

PHOTOGRAPH USAGE IN HISTORY EDUCATION

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ABSTRACT

In this study; the effect of photograph usage in history education to the students' achievement was tried to be identified. In the study which was done with a pre-test post-test control group design, a frame was tried to be established between the experimental group and the analytical usage of the photograph, the control group's courses were done with traditional teaching methods (lecture, question-answer). After the five weeks of application, it was identified that photograph usage effected the student's achievement in history education.

Key words: History education based on evidence, visual material, photograph

The nature of the historical information is that everyone who inclines towards this information is essential to face the basic sources of the information. Being past, the experiences of people in earlier times can only be recovered through analysis based on the relics they have left behind, through the physical, material and documentary remains available to us, even though such might be misleading or inaccurate. Historical evidence is not simply the basis for information-processing activities; it is also an avenue of enquiry into the historicity of the past, into exploring the language, and the meanings which language had for participants (Husbands, 1996).

The American Congress Library puts the primary sources that can be used in historical research in six groups. These are;

- a. Object Sources: foundlings, tools, weapons, inventions, uniforms, fashion, gravestones.
- b. Image Sources: Photographs, films, videos, fine arts.
- c. Auditory Sources: Auditory historical records, interview records, music records.
- d. Statistical Sources: Population data, maps, architecture drawings.
- e. Text Sources: Newspapers, letters, historical cookbooks, advertisements, diaries, the original texts of the known historical documents.
- f. Public Sources: Family photographs, tools, equipments and clothes remaining from ancestors.

Most teachers of history in schools would now argue that if evidence is the "basis of the discipline" then development of "historical skills" in the use of evidence is an essential prerequisite of accumulating information about and understanding of the past (Husbands, 1996: 16). The originators of the history education schemes take these into consideration in their classes:

- 1-Make students understand the things the historians have done,
- 2-Make the students do partly or wholly the things the historians have done,
- 3-Act to the students as they were the future historians who will continue history studies (Nichol, 1996: 15).

Evidence is a concrete determination of the historical events not the stories of the past historical events. Within this side, evidence takes responsibility as a laboratory in history education. It transports the intransient result of a historical truth to the recent days and the classroom and makes observation possible (Safran and Köksal, 1998). Evidence has a place in history education not because that it make the history course original or shows the historian's activity as a model, because that it supports opinion variations and makes various learning ways possible. For evidence, there is always much more than the questions and the comments it brings.

The evidence is the basis for something in ourselves rather than being something simply "from the past": it does not have a clear identity. In this, the past itself is not what is generating the meaning. The meaning is generated through thought processes which enable meanings to be conferred on the past. The meanings of relics, or the evidence, of the survivals, are social and personal (Husbands, 1996: 26). In the evidence based learning method the students are active, not the teacher. Coping with evidence problems (to overcome the problem) make people get use to contend; makes them do brain gym, guesses and makes the dealt matter understandable. It leads to active learning and understanding. Using source-material and tackling the problems of evidence gives a feeling of reality which second-hand history can rarely give. To handle evidence from the times gives an insight into many aspects of that time, and helps us to feel for the topic we are studying. Material given at second-hand does

not readily attach our emotions, our imagination or our commitment; first-hand, primary sources do, if they are handled with care (Fines, 1996: 125).

Lee and et al state that students who are not taught the importance of historical document or evidence concept and are equipped with only information when examining sources contradiction to each other; they try to understand the truths by submitting to the authorities or accepting the majorities' thoughts (Dilek, 2001). M. Booth, Blake and Drake, Scemilt, Dickinson and Lee, Asby and Lee's studies put forth that students can develop their historical thinking skills within an effective teaching and learning frame including many primary sources and methods (Ata, 2002: 82-83). According to Cooper students who have learned the past with secondary sources would realize the difference of the records in these sources. By asking their questions about the primary sources, they are going to find out that the arguments should be supported with these sources and would realize that generally there isn't a one "right" answer. This kind of a learning model (interrogation based learning) would not only help the students to gain historical understanding but also have an important effect on their mental and social development (Dilek, 2001: 86).

