	Phrygians, Lydians, Romans, Ottomans	There used to be Çavdarians, but then became Çavdarhisar.
Imren	It comes from Azan, the grandchild of Zeus.	Phrygia, Lydia, Roman, Ottoman	Çavdar Lords helped the Ottomans in the war.
Nadir	It comes from Azan, the grandchild of Zeus.	Phrygia, Lydia, Roman, Ottoman	-
Elif	It comes from Azan, the grandchild of Zeus.	Phrygia, Lydia, Roman, Ottoman	Çavdar Tatars used the fortress-castle to protect against the Byzantine during the war.
Ismet	-	-	In the past, there was a war, and people hid in the fortress.
Nida	It comes from Azan.	Phrygia, Lydia, Roman, Ottoman	It is for Çavdar Tatars, who hid in the fortress during the war.
Semih	It comes from Azan	Phrygia, Lydia, Roman, Ottoman	-
Feyza	It comes from Azan, the grandchild of Zeus.	Phrygia, Lydia, Roman, Ottoman	It was given as a gift to Çavdar Tatars, and they used this name.
Derya	It comes from Azan	Phrygia, Lydia, Roman, Ottoman	Because Çavdar Tatars protected this place.

As can be seen in Table 3, at the end of the study's activities, it was seen that most students had responded to the questions. Although the students did not possess correct background knowledge about the origin of the name of Aizanoi, at the end of the application process nine of the students provided correct answers to questions on the mythological story. Except for one, no other students had sufficient background knowledge, yet they responded correctly to the question of which civilizations lived here in the past. What was striking was that all the students wrote down the civilizations in the correct chronological order. The reason for this could be that the correct chronological order was given with a melodic emphasis while teaching the related subject. Regarding the origin of the name of Çavdarhisar, nine of the students provided correct answers to the question, though they did not have the related background knowledge. In this respect, it could be stated that the students became knowledgeable although they did not have related knowledge before the application process and that, in this sense, the art activities worked; achieving their learning objective.

How the students perceived the educational process

At the end of the application process, semi-structured interviews were held with the students in order to determine their views about the application process. The students mostly emphasized the contributions of the application process, and Figure 2 demonstrates these contributions from the perspectives of the students.

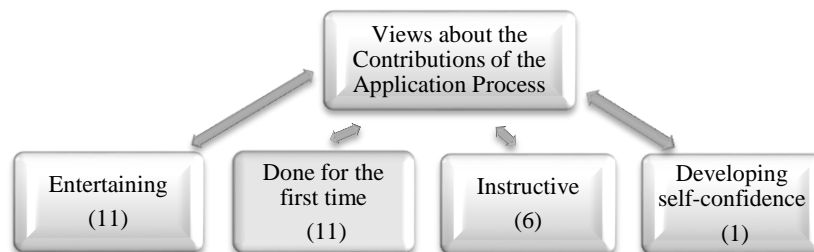


Figure 2. Students' Views about the Contributions of the Application Process

As can be seen in Figure 2, all the participant students reported that they found the application to be entertaining, stating that they had played entertaining games. The reason for this could be that students might have perceived some of the drama and warm-up activities as games carried out before and during the activities. Elif found the application process entertaining, stating that *"We were entertained a lot, and played a lot of games. Also, we played with play dough, and I liked it a lot, too (pp. 26-29)"*. Another student, İlhan, said *"I enjoyed it a lot. We played games, and used the play dough. Also, that thing like mud, we played with it too (pp. 19-22)"*. Besides the drama and warm-up activities, it could be said that İlhan might have considered the art activities carried out with *play dough* and clay to be a game. One reason for the students' perception of the application as a game could be that the application was carried out in an informal

