

# An Investigation of Secondary School 7th Grade Students' Awareness for Intangible Cultural Heritage

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## Abstract

The aim of this study is to determine the secondary school students' views about the intangible cultural heritage (ICH) elements, which are in the social studies curriculum, and to raise awareness of these elements if there is any intangible cultural heritage in their neighbourhood. This study, which is based on the qualitative research method, was conducted in phenomenology design. The study group of the research consists of 25 students studying in schools in Bartın Province centre and its villages. In the study, data were obtained from semi-structured interview forms. Content analysis was used in the analysis of the data. According to the results of the research, students are confused about the concept of ICH elements. It is seen that students' attention toward cultural events could not be transferred to practice, were negatively affected by technological developments and the experience of families about ICH elements are effective on students' attitudes toward cultural heritage elements. According to another result obtained in the research, the students who participated in the study gave more examples about social rituals, festivals and children's games for ICH. When the given examples are examined, it is seen that there are examples for the ICH elements from the immediate surroundings of the students. In addition, students stated that the protection of cultural heritage is necessary for the protection of the national identity.

**Keywords:** intangible cultural heritage, secondary school students, cultural awareness, social studies

## 1. Introduction

Societies build themselves in a historical process. In this construction process, the culture of each society undertakes a duty of mortar. Due to the fact that there are many definitions in the literature related to culture which is the basis of social togetherness (Bozkurt, 2006), it is very difficult to make a general definition about culture (Kroeber and Kluckhohn, 1952; Gray, 2004, Aman, 2012). In addition to this, when it is needed to define, culture can be expressed as social and political relations, values, traditions and worldview (Nieto and Bode, 2012) created, shared and transferred by a group of people whose boundaries were determined by history, geography, language, social class and religion. In other words, culture is all the material and nonmaterial products of a nation (Oğuzkan, 1993; Şahin, 2011). When considered in this aspect of culture, it is national and it is possible to say that the nations which have lost it, will degenerate (Gökalp, 2016: 58). For this reason, each society has a worry to transfer its cultural characteristics to the next generation (Avcı, 2012). Especially, with the development of technology, preservation societies' cultural values that are rapidly moving away from the daily life becomes more important (Oğuz, 2008).

With the media and communication tools which are used in every aspect of everyday life, a very rapid cultural change and development process is being experienced. The younger generation is most affected by this process. Because of the fact that the universal cultural characteristics influence the youth and children in many parts of the world with the help of social media tools, it is more and more difficult for societies to protect their cultural characteristics and to transfer them to future generations (Gigli, 2004). It is seen that not only social media tools but also mass media such as television and universal cultural features have a destructive influence on the national culture. These tools reduce the respect for national and nonmaterial values and cause the destruction of the society's own features (Şahin, 2007; Şahin, 2011). Particularly media tools may cause the loss of the younger generation's sensitivity to their national culture (UNICEF, 2001). In order to eliminate these negative influences and to provide the transfer of culture of the societies to next generations, it is necessary for the individuals who form the society to be aware of and to adopt their culture (Byram and Risager, 1999). If cultural heritage cannot be transferred to future generations and moved to the future, it may lose its character of being "culture" over time (Çengelci, 2012). Therefore, it is important to protect cultural heritage and transfer it to future generations (Artun, 2000, Artun, 2005, Özdoğan, 2007, Keskinçılıç, 2008, Kolaç, 2009, Şahin, 2011; Er, Ünal ve Gürel, 2016).

The most important organization related to education science and culture is internationally the United Nations Educational, Scientific and Cultural Organization (UNESCO). UNESCO launches international initiatives to identify and protect the products of world cultural heritage. UNESCO approaches the cultural heritage left for the next generations in two dimensions: tangible and nontangible cultural heritage. Tangible

cultural heritage includes movable and immovable cultural heritage products such as painting, sculpture, coins, heritage sites, historical buildings, and the like. Intangible cultural heritage includes cultural heritage products such as traditions, customs, crafts, music, folk dances, and the like (Oğuz, 2009; Dönmez and Yeşilbursa, 2014). In the years of 1964, 1968, 1972, 1976, 1982, 1993, 1996, 1999, 2000 and 2001, UNESCO implemented regional and international agreements to protect intangible cultural heritage (Ahmad, 2006). UNESCO's first initiative to protect the intangible cultural heritage was in 2003.

