

### Teaching History with Museums

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#### ABSTRACT

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It is possible to obtain the first general answers to the question of how museum education should be in History Courses from the interlocutors, purposes and contents specified in the museum definition. In order to explain the History Course effectively in a museum visit, it is a prerequisite to plan the museum before the visit. According to the age groups of the students, the rooms in the museums should be matched according to the number of groups, and the way in which the History course will be taught should be according to the materials in the museum. In this article, literature research has been conducted and interpreted on which factors are important in the effective explanation of History Course in museums. It is thought that the study will be useful when planning for teachers who intend to teach History Lessons in museums.


#### INTRODUCTION

Countless traces of natural features and artifacts can only exist for a long time when concrete remains exist. Awareness of such relics is able to bring together what we know about the past with the help of memory and history. However, no physical object or trace alone is a sufficient guide to past times. The previous time on history comes to light only when it is considered to belong to it. In this context, the effects of museums on teaching focus in history courses are discussed in this article.

#### Literature

In the book written by Marcus, Stoddard & Woodward (2011), it is stated that museums have rich pedagogical power and the book provides a perspective on museums in general. In addition, the work explains how museums take a sophisticated perspective on history and how subjects that are difficult to be used in the classroom are revived in the brain.

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*"When you see it, you become a believer. It's almost impossible not to feel that way."*

Meaghan Davisi (Andrews, 2013)

### **Museum Oriented Courses**

Museums offer positive contributions to history teachers in many subjects. However, from time to time, warnings such as "do not touch" "do not take photographs" are encountered in museum showcases.

The rules will become more flexible when a curator or a member of the museum staff guides, speaks or allows photographs to be taken about the museum, or even allows the opening of shop windows for unbroken works. Thus, it will be possible for the student to examine the work on his own. The Geffrye Museum in London, for example, offers a variety of activities for children.

In addition to encouraging the use of collections, contact can be made to the display cases where there are coins or pottery pieces. In addition, museum staff give advice on history or archaeological sites and even recommend historical sources.

Therefore, rich materials can be provided to students. In addition, exhibition postcards and mini booklets are given to the students in order to contribute to the lesson by taking the student to the school. In this context, the student can support what he sees in the museum with materials as a reminder of what he has seen and ensure that the history subjects become more memorable.

At the Wiltshire Society for Archaeology and Natural History, Devizes Wiltshire has colour transparencies for a wide range of History topics and other areas. The English Museum Rural Life, Reading sells many useful booklets and postcards to help students with lessons.

The Victoria and Albert Museum has a wide variety of booklets on samplers, costumes, furniture, and so on. Therefore, these can be supplied during museum visits to be used in history lessons. In the publications of the Science Museum, there are postcards and charts describing the history of agriculture, the development of lighting, bicycles and ships, as well as many historical periods.

The Imperial War Museum also contains postcards, slides, booklets and prints of original sketches. In this context, it can be said that museums provide a useful source of teaching materials. In the Bodleian Library, there are a series of slides detailing the wonderfully illuminated manuscripts, with materials describing what life was like in the Middle Ages (human figures, such as the heating of feet over a fire). But since the resources of each museum cannot be used, it is clear that there is a need for an appropriate connection between museums and educational institutions.

Today, there are many services in museums in England and they are still being developed. Having professional staff and professional and teaching experience aiming to improve the educational environment are among the potentials of the museum collection (Winstanley, 1967).



**Figure 1. Children learning about rural life in Oxfordshire from a museum exhibition**

**Source:** (Barrand, 1969)

Planning is a prerequisite for a museum visit to be successful. It is very important for the teacher to visit the museum with his students before coming to the museum and to make the planning in this context. Because the size of the groups should be in harmony with the museum rooms.

If necessary, the group can be divided into two and lessons can be taught in the rooms. In addition, the age group of the students is also important in this context. According to the materials in the museum that the teacher will visit beforehand, it is a subject that should be emphasized in order to be effective in the course of the student to explain the History course in line with his level.

Museums offer experiences that students may not be able to internalize in books or in the classroom.

Woodward told teachers at the Twain Museum that *"museums can do things that you can't do in the classroom and that books alone can't do."*

Woodward also points out that museums contribute to authentic pedagogy, connect the present with the past, and support students to develop empathy for events in history, meaning they help people who lived in another time realize that they think and feel differently about their problems than we do today (Andrews, 2013).