environment during the school summer holidays. Six of the students mentioned the educational aspect of the application. For example, Sema stated *"I didn't know that Phrygians used to live here, and they founded the village. Well, you taught us that (pp. 11-12)"*, whilst Nida, said *"I didn't know about the Romans before. Our teacher brought us in Roman-styled, and we wore them. They were very beautiful white clothes.... I didn't know anything about the others. For example, we learned that the Ottomans lived here, too. Also, the Lydians invented money... (pp. 23-27)"*. With these words, it is seen that Nida had some related background knowledge because the children living in the village wore the Roman clothes during the ceremony organized for the opening activities for the excavation in the region. Of all the students participating in the study, only one student (Semih) focused on developing their self-confidence, thanks to the application process. Semih stated that *"I didn't use to do anything before, but now I can, I did many things. I wish we had played more games (pp. 13-14)"*. This thought reported by Semih, who perceived the application as a game, could be regarded as a childish expression of the feeling of confidence thanks to the pleasure of free self-expression and of putting forward a product. In addition, it increased their knowledge, thanks to the application process. The students also reported views emphasizing the art activities. For example, Imren said *"Well, I had never before played with play dough, but I liked it a lot (pp. 18-19)"*. Considering the views of all the students, it could be stated that the students had positive views about the application process and the art activities, and that these activities contributed in different respects.

Discussion, Conclusion and Recommendations

In the present study, three basic results were obtained in relation to the research questions. First of all, an open-ended information form was applied to the students before the application process in order to reveal their background knowledge about their local history and cultural heritage. At the end of the application, the same questions were redirected to the students so as to determine their 'new' knowledge. Accordingly, it was concluded that with the help of the art activities, students had increased their knowledge about their local history and cultural heritage. Considering Gardner's (1990) point that art-based instruction leads to permanent learning, it could be stated that instead of providing historical information about the place where the students lived, giving basic related information practiced through art activities helped them to learn more about their local history and cultural heritage. This finding of the present study is similar to that of another study carried out by Carger (2004) on language teaching with the use of visual art materials. In Carger's (2004) study, the researcher reported that students became more creative in analyzing deeper meanings. Also, the findings obtained in the present study are consistent with those reported by Hofman (1998), who claimed that students' literacy skills develop more thanks to activities involving art. In addition, the findings obtained in the present study also support the findings reported by Bowker (2004), who studied teaching science to elementary school students in a museum and found that students' levels of understanding and remembering increased in line with an increase in the number of sense organs employed by students during the museum activity. Also, Koya and Chowdhury's (2019) studies shows that cultural heritage is quite multi-disciplinary by

nature. Various strands of skills are required to successfully learn cultural heritage informatics.

In the present study, brief information was given to the participant students about past civilizations that had lived in the place where the students now lived using the storytelling method, seen as appropriate to the students' level of understanding. Following this information brief, drama activities were conducted as warm-up activities and the art activities were then conducted. In this respect, another finding obtained in the present study was that students explained their art products - they put forward in the application process - in association with the related civilizations. For instance, during the interviews held after the money design made of clay, which was conducted following the activity regarding the Lydian civilization, except for one student, all the others explained the money design in association with the Lydians. The reason for this could be that the activity was carried out in a historical place, which was like an outdoor museum rather than a formal class environment, and that the students learned by seeing and feeling. The results of the study carried out by Heras, Medir and Salazar (2019) which aimed to promote environmental awareness and to help children value the natural and cultural heritage of their surroundings support this situation. Also, as mentioned by Horton (2000, as cited in Yesilbursa, 2008, p.214), historical places provide concrete meanings to history and our lives in a way that no other verbal or written words can achieve alone. In addition, depending on this, it could be stated that art activity conducted could be associated with the brief historical information given at the beginning of the activity and that these art activities contributed to the students' understanding of the subject. This finding supports the finding obtained in a study carried out by Meydan and Akkus (2014), who reported that activities like visits to museums increase students' interest in lessons and contribute greatly to the development of historical and cultural values. Also, the findings obtained in the present study are also consistent with those obtained in another study conducted by Buyurgan (2004) with elementary school first and fourth grade students. In the study, Buyurgan reported that learning through activities carried out in a museum is more effective and permanent. Also, similar to the findings obtained in the present study, Onder, Abaci, and Kamaraj (2009), in their study conducted to teach elementary school fifth grade students the clothing styles of different civilizations that lived in Istanbul in the past, reported a significant difference in the knowledge levels of the experimental group students conducting an activity in a museum. In addition, parallel to the findings obtained in the present study, Yilmaz and Seker (2011) examined elementary school students' views about learning in a museum, and revealed that most of the students were quite beneficial in terms of increasing their level of knowledge, visuality and general culture.