UNESCO signed the "Convention for the Safeguarding of Intangible Cultural Heritage" at a meeting held on 17 October 2003 in Paris (Oğuz, 2009b; Oğuz, 2013). Turkey acceded to the convention on 19.01.2006. With this convention, UNESCO created the first international contract to provide legal, administrative, financial basis and framework for the protection of intangible cultural heritage. UNESCO defines intangible cultural heritage in Article 2 of the Convention as: "practices, representations, narratives, information, skills and related tools and equipment and cultural spaces which communities, groups and, in some cases, individuals describe as a part of their cultural heritage" (UNESCO, 2003). Although the concept and its contents are questionable by some (Gürçayır, 2011), the products that are not included in the material cultural products were also taken under protection by this convention.

In Article 1 of the Convention, the importance of preserving intangible cultural heritage is explained as follows: "to protect intangible cultural heritage; to respect the intangible cultural heritage of communities, groups and individuals; to raise awareness on the importance of intangible cultural heritage at the local, national and international level and provide mutual gratitude; to provide international cooperation and solidarity"(UNESCO, 2003: 2). In order to be able to exhibit the things which are stated in the article in practice, it is primarily necessary to establish the necessary sensitivity for the individuals to cultural values. To realize this aim, the greatest task is firstly the family's and then the educational institutions'.

Culture forms the heart and soul of education (Gay, 2010). Everything in education is related to the acquisition, transfer and discovery of cultures (Erickson, 2010). As can be understood from this expression, the concepts of culture and education are closely related to each other (Ültanır, 2003). This relationship is based on that culture is a source of education and education is the transporter of culture. The cognitive and affective aspects of behaviour such as thinking, technology, economy, arts, sports, religion, language, values existing in the society from primary school to university through the educational institutions are transferred to the young generation (Ültanır, 2003). Thus, both culture and society which creates it are provided continuance. Educational institutions should not only transfer the culture of communities but also should educate about sensitivity to cultural values. With this education, primarily students will be able to recognize and value their own and others' cultural heritage (Gay, 2014). Students who are sensitive to cultural values are expected to be more sensitive about adopting the cultural values of the society in which they live and transferring them to future generations.

Culture is a procedure of processing, and if a society wants to exist in the future, it must treat its own material and nonmaterial values like an embroidery to the younger members of society. For this purpose, some steps have been taken in the field of education in Turkey to protect cultural heritage. The first of these steps is a joint study with the Ministry of National Education's Board of Education and Training, the Turkish National Commission for UNESCO and the Directorate General for Research and Education of the Ministry of Culture and Tourism. As a result of this study, the curriculum of Folk Culture was published for 6th Grade in 2006, 7th Grade in 2007 and 8th Grade in 2008. In this curriculum, there are basic approaches about the whole of cultural life and oral traditions, values, beliefs, food, clothing, architecture, art, music, play, entertainment and cultural products belonging to Turkish national culture (MEB, 2008). However, when considering the content of the Folk Culture curriculum, it is seen that the products that form the folk culture are products which are in the scope of the intangible cultural heritage. Folk culture forms the basis of the cultural characteristics that distinguish nations from other nations (Turhan, 1997; Artun, 2005, Kutlu, 2009). Most of the folk culture consists of intangible cultural heritage products. Intangible cultural heritage products are categorized as oral traditions and narratives; performance arts, social practices, rituals and festivals; handicraft tradition (UNESCO, 2003). When evaluated in this aspect, it can be said that one of the most important lessons to be used in order to teach intangible cultural heritage at secondary education level is social studies lesson (Çengelci, 2012; Ünal, 2013).

In the year of 2004, the social studies curriculum was renewed and cultural issues started to be given in the learning field of "Culture and Heritage". In this learning field, it is aimed that the students should adopt the necessity of recognizing basic elements constituting the Turkish culture, protecting and developing the culture which enables the formation of national consciousness (Çengelci, 2012). Both tangible and intangible cultural heritage elements are included in this learning field. It is seen that the most popular cultural elements in course books and workbooks of social studies are intangible cultural heritage elements such as holidays, soldiers' send-off, children's games, marriage, clothing, Karagöz shadow play, proverbs, folk music, folk dances, wrestling, javelin, traditional dishes, handicrafts and Turkish paper marbling (Unal, 2013). These cultural elements, which are part of the Turkish national culture, indicate how important social studies lessons are in training individuals with the necessary knowledge of national consciousness, tradition and customs. While the social studies lesson

brings students in basic knowledge, skills and values related to social life, it also contributes to raise awareness about cultural heritage of the society (Çengelci, 2012).