The published standards of National Social Science Council in America states that "students should be able to know and use different sources (as letters, diaries, maps, photographs, etc.) in structuring the past (Ata, 2002: 82). The "New History", the not-so-new movement in history teaching which began about 1970, included an insistence that pupils should be made aware of the nature of historical sources and how to use them (Culpin, 1996: 131). The European Council's 31 October 2001 dated recommendation sentence states that to transfer historical phenomena, to present an appropriate critical and analytic learning, the possible widest sources should be used as a teaching material, in more specific points: archives opened to public, films, documentaries and visual materials, materials transmitted by information technology (which should be examined with the teacher individually and collectively) should be used, make students gain a realist up to date viewpoint to the near past events, get use of every kind of 20th century museums established throughout Europe, places having historical importance, a point of view of the near past events with witnesses making history live to the youth, "not recorded events because of neglect of history" and get use of oral history offering perspectives (Tarih Vakfi, 2002: 59).

Pupils should be actively involved in historical investigations which stem from their own interests, through asking questions, selecting and recording their own sources, organising the information they collect, and presenting their findings in a variety of ways: orally, in writing, or through model-making, pictures, drama or information technology (Cooper, 1996: 76). The students' engaging actively with history and their state of perceiving historical information and their interpretation could be associated with Bruner's three important processes in understanding information. These are defined as; animating/ role play according to physical experience and senses or learning by doing (inactive) (as visiting a place or using a material, etc.); picturing the heart of experience (iconic) (as pictures, maps, schemes, models, photographs, etc.) and organizing the concepts with symbols and language (symbolic) (Cooper, 1996a:112; Nichol, 1995: 8).

In history education, emphasizing pedagogic principles, gaining life skills, evaluating evidence and concentration on decision making, dominating visuality in mass media, programmed studies made to gain visual evidence evaluation skills for the teachers has become a necessity (Ramsden, 1996). Visual images, music, old objects and animation should be in the teacher's repertory in history education. How many ways to the past that is taught to the students will make them relate to the things they know (Levstik and Barton, 1997:38). History is not the questions asked to the students or the given materials forcing them to a certain distance or "gaining historical reality which the teacher wants". The base is to pass these processes in the history courses by interrogating, and by gaining basic skills as judging to include the indefiniteness and the probability factor. In this relation, history is analyzing a picture or a document, creating a discussion to consolidate conceptual understanding, and giving importance to the learning process more than –gaining a result- and this will highly effect the students' development of history opinion (Dilek, 2001).

Analyzing visual sources has several advantages for students. Unlike the events they represent, for instance, visual images are fixed in time. When you analyze a still image (or stop a moving one) you are undisturbed by the changing moment, by movement or the emotional fluctuations that were part of actual event. You can go back to an image repeatedly, searching it multiple dimensions, asking new questions, bringing new information and experience to bear (Levstik and Barton, 1997: 149). Pictures, statues, printings and other symbols provides us, that is to the future generations, to share the past cultures unwritten experience and information. Documentary evidence, mostly, for a person to read the document can be reachable by going to the archive and reading it for hours, however gaining a picture or photograph, especially if it is increased in number, is easy and the message it has can be easily reached. Another advantage of the witnessed symbols is that details which will take more time

even not in details in a text, as an example the details of the invention of printing which had a complex process, will transfer information more rapid and clear (Burke, 2003).

There can be an effect of the individuals cultural past when interpreting a visual element and this should not be forgotten. Individuals from a different cultural past can interpret the same visual material differently.

In our more digitalized age, the general aim is to see photographs as a cultural reminiscence and put them to museums or archives as all good reminiscences. But as photographs take their journey “deep and quiet”, they function as an object and subject for the visual world (Grundberg, 2002: 119). According to Barthes (2000: 104) photographs are different from all agents: it doesn't invent, it is a confirmation itself. The written things about a person or event just as hand made visual expressions, as an example as pictures and drawings, are interpretations. The images on the photographs are a part of it or reality miniatures that everyone can do or have instead of expressions about the world. (Sontag, 1999: 20-21).

Photograph from its invention in 1839, has been seen more effective as a real copy of the reality from other visual materials (as an example picture and gravure) and from other record texts (Danacıoğlu, 2001: 91). Photograph, firstly used as a historical document in the Crimea War (1853-1856), has an important place in our historical information records from then.