In the present study, students were asked for their views about the application carried out through art activities. Accordingly, as the last finding obtained in the study, it was found that all students were greatly entertained during the applications, with most regarding the applications as a game. The reason for this could be that the students associated the activities with playing a game. This finding supports the one that was reported by Author (2008), who conducted visual culture applications in an

elementary school course of visual arts. In the study, Author (2008) claimed that students found the lessons more entertaining. However, the same report stated that students perceive such applications as a process of learning and obtaining information, which contradicts with the finding obtained in the present study that the students did not think the application process was planned. The reason could be that the study was carried out in an informal learning environment during the school summer holidays. This finding is consistent with Yilmaz, Filiz and Yilmaz (2013), who found that education given to elementary school students by focusing on various objects in a museum increases students' motivation and participation; that they find learning more entertaining; and that their historical thinking skills develop. Similar to the findings obtained in the present study, Piscitelli and Anderson (2001), in their study conducted with elementary school students to reveal their viewpoints regarding museums and their past experiences via their drawings, reported that students generally depicted museums as entertaining environments. Also, that students regarded the drama activities carried out as warm-up activities to be games which they enjoyed. Based on the interviews held with the students, it was seen that among the art activities, the money design made of clay and the relief work with *play dough* were considered to be games. This situation could be regarded as the reason for the students' increased levels of knowledge as a result of the application process. The reason is that games are activities that allow children to experience and learn subjects that nobody else can teach (Yavuzer, 1987). Studies conducted in different disciplines (Hanbaba&Bektas, 2007; Tural, 2005) revealed that teaching through games contributes to learning in that field. As a result of the students perceiving the activities as a game and having found these activities entertaining, it was seen in the present study that the students took increasingly more active roles in later activities than they had done earlier, and that they took more courage to express themselves. This finding is consistent with that was reported by Author (2008), who found that students increasingly took more courage to express themselves through art later on in the process, and that they kept on with their art studies through a feeling of increased confidence. In addition, similar to the findings obtained in the present study, Guler (2011) examined the effects of visits to museums on students' attitudes, and found that the most important benefit of a planned visit to a museum, some form of entertainment, playing of games, examining the artifacts with the help of related worksheets, observations and discussions, was to develop students' self-confidence and to increase their motivation. As mentioned by Herberholz and Hanson (1985), children dealing with art and putting forward an art product take more courage to express themselves and increase their self-confidence.

Consequently, the results obtained in the present study demonstrated that art education activities were influential in raising elementary school students' awareness of their local history and cultural heritage, and related suggestions were put forward accordingly. Based on the research results, it could be stated that art education can be used as a method of teaching in all disciplines, not just for the teaching of art-related courses. Art-based education could not only help students develop a different viewpoint regarding events, but also lead to more effective and permanent learning in the field. Such an application will also result in an important outcome for students, enabling them to transfer what they had learned to all their learning experiences,

thanks to the courage and self-confidence gained by the putting forward of a product. In addition, the use of applications related to art education could be suggested not just for in-class-applications, but also for out-of-class activities. In this way, different and rich stimuli in the environment will be put into practice for children's learning in the field, and students will have the chance to learn by doing and living. In this respect, elementary school teachers should be encouraged to carry out more activities at archeological sites, museums, and art galleries, and to be informed about such applications.

Acknowledgment

This study was carried out within the scope of the "Aizanoi Excavation Project" executed by the Ministry of Culture and Tourism and by the Department of Archeology in the Faculty of Science and Literature at Denizli Pamukkale University. First of all, many thanks to all the members of the excavation team, and specifically to Prof. Dr. Elif ÖZER, the executer of the project and the head of the excavation, who provided full support and involved the present study in the excavation project. In addition, I also thank Assoc. Dr. Ali Umut Türkcan, a faculty member at the Faculty of Literature at Anadolu University, who provided information about the history of cultural heritage of the region and about the related mythology. I also appreciate contributions of Melda Taşdemir and Merve Barış (undergraduate students in the Department of Archeology at the Faculty of Literature at Anadolu University) to the application and adaptation of the historical information into the art activities; and lastly Esin Lakot, a drama expert, who helped apply the drama activities involved in the study.