RG Collingwood's philosophy of history reflects historical practices and moral philosophy. In his research, Collingwood addressed how the concepts of action and history go hand in hand (Helgeby, 2016). History is lived only through an understanding of the past. We can say, then, that museums have an extremely important role in creating awareness of our total existence.

The International Council of Museums (ICOM) states that museums do not play a passive role "in the service and development of society" "for the purpose of study, education and experience." (ICOM, Deutschland, 2006:29).

In English-speaking countries, other definitions of functions and duties such as Access Curators, Diversity Managers and Translation Officers are also known, and these show how training and mediation authority can be differentiated into active communication with the audience. Ultimately, all the areas involved in communication are united by the goal of reaching the widest possible audience, attracting a large number of people to the museum and connecting them with the themes of the museum. This broad understanding of mediation has a significant impact on the design of the formats and methods that museums address their audiences.

The theoretical basis and reference disciplines of museum education are museology and education, in which a sub-discipline is represented (Tripps, 1990:5;trans. Nettke, 2017/2016). It is important that the educational activities in the History class and other courses in the museum are carried out in accordance with the objects.

Educator Prange (2012) defines demonstration as the basic process of the educational action. The exhibition is particularly detailed in the museum and represents a characteristic force of appropriate mediation (Nettke, 2017/2016).

Museum education, its interest in cultural assets works from different perspectives - holistic and interdisciplinary, and not only in the sense of a single discipline or subject didactic - "in the service of society". In this context, since Museum education approaches objects from more than one perspective, it is thought that the flow of the course will be more effective in the History course, which requires more information to be made accessible and the range of methods to be expanded. In this context, the difficulty of creating a successful and effective activity in the programming of the History Course in the museum for students arises.

Museum pedagogy acts together with other disciplines for various purposes. Therefore, it is a necessity that museum tour operators consist of experts in this sense. It is important that the ideal museum tour operator cooperates and mediates with teachers, museum experts and students. Therefore, the interpretation of the materials in the museum will become more meaningful for the visitors.

### **Action-first Guidance**

Since it is visitor-oriented, it is very difficult to cooperate with teachers who will come with their students from outside the region. Many teachers are unable to make the necessary preparations before the visit, which should be done in cooperation with the experts. In this context, it is clear that museum

education experts and tour operators need to take more responsibility for this teaching to become more meaningful for students.

### Guidance in the Context of "Museum Interpretation"

Interpretation is a form of "educational work that makes sense of relationships through experience and interpretive materials, not through direct transfer of theoretical knowledge" (Tilden, 1957:8; trans. Nettke, 2017/2016). The task of mediation is to support the process of interpretation.

Visitor structure analyses and evaluation studies can be associated with visitor research that can be used as a source of inspiration or as an incentive for new concepts (Noschka-Roos 2012 trans. Nettke, 2017/2016).

*"We wish the museum to be an active discussion arena. If we want to create a vision, the museum must also be a meeting place. with our friends We want to revive history".*

Nina Monkaddam & Ela Su Emre, Youth from Youth Lab Berlin, State Museums in lab.Bode, Berlin



**Figure 2. Operability. Continuous Reflection and Improve**

**Source:** Deutscher Museumsbund e. V. und Bundesverband Museumspädagogik e. V. (2020).

The Sakıp Sabancı Museum in Turkey exhibits a multifaceted museum experience with its rich collection, comprehensive national and international temporary exhibitions and conservation and research units, exemplary learning programs, different concerts, conferences and seminars organized (<https://www.sakipsabancimuzesi.org/tr/sayfa>).

## Museum Tours

Sakıp Sabancı Museum is open to visitors by all K-12 school groups led by teachers free of charge. However, the situation that should not be skipped here is to make a reservation. A reservation form must be completed to schedule a school visit.