The intangible cultural heritage, which constitutes a large part of the Turkish cultural property and which is transmitted from generation to generation, gives a sense of identity and continuity to the society or individuals (Oğuz, 2009a, UNESCO, 2003). On the other hand, intangible cultural heritage constitutes Turkish national values, and individuals who are unaware of their national values should not be expected to protect these values (Mindivanli and Aktas, 2011). Therefore, it is important for the students to know the cultural awareness from the near environment to the distant environment in order to develop the sense of belonging of the students and to create their desire to live their own culture. When the social studies textbooks are examined, it is seen that the gains related to the intangible cultural heritage are given to the 7th grade (Çengelci, 2012; Çetin ve Gürel, 2016). For this reason, it is important to know the awareness of the students who study in this grade about the intangible cultural heritage elements in terms of the effectiveness of the social education curriculum. In this study, it was aimed to examine the secondary school 7th grade students' awareness of national and regional intangible cultural heritage elements. Within the scope of the research, the following questions were asked:

- What can you give as examples for intangible cultural heritage elements in your region?
- In your opinion, is the intangible cultural heritage important for Turkish society? Why?
- Do you know any old children's games around you? What are they?
- Do you regard the things your grandmothers or grandfathers tell us about their past lives as significant? Why?
- Do you want to participate in Karagöz-Hacivat or other puppet shows in your neighbourhood? Why?
- Do you have any interest in traditional handicrafts being made in your neighbourhood? Why?

## 2. Method

### 2.1. Model of the Research

This study, which is based on the qualitative research method, was conducted in phenomenology design. The cases, perceptions and tendencies, which are been aware of but not had detailed information, are focused on in this design, and the data sources used in the research are composed of individuals who can live and express (Yıldırım and Şimşek, 2013). For this purpose, in this research, it was examined the secondary school 7th grade students' awareness about the intangible cultural heritage elements that can be encountered with the danger of disappearing if they will not be moved to the future.

### 2.2. Study Group

In qualitative research, the size of the study group is not a definite rule, and there are ambiguities (Patton, 2014). In addition to this, it is focused on individuals or groups who experience the phenomenon that is taken in accordance with the study design (Yıldırım and Şimşek, 2013). The study group of this research consists of 25 students in 7th grade in a secondary school in Bartın province centre with a medium socio-economic level. In the determination of the study group, purposeful sampling technique is used due to the fact that the 7th grade social studies course is rich in intangible cultural elements (Çengelci, 2012) and the last class for this course. Individuals who can respond appropriately to the aims of the research were selected in this method (Aziz, 2008, Creswell, 2013). Thirteen of the students (52%) were female and 12 (48%) were male in the study group. Direct quotations are made in the support of the data obtained, the students are listed as S1, S2 ... and the students are coded by writing the letters "M" for those who are male and "F" for those who are female.

### 2.3. Data Collection and Analysis

The data of the study were collected by semi-structured interviews. It is seen as a very useful method for obtaining data (Judd, Smith and Kidder, 1991). Semi-structured interviews enable systematic and comparable information from different individuals (Yıldırım and Şimşek, 2016). One of the strongest aspects of this method is that it provides flexibility about the questions that are asked and allows some questions to emerge during the interview process (Glesne, 2013). A semi-structured interview form consisting of six questions was prepared in this study. The questions in the interview form were prepared by examining previously conducted studies on intangible cultural heritage and its dimensions. In the process of preparing the form, the opinions of (2) social studies education and (2) folklore experts were taken and the final form was created after necessary corrections were made.

The interviews with the students lasted between 20 and 30 minutes and they were recorded with voice recorder by getting necessary permissions. Then, the interviews were transcribed on the computer. In the analysis of the data, descriptive analysis and content analysis were used according to the characteristics of the questions. Thus, it is aimed to reach concepts and relationships that are able to explain the data. In order to enable the reliability of the obtained data, cross-coding was made and inter-encoder compatibility was found as 80% (Creswell, 2013).

After conceptualizing, the data were systematically organized and explanatory themes were formed. The findings were presented in tables and direct citation was given to support these findings (Yıldırım and Şimşek, 2016).