References

- Akurgal, E. (1998). *Türkiye'nin kültür sorunları*. Ankara: Bilgi Yayınevi.
- Altun, O. H. (2006). *Geleneksel kültürün korunması ve tarihi çevre bilincinin kazandırılmasında sanat eğitiminin önemi*. (Unpublished Master's Thesis). Ankara: Gazi Üniversitesi Eğitim Bilimleri Enstitüsü.
- Anderson, C., & Moore, A. (1994). Making history happen outside the classroom. In H. Bourdillon (Eds.), *Teaching history*. (pp. 196-208). London/New York: Routledge.
- Andreotti, K. (1993). *Teaching history from primary evidence*. London: David Fulton Publishers.
- Aprill, A. (2001). Toward a finer description of the connection between arts education and student achievement. *Arts Education Policy Review*, 102(5), 1-4.
- Bickley-Green, C. A. (1995). Math and art curriculum integration: A postmodern foundation. *Studies in Art Education*, 37(1), 6-18.
- Bowker, R. (2004). Children's perceptions of plants following their visit to the Eden Project. *Research in Science and Technological Education*, 22(2), 227-243.

- Braun, V. & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Bresler, L. (1998). Child art, fine art and art for children: The shaping of school practice and implications for change. *Arts Education Policy Review*, 100(1), 3-10.
- Bruter, C. P. (2002). *Mathematics and art: Mathematical visualization in art and education*. New York: Springer Publication.
- Burnett, R. (2007). *İmgeler nasıl düşünür?* (G. Pular, Trans.). Istanbul: Metis Yayıncılık.
- Buyurgan, S. (2004). Effective learning at the museum. *Journal of Cultural Research in Art Education*, 22(3), 99-115.
- Carger, C. L. (2004). Art and literacy with bilingual children. *Language Arts*, 81(4), 283-292.
- Danko-McGhee, K. (2004). The museum-university connection: Partners in early childhood art experiences. *Art Education*, 57(6), 35-40.
- Dotson, M. L. (2007). Educational criticism, a form of arts-based educational research for studying teachers. *Journal of Ethnographic and Qualitative Research*, 1, 11-20.
- Efland, A.D. (1990). *A history of art education: Intellectual social currents in teaching the visual arts*. New York: Teachers College.
- Eisner, E. W. (2002). From episteme to phronesis to artistry in the study and improvement of teaching. *Teaching and Teacher Education*, 18(4), 375-385.
- Erinc, S. (1995). *Kultur Sanat, Sanat Kultur*. Istanbul: Cinar Yayınları.
- Eristi, S. D. (2012). Ustun yetenekli öğrencilerin görsel anlatımlarında geleceğin dünyasına ve teknolojisine ilişkin algıları. *Türk Ustun Zeka ve Eğitim Dergisi*, 2(2), 102-117.
- Gardner, H. (1990). *Art education and human development*. (Occasional Paper 3). Los Angeles: The Getty Education Institute for Arts.
- Grytting, C. (2000). The benefits of art education. *Art&Activities*, 127(3), 1-3.
- Guler, A. (2011). Planlı bir muze gezisinin ilköğretim öğrencilerinin tutumuna etkisi. *İlköğretim Online Dergisi*, 10(1), 169-179.
- Hanbaba, L., & Bektas, M. (2007). Oyunla öğretim yönteminin hayat bilgisi dersi başarısı ve tutumuna etkisi. *Izzet Baysal Üniversitesi Eğitim Fakültesi Dergisi*, 12(1), 115-128.
- Heras, R., Medir, R. M. & Salazar, O. (2019). Children's perceptions on the benefits of school nature field trips. *Education 3-13*, 1-14.
- Herberholz, B., & Hanson, L. (1985). *Early Childhood Art*. Dubuque-Iowa: Brown Company Publishers.

