

## TEACHING CULTURAL HERITAGE IN ART EDUCATION<sup>1</sup>

### SANAT EĞİTİMİNDE KÜLTÜR VARLIKLARINI TANIMA

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#### ABSTRACT

Art education is a complex structure that involves not only artistic production, but cultural accumulation as well. In the process of art education, the objective is to introduce the students to different art forms along with the cultural heritage and artefacts. This study reveals the conclusions of the interviews with the art teachers who work at the high schools of the city of Burdur, inquiring whether they employ the cultural art effects of the city in their courses, or not.

**Key words:** Art Education, Cultural Heritage, Museum Education

#### ÖZET

Sanat eğitimi, salt sanatsal uygulama değil, aynı zamanda kültürel bilgilenmeyi de içeren karmaşık bir yapıdır. Sanat eğitimi sürecinde öğrencilerin farklı sanat formlarını ve kültürel varlıkları tanımaları da amaçlanmaktadır. Bu çalışmada, Burdur merkeze bağlı liselerde görev yapan resim-iş öğretmenlerinin, derslerinde ildeki kültür varlıklarının kullanılıp kullanılmadığını belirlemek amacıyla yapılan görüşmenin sonuçlarına yer verilmiştir.

**Anahtar Kelimeler:** Sanat Eğitimi, Kültür varlıkları, müze eğitimi

#### INTRODUCTION

The human being has created various forms of art from the first centuries onwards, sometimes to communicate and sometimes to express himself. This adventure of art which began with music, arts and literature later developed with the emergence of other art forms and undertook the duty of being a cultural concept which connects generations. As it is known as a cultural existence is not a form of art, each form of art is known as a cultural existence (Güvenç;1997,13).

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The art forms of each culture inhabit different features. As each artist reflects own cultural atmosphere (Mittler; 1994,5). So, it can be said that each form of art as a cultural existence is the ambassador of its culture.

Cultural existence as a concept implies cultural situations about today and the past. Cultural existence concept mainly implies ethnographic, portable, non portable and industrial existences, every form of art, philosophical, moral and knowledge systems (unesco;2004).

Using cultural existences of societies in art education in order to form a bridge between different forms of life, different belief systems and differences in aesthetic perception and in raising interest towards different cultures.

As Zimmerman (1990;1), points out, the global education programmers of today stress the differences between various cultures and sub-cultures in the teaching of art. Global education mostly aims at forming relations between the local concepts and subjects that the students study with international concepts.

Anatolia, where there are a lot of archeological sites due to its geographical position, has for centuries kept its feature to be a real culture bridge.

One of the most important archeological sites of Anatolia is in the Mediterranean region in Burdur and around. The region was successively governed by Psidia, Hittite, Phrygian, Lydia, Pers, Roman Empire, Selcuk Turks and Otoman Empire and finally became a city in 1923 with the establishment of the republic. Among the many ruins in the region; Sagalassos, Cremna, Tymbrianos, Cibyra, Susuzhan, Kuruçay and Hacılar tumulus are the most important historical-cultural richness. The city also has a rich museum with the works of ant collected from these archeological sites. Apart from these, there are historical Turkish houses in the city such as Taşoda (Stone room), Kocaoda (Huge Room), and Mısırlılar House (Ekinci;1995,15).

We can shortly talk about some of these structures.

**Sagalassos:** It is 30 km. for from Burdur. The ruins are still standing and excavations are being carried out by a Belgium team. The antique city lived its golden days in the II. Century A.C.

**Cremna:** It is situated in the 25 km. east of Bucak County in the amlık village and it is 45 km. far from Burdur. The Cremna Antique city is a Psidian City and lived its golden days in the II. Century A.C. works belonging to the Roman age are still standing. In the Acropol, there are; the square, justice hall, church Elsadra and the library. 9 marble god statues were excavated from the site and they are exhibited in the Burdur museum.

**Taşoda:** It is a typical Ottoman house built in the 17<sup>th</sup> century. Some of the wooden parts and the ceiling were painted with geometrical, Arabic and flower motives. There is stained glass on the windows.