### 3. Findings and Comments

This section includes findings obtained from the interviews with secondary school 7th grade students, interpretations of findings, and direct citations from the students.

Table 1: Examples of Students about Intangible Cultural Heritage in Their Neighbourhood

Themes	Codes	Frequency
Oral Traditions and Narratives	Accent	9
	Folksongs	7
	Stories	1
	Tales	1
	<i>Total</i>	18
Performance Arts	Halay	7
	Ancestor Sports	6
	Children's Games	2
	<i>Total</i>	15
Social Practices, Rituals and Festivals	Weddings	13
	Holidays	5
	Bartın Strawberry Festival	2
	<i>Total</i>	20
Information and Applications Related to the Nature and Universe	Turkish Coffee	9
	Local Dishes	7
	<i>Total</i>	16
Handicraft Tradition	Wire Breaking	10
	Traditional Clothes	5
	Turkish Paper Marbling	4
	Carpeting	3
	Walking Stick Mastership	1
	Embroidery	1
	<i>Total</i>	24
Wrong Examples	Amasra Castle	7
	Barış Akarsu (Celebrity)	2
	Kuş Kayası	2
	Tavşanlı Ada	2
	Mosques	1
	Amasra Museum	1
	<i>Total</i>	18

Table 1 contains school students' examples of secondary intangible cultural heritage in their neighbourhood. It is seen that the students can give examples of the five basic elements of the intangible cultural heritage. When the table is examined, it is understood that the students giving examples from the cultural elements that exist in their neighbourhood. According to this, there are four codes in terms of Oral Traditions and Narratives and the highest frequency is *Bartın Accent*. There are three codes in the theme of Performance Arts and *Halay* has the highest frequency. There are three codes in the theme of Social Practices, Rituals and Festivals, and the highest frequency is the *Weddings* code. There are two codes in Information and Applications Related to the Nature and Universe and the highest frequency is the tradition of Turkish Coffee. In the Handicraft Tradition there are six codes and it is seen that the highest frequency is *Wire Breaking*, the traditional hand craft of the Bartın. However, the students gave tangible cultural heritage as examples for intangible cultural heritage. According to this, there are six codes in the theme of Wrong Examples, and the students mostly gave the Amasra Castle as an example of an intangible cultural heritage.

*"There are, our Turkish folksongs Turkish food, clothes, games, Turkish coffee, weddings in our neighbourhood"* (S2-F)

*"In my opinion, Turkish folksongs of this place is original. They sing them according to their own Accent. And they do something from the beads."* (S4-M)

*"There are Bartın Accent, Amasra Castle, carpet weaving, art of wire breaking, and mosques"* (S21-M)

*"There are the accent belonging to Bartın region, Turkish folksongs, different ways of weddings and art*

of wire breaking. "" (S17-F)

Table 2: Findings About Children's Games

Theme	Codes	Frequency
Children's Games	Hide-and-seek	23
	Ninestones	10
	Jackstones	9
	Blind man's buff	9
	Beyblade	6
	Tipcat	5
	Playing Tag	4
	Wooden Toy Car	3
	Rag Doll	2
	Old Cushion	1
	Total	81

Table 2 shows the responses of the secondary school students to the games they know and play about traditional children's games. A total of ten codes were used in the theme of children's games. According to this, it is seen that the game of *Hide-and-seek* has the highest frequency followed by the game of *Ninestones*. It is understood that most of the games in the table are played in many regions of Anatolia, and the games called *Wooden Toy Car* and *Old Minder* are among children's games of Bartın region. Considering the table, it can be seen that games such as wooden toy car, old cushion have less frequency. Here are a few opinions of students about the topic:

"There are tipcat, hide-and-seek, old cushion. They were making such toys from the mud, they were making things beforehand, babies with knits. We played jackstones and even at school we played mostly. Our primary school teacher used to make us play a lot" (S14-F)

"There is old cushion. Someone sits in the middle, you sing around him/her, somebody stops and we remain." (S7-F)

"There is the beyblade, I played it. When I went to the Topkapi Palace, they were selling beyblade. I bought it, but its bond broke" (S18-M)

"Usually in the evening we went out and played hide-and-seek. It would be a lot of fun. Besides, there are jackstones, tipcat." (S22-M)