- Hofmann, H. (1998). Children's drawings as an indication of readiness for first grade source. *Merrill-Palmer Quarterly*, 4(3), 165-179.
- ISMEP Rehber Kitaplar. (2014). "Kültürel miras nedir?", *Kültürel mirasin korunması*. İstanbul: İstanbul Valiligi Proje Koordinasyon Birimi.
- Katz, L. G. (1993). *Dispositions as educational goals*. ERIC Digest EDO-PS-93-10. Retrieved from <https://eric.ed.gov/?id=ED363454>.
- Kuya, K. & Chowdhury, G. (2019). Cultural heritage information practices and ischools education for achieving sustainable development. *Journal of Association for Information Science and Technology*, 00(0), 1-15.
- Leavy, P. (2009). *Art-Based Research Practise*. New York: Guilford Press.
- Levstik, L. (1995). Narrative constructions: Cultural frames for history. *The Social Studies*, 13, 113-116.
- Lowenfeld, V., & Brittain, W. L. (1987). *Creative and mental growth*. New Jersey: Prentice-Hall.
- McMillan, J. H. (2004). *Educational research: Fundamentals for the consumer*. (Fourth ed.). USA: Pearson Education.
- McNiff, S. (2008). Art-based research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research* (pp. 29-40). Thousand Oaks, CA: Sage.
- MEB. (2013). *İlkokul ve ortaokul gorsel sanatlar dersi ogretim programi (1-8. Siniflar)*. Ankara: Milli Egitim Bakanligi Talim ve Terbiye Kurulu Baskanligi.
- Meydan, A., & Akkus, A. (2014). Sosyal bilgiler ogretiminde muze gezilerinin tarihi ve kültürel degerlerin kazandirilmasindaki onemi. *Marmara Cografiya Dergisi*, 29, 402-422.
- Miles, M. B., & Huberman, M. (1994). *Qualitative data analysis: An expanded sourcebook*. CA: Sage.
- Miron, L. F. (2003). Cognitive transfer and art education: A critique. *Arts Education and Policy Review*, 104(3), 29-32.
- Musso, S. F. (2014). Inheriting' our cultural heritage: Changes of paradigm of conservation. *ICONARP: International Journal of Architecture and Planning*, 2(2), 84-103.
- Olson, J. L. (2003). Children at the centered of art education. *Art Education*, 56(4), 43-52.
- Onur, B. (2012). *Cagdas muze, egitim ve gelisim*. İstanbul: Imge Kitabevi.
- Onder, A., Abaci, O., & Kamaraj, I. (2009). Muzelerin egitim amacli kullanimi projesi: İstanbul Arkeoloji Muzesi'ndeki Marmara orneklemi. *Pamukkale Universitesi Egitim Fakultesi Dergisi*, 25(1), 103-117.

- Ozdemir, M. D. (2005). Turkiye’de kulturel mirasin korunmasına kısa bir bakis. *Planlama Dergisi*, 1(31), 20-25.
- Piscitelli, B., & Anderson, D. (2001). Young children’s perspectives of museum settings and experiences. *Museum Management and Curatorship*, 19(3), 269-282.
- Richardson, A. S. (1982). Arts means language. *Art Education*, 35(5), 10-15.
- Sherman, A. (2006). Toward a creative culture lifelong learning through the arts. *Generations*, 1, 42-46.
- Skophammer, K. (2004). Teaching tolerance trough art. *Arts & Activities*, 135, 16-20.
- Smith-Shank, D. L. (1995). Semiotic Pedagogy and Art Education. *Studies in Art Education*, 36(4), 233-241.
- Sullivan, G. (2006). Research acts in art practice. *Studies in Art Education*, 48(1),19-35.
- Sahan, M. (2005). Muze ve egitim. *Turk Egitim Bilimleri Dergisi*, 3(4), 1-15.
- Thompson, C. M. (1997). Teaching art in elementary schools: Shared responsibilities and distinctive roles. *Arts Education Policy Review*, 99(2), 15-21.
- Tuna, S. (2011). Kulturel farkindalik yaratma acisindan sanat elestirisi ogretimi. *Ilkogretim Online*, 10(2), 569-575.
- Tural, H. (2005). *Ilkogretim matematik ogretiminde oyun ve etkinliklerle ogretim erisi ve tutuma etkisi* (Unpublished Master’s Thesis). Izmir: Dokuz Eylul Universitesi Egitim Bilimleri Enstitusu.
- Ture, N. (2007). *Egitimde ve ogretimde bir arac olarak gorsel sanatlar egitiminin ogrencilere sagladigi katkilar* (Unpublished Master’s Thesis). Selcuk Universitesi Sosyal Bilimler Enstitusu.
- Tuzlak, B. (2004). *Sanat egitimi ve cevre iliskisi* (Unpublished Master’s Thesis). Ankara: Gazi Universitesi Egitim Bilimleri Enstitusu.
- Weber, S. (2008). Visual images in research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research* (pp. 41-54). Thousand Oaks, CA: Sage Publication.
- Yavuzer, H. (1987). *Cocuk psikolojisi*. Istanbul: Remzi Kitabevi.
- Yesilbursa, C. C. (2008). Sosyal bilgiler ogretiminde tarihi yerlerin kullanimi. *TUBAR*, 23, 209-223.
- Yildirim, A. & Simsek, H. (2013). *Sosyal bilimlerde nitel arastirma yontemleri*. Istanbul: Seckin Yayıncılık.
- Yilmaz, K., Filiz, N., & Yilmaz, A. (2013). Learning social studies via objects in museums: Investigation into Turkish elementary school students' lived experiences. *British Educational Research Journal*, 39(6), 979-1001.