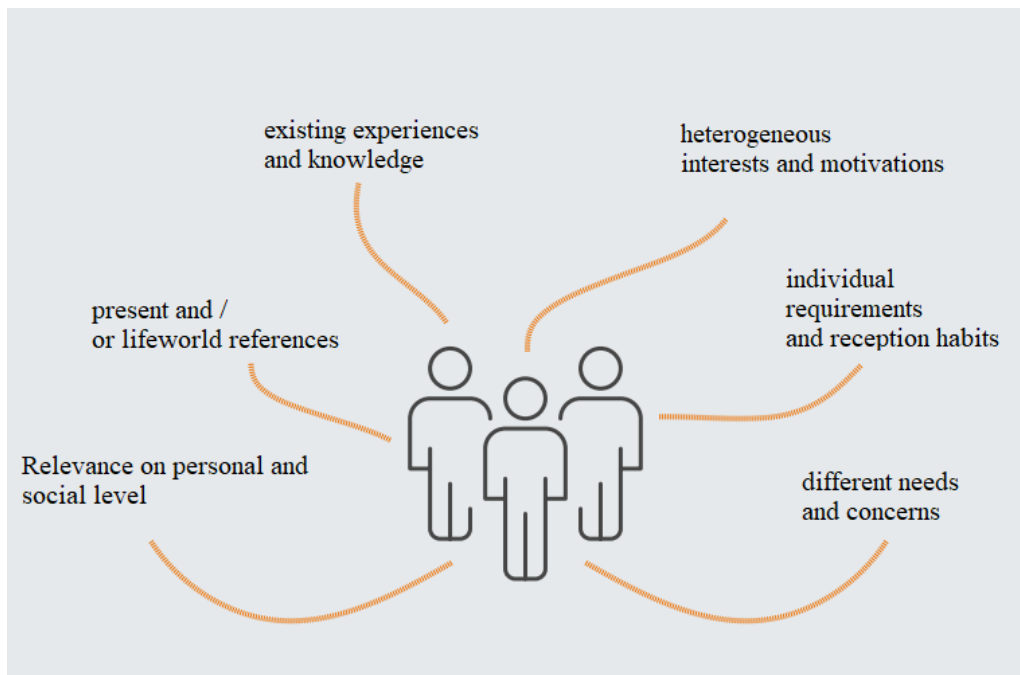
There are also free guided tours for school groups on Wednesdays and Thursdays. On Fridays, arrangements can be made under the leadership of teachers. For this, teacher guides have been created.

Teachers' Booklets aim to guide teachers to make an instructive and enjoyable museum visit with their students. Some of them are:

- Book Arts and Calligraphy Collection - Teacher's Booklet
- David Hockney, The Arrival of Spring, Normandy, 2020 - Teacher's Booklet
- The Extraordinary World of Şehzade: Abdülmecid Efendi - Teacher's Booklet
- Beyond the Visible Abdülmecid Efendi - Teacher's Booklet  
(<https://www.sakipsabancimuzesi.org/ziyaret/grup-ve-turlar/ogrenciler-icin-muze-turlari>)

The concept of leadership becomes more understandable in the fields it is in (Ince, 2022). Therefore, it is also important for the teacher to be a good leader in order to guide the student.

Active participation in non-traditional museum work plays an important role. Participation in the curatorial process at the State Museum and intensely brings the perspective of the viewer from the beginning (Deutscher Museumsbund e. V. und Bundesverband Museumspädagogik e. ,2020).



**Figure 3. What needs to be taken into account?**



**Source:** Deutscher Museumsbund e. V. und Bundesverband Museumspädagogik e. V. (2020).

It is important to improve the skills of students and other visitors to museums and to improve their thinking skills. It is thought that all this will enrich the audience.



**Figure 4. Audience orientation as a continuous process**

**Source:** Deutscher Museumsbund e. V. und Bundesverband Museumspädagogik e. V. (2020).

## Results

Educational activities related to today can be applied quite differently in individual types of museums. The consequences of globalization are discussed in ethnological museums, natural history museums address current debates on ecologically responsible environmental protection measures, technology museums are also interested in the effects of technical innovations. On social structure, historical museums discuss current political news, while city and regional museums address current social and (cross-cultural) issues such as demographic change or migration.

Wherever possible, contemporary museum education means using the museum's history and audience, or one's own position, as a resource, which in turn means working with the population in relation to the region and the social sphere. "History Lesson Applied in the Museum" is an intensive examination of the collection assets both cognitively and sensorially, which is an important point to be considered when the course is processed. The educational processes in the museum have an impact on making the

subjects of the History Course more permanent. Exhibitions, programs or media... It is important to get direct and fast feedback about museums. For this purpose, guest books, comment functions on social media channels or surveys are organized. In addition, systematic reviews provide valuable information about the visitor and their satisfaction. Museum education should encourage those who participate in History Teaching activities in museums to understand the past. Depending on the sources and goals, it is possible that certain questions may arise. In this case, it is recommended to cooperate with larger scale research projects, institutions-organizations and universities.

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