Table 3: Findings About Karagöz-Hacivat Shadow Play

Theme	Codes	Frequency
Yes	Finding Amusing	19
	Finding Funny	6
	Finding Didactic	4
	Cultural Conscious	4
	Wondering	3
	Caring	2
	Experience	2
	Total	40
No	Lack of Interest	7
	Finding Boring	4
	Experience	1
	Finding Out of date	1
Total	13	

The answers given by the students to the question of "Do you want to participate in Karagöz-Hacivat or other puppet shows in your neighbourhood?" are shown with the themes and codes in Table 3. According to this, there are seven codes in the theme of "Yes" and four codes in the theme of "No". It is seen that the students who want to participate in these events mostly explain the reasons for participation with the code of *Amusing* and *Finding Funny*, while those who do not want to participate in the events explain their reasons by using *Lack of Interest* and *Boring* codes. Some students stated that they want to participate or do not want to participate by using the *Experience* code. Here are a few opinions from students about the subject:

"If it is shown, I will participate, because it's fun, the clothes are very nice, the conversations are very funny, and then there are such moves. I become happy, I'm shooting their video, I've joined it before" (S11-M)

"No. Because that much amusing and funny shows are not made any longer and it does not affect me. It is boring to me now" (S9-F)

"No, I do not participate in. Because I would prefer to watch on television rather than go to the show

*because of the technological developments. If I do not like it already, I will change the channel.” (S1-M)*  
*“Yes, I participate in. Because such activities are both fun and beautiful and reflect our culture” (S19-F)*

Table 4: Views on the Tradition of Handicrafts

Theme	Codes	Frequency	Reasons	Frequency
Tradition of Handicrafts	Turkish Paper Marbling	20	Curiosity	7
	Wire Breaking	13	Interest	7
	Point Lace	5	Reflection of Culture	3
	Evil Eye Bead	3	Finding Amusing	2
	Walking Stick Mastership	2	Relaxing	2
	Carpeting	2	Experience	2
	Quilting	1	Impression	2
	Rosary Mastership	1	Gaining Skills	1
	<i>Total</i>	47	<i>Total</i>	26

Table 4 lists the handicrafts which are most popular with students and the reasons of interest in these arts are listed in the Table 4. According to the table, eight codes related to the handicrafts, which the students who are interested in, were used and it is seen that the art of *Turkish Paper Marbling* and *Wire Breaking* has the highest frequency. The codes which they use the most when the students explain the reasons for their interest, are the *Curiosity* and *Interest* codes. Here are a few opinions from students about the subject:

*“Carpet weaving. Because my mother used to weave carpets, because of this, I am interested in it. We lived in Ulus last year, my mother was retired and quitted her job. She was weaving carpets and I was with her. It was somewhere like an official institution. I was enjoying it and it caught my attention. I tried it but I could not.” (S22-M)*

*“I am interested in Turkish Paper Marbling. I even watched a video at home. Depicting flowers, roses or something, it was very impressive. Then my mother was embroidering, I tried to do it sometime, also I did it for a month, but then it was broken.” (S5-F)*

*“Yes, there is: walking stick mastership. The walking sticks have designs and I find them very nice. They are already making them in our villages” (S16-M)*

Table 5: The Students' Interest in Old People's Past

Themes	Codes	Frequency
Important	Historical Knowledge	18
	Gaining Experience	10
	Historical Interest	8
	Culture Transfer	7
	Learning from the Past	4
	Perceive Change	4
	Finding Impressive	3
	<i>Total</i>	54
Unimportant	Boring	1
	<i>Total</i>	1

Table 5 shows how the students finds the elders conversations about their past and the reasons of this situation. There are a total of seven codes related to the elders’ narratives under the theme of *Important*, and students expressed the reason for this by using the codes of *Historical Knowledge*, *Experience Transfer* and *Culture Transfer*. There is one code under the theme of *Unimportant*, and students expressed their thoughts on what the elders tell them by using the code of *Boring*. Here are a few opinions from students about the subject:

*“I find it's important. Because my grandmother used to tell lots of things. That's why I always used to listen to them. I learned what happened in the past” (S21-M)*

*“Of course, I find it important. Because I learn how to compare and the difficulties of their lives and the difficulties of the present and hold on to life ” (S3-F)*

*“Yeah. Of course, I also find it important. Because I wonder what happened in the past and what happened to our predecessors. ” (S20-F)*

*“No, they are important to them and they want to share with us, but this is boring to us.” (S8-F).*