**Kocaoda:** It is one of the most beautiful examples of Ottoman architecture. It was built in the 17<sup>th</sup> century. It is doublex with a garden. It was built over a stone foundation using adobe and wooden material. The ceilings some parts of the terrace and especially its main geometrical.

**Mısrılılar House:** The house is one of the examples of architecture carrying all the characteristic of its era with its outer structure, plan and paintings. It is doublex in a garden and was built in the 19<sup>th</sup> century. The house is a good example of the later-period of Ottoman architecture. There is a central part formed by circles and ornamented with flower motives in the ceiling of the main room.

Many other structures full of artistic features which have survived from the past to the future, should not only await for people who are specifically interested in them. As, Özsoy (2002,59) points out such ruins should be used for educative purposes in order to develop childrens and adults artistic sensibilities and their perceptions of design. Kırışođlu (2002;137) touches upon the importance of the subject in every chance, and argues that in the teaching of art history which is a part of art education, cultural existences should be investigated beginning from the close environment.

In addition to these, the cultural richness belonging to the city is expected to affect positively the art and art education in the city and the educative studies to be done as a cultural bridge from the past to the future.

**Problem:**

How much do painting teachers use the historical and cultural values in their classes?

**Purpose:**

The purpose of this project is to examine the use of historical and cultural values in painting classes in high schools that are in Burdur. Based on the findings, the researcher will also examine the methods of teaching historical and cultural values and provide some suggestions.

Bounding to this main purpose, we are searching answers for these questions.

Art teachers of high schools;

- a. Which one of the ancient city, museum or historical house did they visit with the class in their art classes?
- b. Did the teacher give some educational studies to the students during their visit? If yes, what are these studies?

**Limitations:**

The study is limited with the painting teachers who are working in high schools in Burdur. The total number of these painting teachers were eight.

**Method:**

An interview technique was used in the study.

**Data Gathering:**

An interview form was used during data gathering process.

**Findings:**

Of the eight teachers, seven are indicated that they were graduated from education faculty. Only one of them is graduated from fine arts faculty. Findings show that none of the painting teachers participated in educational training programs that are related to their field.

Only three painting teachers mentioned that they visited historical house with the class in their art classes. Of the three teachers, only one of them gave related homeworks to the students, and asked them to write down their feelings about the visit.

Two of the eight painting teachers mentioned that they visited ancient city, Sagallastos. However, none of them gave related homeworks to the students or asked them to write down their feelings about the visit.

Three of the eight painting teachers indicated that they visited Burdur Archeology Museum with their classes. Of the three, only one of them gave design study homework to the students. The other two teachers did not give any related homeworks to the students or made any related educational activities in their classes.

All teachers mentioned that students had a totally positive feelings about the visit.

Findings pointed out that teachers do not have enough knowledge about how to relate or use educational activities both in their classes and during the visit of cultural/historical places. The other reasons that teachers indicated why they do not visit cultural and historical places very often were the difficulty of having an official permission and the limitations of their lesson hours.

### **Conclusion and Suggestions**

One of the purposes of art education is to cultivate individuals who respect to other cultures, enjoy, and appreciate the art forms. The only way we can accomplish that is to educate the art educators.

This study shows us how limited the teachers are in using the cultural and historical aspects during their class although they are surrounded with them in Burdur.

At first, the teachers must have in service training in collaboration with the National Educational Government and the universities regarding when and how to use educational studies in their classroom. The guides in the museums can also help teachers in that manner.

It is difficult to have an official permission for taking students to the cultural and historical places because art education might be indicated as an inside class activity. Province and school presidents should go through art education in order to be brave in making their decisions.

Also, limitations of the lesson hours are as important as the educators training.

Such trips help students understand different cultures` people who lived in their lands throughout the history and their arts. With the help of the computers, students can also gain international information in their schools. We all know that it is possible to visit the web site of museums from our house and schools. Art teachers, who are well rounded, can conduct their class activities through the Internet as well. At the end of this experience, students can have a wide range of information about the art and culture of other countries.

As a result, in a rapidly becoming small and more global world, we must understand that art education is one of the most important aspects for people to get know one and other. In this regard, they will understand the values of other cultures, and they will respect others. Thus, the education of each teacher from all fields, especially from art education, will contribute immensely to this subject.

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