Stradling (2003) suggests that when choosing and using photographs it should be appropriate in relating to primary and secondary sources, judging the assumptions which are indisputable, clearing contradictions and indefiniteness which should be examined and explained, and when compared with other sources photograph should reflect a certain comprehension it presents, supporting the answers of the questions that other sources can answer; also making the students help to gain an analytic frame on how to examine and interpret the historical photographs systematically; and also let them have the chance to develop their skills on practice, analyse and interpret within this frame.

A photograph evaluated as evidence should be taken into consideration that it has been chosen from a dense selection, has information about the period it was taken, visual interference on it is possible, and it reflects the person who has taken it and the mood and aspects of the people who have been taken.

Visual messages, besides perceiving direct meanings easily, they also gain meaning which can not be understood at first sight. To unravel the sub-meanings of the visual texts which mostly cannot be perceived at once –these can be photographs, film, television images, cartoons, commercials and press photographs- should be taught how to be evaluated (Algan, 1999: 11).

The best way to evaluate a photograph is to ask systematic questions to it. These questions can consist about the person who took it, the people whose photograph is taken, the people and objects out of the limits of the photograph, which culture marks the photograph's atmosphere carries, if there is a set up in the photo or not, the time it was taken, the details of the photograph and its contribution to the whole, the mood, status and occupation of the people in the photograph. A historian who evaluates the photograph should ask questions to identify if it is appropriate to the historical aim (and the reason) of the photo (Kyvig and Marty, 2000).

Felton and Allen (1990) developed a model of eight steps to use photographs. In this model;

1. step, directing the students towards the context of the photograph, the usage of the context of the time period they are studying in the local or state history courses,
2. step, the teacher should determine the key questions. Who are these people and what are they doing? What does this photograph show about the life of that time?
3. step, the teacher asks the students to label and identify every person, group and object in the photo.
4. step period, the students compare and contrast what they see and identify the relationship between the people and the objects.
5. step, the teacher asks the students to draw their prescience and inference about their observations.
6. step, the teacher guides the students to renew, postpone or approve the hypothesis on the board by using their observations and prescience.
7. step, the students gain more detailed information from books or the media centres of the school to support or change their hypothesis. In some cases the student's hypothesis can come to be results because of the evidences they have found. For the writing to be completed in the course, the teacher provides an address to reveal the unanswered questions and to perceive the contemporary meaning of the historical events or titles of the subject.

8. step, the teacher leads to the investigation and repetition of the student's interpretation and what they say about the historical photograph. Which reasons were taken as a based to get the best data? Thinking is the most important process to develop and overview effective skills.

A sample study on analyzing a photograph is given in Appendix 1. The first photograph of the study was chosen to identify the education system and cultural structure of the last periods of the Ottoman Empire. The second photograph was chosen to identify the education system and cultural structure of the Republic of Turkey. By directing questions to both of the photographs the Ottoman Empire's and the Republic of Turkey's general structure of the education systems, changes in the cultures and the general principles and characteristics of Mustafa Kemal Atatürk's revolutions were tried to be identified.

METHOD

In the study, a pre-test post-test control group design was used to identify effect of the usage of photograph based teaching method and traditional method (lecture, question-answer) on the student's academic achievement in history education. The experimental study of the research was done for five weeks in the second term of the 2002-2003 academic years.

THE SAMPLE OF THE STUDY

The experimental study of the research was done on the sample group of 52 form three lycee students of two different classes whose teacher were the same at Sincan Fatih Anadolu Teknik ve Endüstri Meslek Lise (Sincan Fatih Anatolian Technique and Industry Vocational Lycee) in the second term of the 2002-2003 academic years. In the study, two different classes of the same teacher was chosen, and the experimental group which photographs as visual materials were going to be used in history education consisted of 24 students and the control group which traditional teaching method was going to be used consisted of 28 students.

MEANS OF COLLECTING DATA

The test which item analysis was applied to 94 form three students in three different classes in the Keçiören Teknik ve Endüstri Meslek Lise (Keçiören Technique and Industry Vocational Lycee) was consisting of 40 questions having multiple choice items (one correct, 4 distracters) and was prepared according to written aim and behaviour of the information, comprehension, application and analyzing level of the "Revolution Movements Done on Education and Culture, The Abundance of the Turkish History and Language and Organization of Public Life" subjects in the T.C. İnkılâp Tarihi ve Atatürkçülük (Republic of Turkey's Revolution History and Atatürk's Political Doctrine) course. The results were evaluated with the "ITEMAN" programme. The statistic, arithmetic mean, standard deviation and validity of the test were computed and necessary item correction studies were done. According to the analysis, when doing the item selection the discrimination power index being over 0.40, difficulty index being between %40-60 was taken into consideration. In the end of this application a test of 20 questions examining aimed behaviour was developed. This test consisting of 20 questions was applied as a post-test of the study.