Yılmaz, K., & Seker, M. (2011). İlköğretim öğrencilerinin muze gezilerine ve müzelerin sosyal bilgiler öğretiminde kullanılmasına ilişkin görüşlerinin incelenmesi. *Istanbul Aydın Üniversitesi Fen Bilimleri Dergisi*, 1(3), 21-39.

Sanat Eğitimi Yoluyla Kültürel Miras Çalışmaları: Aizanoi Antik Kentinde Bir Öğretim Uygulaması

Atıf:

Turkcan, B. (2019). Cultural heritage studies through art education: An instructional application in the ancient city of Aizanoi. *Eurasian Journal of Educational Research*, 83, 29-56, DOI: 10.14689/ejer.2019.83.2

Özet

Problem Durumu: Çocuk sanat yoluyla kendini ifade ederken özgür bir ortamda daha zengin bir içerik ve daha fazla deneyimlenmiş bir yaşantı yoluyla öğrenme olanağı bulur. Eğitimde sanatın ve sanat eğitiminin kullanılması ile bireyler, kazandıkları farklı bakış açıları ile yaratıcı yetilerini yaşamlarının her alanına transfer edebilecek, estetik bir bilinç kazanarak çevresini güzelleştirebilecek ve sanattan anlayan bilinçli sanat tüketicileri olarak toplumda yerlerini alacaklardır. Sanat eğitimi yalnız okulla değil, okul dışıyla ve kültürle doğrudan ilişkili olan bir öğretim alanıdır. Bu bağlamda, sanat eğitimi sanatın ve kültürün doğru bir biçimde tüketilmesini ve geliştirilmesini sağlayacak bilinçli sanat tüketicileri yetiştirilmesi bakımından da önemlidir. Bilinçli sanat tüketicisi olan bireyler kendi kültürlerini, geçmişlerini ve toplumsal üretimlerini izleyip değer veren ve onları bir sonraki kuşaklara aktarabilen niteliklere sahiptir.

Bu çalışmada, öğrencilerin kendi geçmiş kültürlerini ve tarihlerini öğrenerek kültürel miraslarına sahip çıkmalarını sağlamak amacıyla bir sanat eğitimi uygulaması gerçekleştirilmiştir. Kültürel miras, bir toplumun tarihsel sürecinde biriktirdiği tüm deneyim ve gelenekleri, yani kültürel zenginliğini gelecek kuşaklara aktarabilmesi ile ilgili bir kavramdır. Sanat eğitiminin ilköğretimdeki uygulama alanlarından biri olan Görsel Sanatlar Dersi Öğretim Programında (2013) da kültürel miras konusuna ayrı bir vurgu yapılmaktadır. Araştırma, yaşadıkları yerin tarihi ve kültürel geçmişleri hakkında farkındalık yaratma amacıyla sanat etkinliklerinin kullanılması yönünde tasarlanmıştır. Bu yönüyle araştırma, zengin bir tarihsel birikim ve kültürel mirasa sahip bir ilçede yaşayan çocukların kendi kültürlerini tanıyarak ona sahip çıkmalarını ve böylece artık kaybolan kültürel değerlere farkındalık kazandırmayı amaçlaması bakımından önemlidir. Ayrıca araştırma, eğitim sürecinin çocuklara yaz tatili içinde sanat eğitimi yoluyla yapılması ve eğlenceli bir biçimde tasarlanması bakımından da önemli görülmektedir.