Table 6: Findings About the Importance of Intangible Cultural Heritage

Themes	Codes	Frequency
Important	Protecting the National Identity	10
	Society-Specific	5
	Cultural Wealth	5
	Guide the Future	3
	Common Sense	2
	Cultural Tourism	2
	Respect to the Past	1
	Historical Awareness	1
	Common Feeling	1
	<i>Total</i>	30

Table 6 contains the themes and codes for the views of students participating in the study on the significance of the Intangible Cultural Heritage in terms of society. According to the table, a total of nine codes were stated under the theme of Important, and it is seen that those with the highest frequency are the codes of *Protecting National Identity*, *Society-Specific* and *Cultural Wealth*. Here are a few opinions from students about the subject:

*"It is important. If they were not, we would spend our lives empty. Because when people are angry, sad, happy, they do one of these things. For example, our relatives do lace and embroider"* (S6-F)

*"It is important, because if our culture becomes like the culture of other countries, they would seize us"* (S4-M)

*"It is important, because everybody has a culture. For example, strangers also have a culture. Culture reflects ourselves, for example, the culture of Turks reflects Turks. The culture of foreigners reflects them."* (S23-F)

*"Yes, because historical and cultural heritage enlightens our future more, and we can easily learn what happened in the past."* (S12-F)

## 5. Results and Discussion

With the rapid emigration from the village to the town, the cases such as the lack of young people in the villages, the spread of television and the inability of young people to come together and that young people studying outside the place where they live settlements do not participate in the traditional cultural activities cause the young people to be alienated from cultural values (Tezcan, 2015). It is also considered that the alienation toward the cultural values will be prevented with the help of the education which will be given about the national culture (Süleymanov, 2004, Oguz, 2009a). According to the findings obtained in this study, it can be said that the students who participated in the research are alienated to their environment related to the intangible cultural heritage products which constitutes the most important dimension of the culture. Although they can give examples related to the intangible cultural heritage, it can be understood from the false examples they gave that they cannot conceptualize the concept of the intangible cultural heritage. In previous studies, it was seen that students expressed the concept of cultural heritage more by using tangible cultural heritage products (Kılcan and Akbaba, 2013). It is regarded more important for the children at secondary education level to introduce cultural products in textbooks than to transfer theoretical knowledge about culture (Güvenç, 1997). The unit of "Bridges Between Countries" of the 7th grade social studies course includes the concept of intangible cultural heritage and the UNESCO Intangible Cultural Heritage List. However, the listed products were not described in detail. Cultural heritage education on tangible and intangible cultural elements can be given to students in the course of social studies, which is considered to be important in ensuring the transfer of culture. One of the aims of the cultural heritage education is to teach the basic concepts of culture to the students (Çulha Özbaş, 2009). In addition, in Yeşilbursa (2011)' study, it was revealed that the attitudes of the students towards cultural heritage and the success of the course were positively affected (Yeşilbursa, 2011).

Culture connects individuals who form the society and provides social solidarity (Gökalp, 2016). That's why, children should be offered the opportunity to experience cultural values in order to embrace and protect the cultural values that exist in their environment. In this study, it is seen that the students have the most experience about weddings in their neighbourhood. On the other hand, although the student interest in Karagöz, which was included in the UNESCO Intangible Cultural Heritage List in 2009, is sufficient, it is seen that they do not have enough experience about the topic. That can be seen as a factor in the alienation of younger generation to the cultural values. Students should be encouraged to develop positive attitudes toward social-cultural situations and to be aware of their own culture (Byram and Risager, 1999). The ability of the child to meet with, understand and comprehend his own culture depends on that the culture become a part of the formal education process (Ünal, 2013). Thus, students' awareness of the protection of the cultural heritage can be created.

Language is an element of the culture, and at the same time transporter and creator of the culture (Bölükbaş and Keskin, 2010). In the research, it is seen that children do not give enough examples in the category of oral traditions and narratives of tangible cultural heritage such as riddles, buffing and proverbs, they barely mentioned tales and stories from Turkish literary products although they positively emphasized the accent the most. From this point of view, the content can be rearranged, in a way that the awareness and sensitivity of the students will be generated towards the intangible cultural heritage products in the middle school Turkish curriculum (Kolaç, 2009). In a study conducted, it was observed that the students with high academic achievement in Turkish lesson had positive views towards the lesson of Folk Culture (Çetin and Gürgil, 2013). When it is thought that the folk culture course involves intangible cultural heritage elements, it is expected that the positive attitude toward the lesson should be exhibited towards the tangible cultural heritage items. On the other hand, in the learning field of "cultural and heritage" in the social studies curriculum, there may be more place for oral products of the culture of which especially students' awareness is low. Previous studies have also shown that social studies curriculum or lesson makes positive contributions to the introduction of cultural heritage elements to students (Bıyıklı, 2010, Çengelci 2012).