Araştırmanın Amacı: Bu çalışmanın amacı, ilköğretim düzeyindeki öğrencilerin yaşadıkları yerin kültürel mirasını planlanmış sanat etkinlikleri aracılığı ile tanımalarını sağlamaktır. Bu temel amaca dayalı olarak çalışmada aşağıdaki sorulara yanıt aranmıştır:

1. Gerçekleştirilen sanat eğitimi etkinliklerinin, öğrencilerin yaşadıkları yerin tarihi ve kültürel mirasına ilişkin bilgilerine nasıl bir etkisi olmuştur?
2. Öğrencilerin yaşadıkları yerin tarihi ve kültürel mirasına ilişkin bilgileri sanat eğitimi etkinlikleri ve ürünlerine nasıl yansımıştır?
3. Öğrencilerin uygulama sürecine ilişkin görüşleri nelerdir?

Araştırmanın Yöntemi: İlkokul öğrencilerinin sanat etkinlikleri yoluyla yaşadıkları yerin kültürel mirasını öğrenmelerini amaçlayan bu araştırma, çocukların sanatsal anlatım yoluyla kendilerini özgürce ve samimi biçimde dışa vurdukları duygu, düşünce ve algılarını açığa çıkarmada ve sonuçların eğitimsel doğurgularını değerlendirmede etkili bir yöntem olan sanat temelli araştırma yoluyla gerçekleştirilmiştir. Araştırma, Aizanoi antik kenti ile ayrı bir öneme sahip olan Kütahya'nın Çavdarhisar ilçesinde gerçekleştirilmiştir. Araştırma süreci, antik kentin Aizanoi isminden günümüzdeki Çavdarhisar ismini alışına dek geçirdiği tarihsel sürecin hazırlanan sanat etkinlikleri yoluyla öğretilmesi biçiminde tasarlanmıştır. Araştırmanın katılımcıları, bu ilçede yaşayan farklı sınıf düzeyindeki 11 ilkokul öğrencisinden oluşmaktadır. Antik kentte Kültür ve Turizm Bakanlığı ve Denizli Üniversitesi Fen-Edebiyat Fakültesi Arkeoloji Bölümü tarafından arkeolojik kazı çalışmaları yapılmaktadır. Araştırma, söz konusu kazı evinde ve Zeus tapınağında gerçekleştirilmiştir. Araştırmanın verileri; açık uçlu bilgi formu, yarı-yapılandırılmış görüşme ve doküman incelemesi olmak üzere üç farklı yolla toplanmış ve betimsel analiz yoluyla analiz edilmiştir.

Araştırmanın Bulguları: Araştırmada elde edilen bulgular “uygulama öncesi”, “uygulama” ve “uygulama sonrası” biçiminde 3 temada sınıflandırılmıştır. Uygulama öncesi süreçte, öğrencilere yaşadıkları yerin kültürel mirasına yönelik ön bilgilerinin ortaya konması için açık uçlu bilgi formu uygulanmış ve öğrencilerin Aizanoi ismini ilçedeki kazı çalışmaları ile ilişkilendirdikleri, diğer tarihsel sürece ilişkin herhangi bir bilgilerinin olmadığı görülmüştür. Araştırmanın uygulama sürecinde ilk olarak Aizanoi isminin nereden geldiğine ilişkin anlatılan mitolojik hikâyenin ardından öğrencilere hikâyedeki mitolojik kahramanları içeren bir maske çalışması yaptırılmıştır. Maske yapımında en çok tercih edilen kahramanların Zeus ve Aizanoi adının kaynağı olan Azan olduğu görülmüştür. İkinci uygulama olarak, şehrin kuruluşuna ilişkin yapılan çalışmada hem Frigler hem de Friglerin şehri nasıl kurduğuna ilişkin kısa bir bilgi verilmiş ve ardından sihirli boya tekniği ile resim çalışması yapılmıştır. Üçüncü uygulama oturumunda, Lidya uygarlığı ele alınmış ve parayı ilk bulan bu uygarlığa ilişkin kilden para tasarımı çalışması gerçekleştirilmiştir. Dördüncü uygulama oturumunda Romalılar ile ilgili bir çalışma yapılmış ve yaşanan bu köydeki birçok mimari eserin bu döneme ait tanıtımları yapılmıştır. Çalışmanın sonunda ahşap plakalar üzerine oyun hamuru ile rölyef çalışması yapılmış ve öğrenciler gruplar halinde gördükleri bu mimari eserlerden yola çıkarak kendi tasarımlarını gerçekleştirmişlerdir. Beşinci uygulama oturumunda Çavdarhisar isminin nereden geldiğine ilişkin yapılan Osmanlılar çalışmasında ise pastel boya ile resim çalışması yapılmıştır. Uygulamanın son oturumunda ise öğrencilere katılım

belgeleri dağıtmıştır. Uygulama sonrasında ise, öğrencilere yaşadıkları yerin kültürel mirasına yönelik ön bilgilerinin ortaya konması için dağıtılan açık uçlu bilgi formu yeniden uygulanmış ve öğrencilerin buradaki bilgileri neredeyse eksiksiz doldurdukları görülmüştür. Ardından, uygulama sürecine yönelik öğrencilerle yarı-yapılandırılmış görüşmeler yapılmıştır. Görüşmeler sonucunda, öğrencilerin tamamının bu uygulamayı çok eğlenceli buldukları ve ilk kez böyle bir çalışma yaptıkları görülmüştür. Ayrıca öğrenciler, bu uygulamanın öğretici olması boyutuna da vurgu yapmışlardır.

Araştırmanın Sonuçları ve Önerileri: Çeşitli sanat etkinlikleri yoluyla öğrencilerin yaşadıkları yerin kültürel mirasına ilişkin farkındalık kazandırmayı amaçlayan bu çalışmada, araştırma sorularına bağlı olarak üç temel sonuç elde edilmiştir. İlk olarak çalışmada, öğrencilere yapılan etkinlikler aracılığı ile öğrencilerin yaşadıkları yerin tarihi ve kültürel mirasına ilişkin bir bilgi birikimi edinebildikleri sonucuna varılmıştır. Uygulama öncesi ve sonrasında dağıtılan bilgi formlarının öğrenciler tarafından uygulama sonunda doldurulmuş olması, yapılan sanat etkinliklerinin öğretici olduğu biçiminde yorumlanabilir. Araştırmanın bir diğer sonucu, öğrencilerin sanat etkinliği bitiminde ürünleri üzerine yapılan görüşmelerde, hangi uygarlığa ilişkin etkinlik yapıldıysa sanat ürünlerini o uygarlıkla bağdaştırarak açıklamalarda bulunmuş olmalarıdır. Örneğin Lidya uygarlığına ilişkin yapılan kilden para tasarımı sonrasında yapılan görüşmelerde bir öğrenci dışındaki tüm öğrenciler para tasarımını konunun çıkış noktası olan Lidyalılarla bağdaştırarak anlatmışlardır. Bu durumun nedeni, öğrencilerin görebek ve hissederek öğrenmelerinin sağlanması olarak görülebilir. Araştırmanın son sonucu ise, öğrencilerin tamamının yapılan uygulamada çok eğlendikleri görülmüş olmasıdır. Bu sonucun nedeni, öğrencilerin yapılan etkinlikleri oyun oynama ile özdeşleştirmeleri olabilir. Araştırma sonuçlarına dayalı olarak, sanat eğitiminin yalnızca sanatsal içerikli derslerde değil diğer tüm diğer disiplinlerin öğretiminde bir yöntem olarak kullanılması, sanat eğitimine ilişkin uygulamaların sınıf dışında da yapılması önerilebilir. Bu bağlamda, sınıf öğretmenlerinin çeşitli tarihi öğren yerlerine, müze ve sanat galerileri gibi mekânlarda uygulamalara özendirilmeleri ve bu uygulamalar için bilgilendirilmeleri gerekmektedir.

Anahtar Kelimeler: İlkokul, sanat eğitimi, kültürel miras, sanat etkinlikleri, sanat temelli araştırma.