Traditional children's games constitute one of the most important components of a national culture (Sormaz, 2012). In this study, it was seen in relation to traditional children's game that most of the students did not play children's games especially played in their regions, and their awareness and knowledge about these games were low. However, these games are a reflection of the students' traditions with contributing to their physical development and psychomotor skills and transferring them to future generations is very crucial for survival of the culture (Esen, 2008, Kolaç, 2009). It is emphasized that traditional children's plays should be included in the application of secondary education curriculums (Başal, 2007). When education is thought to be a process of enculturation (Güvenç, 1996), it is necessary to encourage children to play traditional Turkish games both in educational institutions and in out-of-school settings. It is observed that traditional children's games have decreased especially because of the fact that children are dependent on the screen and because of the computer games (Yavuzer, 2003; Başal, 2007). It is thought that traditional children's games which will be included in the lessons given at the primary education level, especially the social studies lesson, will contribute these games to be remembered and exist in the future.

Traditional professions conveyed from the past to the present day, reflecting the aesthetics of the people, are based on simple hand tools and manhandling (Yolcu, 2014). Among the handicrafts particular to the Bartın region, wire breaking and weaving become prominent. In this study, almost half of the students stated their views on the art of wire breaking, and it was seen that most of these students did not have an experience related to this art. Similarly, it is understood that the awareness of the art of Turkish Paper Marbling in the textbooks and listed on the UNESCO Intangible Cultural Heritage List is low. It is understood that most of the students who commented on the topic in the study have a tangible perception of traditional handicrafts and thus cannot express within the concept of intangible cultural heritage. Within the context of social studies and folklore lessons, the concept of intangible cultural heritage can be emphasized and visits to the places such as exhibitions and museums can be organized by planning extracurricular activities to increase students' awareness (Cetin and Gürgil, 2013).

With shrinkage of today's family structure, there are deep cultural gaps between mother, father and children (Şahin, 2007). Because the parents work, the children grow up in kindergarten, especially away from grandparents and grandmothers. This situation causes the children to be deprived of their cultural direct transmitters. It should not be forgotten that the protection of their cultural values depends on their transfer to younger generations (Oguz, 2009a; Ünal, 2013). In this study, the students stated that the elders help them increase their historical knowledge and interest in history with their narratives about their past lives, and learn and experience from the past. As can be understood from this, it can be said that the students perceive what the elders tell them as oral history. İncegöl (2010) also revealed that the students learned about the games and toys played in the past by getting information from the people who lived that period. Besides, it was shown in another study that living with their grandparents had no impact on children's views on Folk Culture lesson which consisting of intangible cultural heritage elements (Çetin and Gürgil, 2013). With research related to the topic, it can be investigated whether the grandparents' narratives have an impact on students' views or attitudes toward the intangible cultural heritage.

According to another result obtained in the study, all the students who participated in the study think that it is necessary to protect the intangible cultural heritage. The students regard the intangible cultural heritage as important especially for the protection of the national identity. In a previous study, it was observed that the students have a protective and attentive attitude towards their cultural heritage products (Kılcan and Akbaba, 2013). From this point of view, it can be said that the students have the sensitivity to the intangible cultural heritage. This result is similar to the results obtained from previous studies on the cultural heritage sensitivities of students (Kılcan and Akbaba, 2013, Keskin, Öksüz, Gelen and Yılmaz, 2012). Gümüş and Adanalı (2011) emphasized that even though secondary school students' attitudes towards cultural heritage are at a desirable



level, this situation is not beyond interest and liking. In order for the students' positive attitude to be practice-oriented, it is necessary to collate the students with the various cultural activities and create an interest for these activities. For this purpose, texts and the activities to provide the cultural transfer should be included in the course books in the textbooks (Artun, 2000, Kolaç, 2009). Thus, students can be provided with the necessary sensitivity to the cultural values, at all levels of education.

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