Table 2. Item Analysis Results of the Test Questions

N	\bar{x}	S	p	Validity	Discrimination
94	18.06	5.24	0.45	0.75	0.42

DATA ANALYSIS

In the statistical analysis SPSS/PC (Statistical Package for Social Sciences for Personal Computers) programme was used

FINDINGS AND INTERPRETATION

In this section, the findings of the study and interpretations on the findings are stated.

Table 3 The t-Test Results of the Experimental and Control Group's Pre-test Achievement Score Differences

Group	N	\bar{x}	S	sd	t	p
Control	28	10,00	2,21	50	,818	,417
Experimental	24	9,38	3,27			

In Table 3, the pre-test results done to identify the achievement level of the experimental and control group in history education is given. Results of the test showed that meaningful difference between the groups was not identified ($t_{(50)}=,818$; $p>05$). According to this result, the information levels of the students in the experimental

group who will take history education with photographs and the control group who will take history education with traditional teaching methods in the beginning of the process are equal. This data shows that the study is suitable to be carried out with equal groups. It can be stated that the groups' achievement level in history education has a homogeneous structure.

Table 4. The t-Test Results of the Experimental and Control Group's Post-test Achievement Score Differences

Group	N	\bar{x}	S	sd	t	p
Control	28	12,75	2,577	50	2,598	,012
Experimental	24	14,54	2,359			

In Table 4, the post-test results done to identify the achievement level of the experimental and control group in history education is given. Results of the test showed that there was a meaningful difference between the groups ($t_{(50)} = 2,598$; $p < .05$). Whereas the post-test score means of the experimental group students was ($\bar{x} = 14,54$), this value was realized as ($\bar{x} = 12,75$) in the control group. The difference between them is statistically meaningful. For this, it can be said that the scores of the experimental group which took history education with photographs showed meaningful increase according to the control group which took traditional teaching method. According to the experimental design applied by the researcher, the academic achievement of the experimental group was higher than the control group which took traditional teaching method (lecture, question- answer). This condition can be interpreted as history courses done with photographs have more contribution to the students' academic level than the traditional teaching method.

Table 5. The t-Test Results of the Experimental Group's Pre and Post-test Achievement Score Differences

Measurement	N	\bar{x}	S	sd	t	p
Pre-test	24	9,37	3,268	23	-7,316	,000
Post-test	24	14,54	2,359			

In Table 5, the pre and post-test achievement scores of the students in the experimental group is given. According to this data, there is a significant meaningful difference in the pre and post-test achievement scores of the experimental group students ($t_{(23)} = -7,316$, $p < .05$). To this data, the pre-test scores realized as ($\bar{x} = 9,37$), and the post-test scores realized as ($\bar{x} = 14,54$) for the experimental group students who took history education with photographs. According to these results a meaningful difference has been seen in the pre and post-test scores. It is seen in the table that this increase is in the favour of the post-test scores. Photographs were used as visual materials in the "Revolution Movements Done on Education and Culture, New History Concept, The Abundance of the Turkish History and Language and Organization of Public Life" subjects to the experimental group students and as a result a significant rise in the academic achievement has been observed.

Table 6. The t-Test Results of the Control Group's Pre and Post-test Achievement Score Differences

Measurement	N	\bar{x}	S	sd	t	p
Pre-test	28	10,00	2,211	27	-4,625	,000
Post- test	28	12,75	2,577			

In Table 6, the pre and post-test achievement scores of the students in the control group is given. A meaningful difference has been seen in the pre and post-test scores done to identify the effect of the traditional teaching method in history education to the students' academic achievement ($t_{(27)} = -4,625$; $p < .05$). This difference is in the favour of the post-test. The control group students' academic achievement has been higher in the end of the process according to the process in the beginning. The increase in the academic achievement scores of the control group can be defined as that there should also be a specific increase in the students' achievement in the courses done with lecture and question-answer method. The "Revolution Movements Done on Education and Culture, New History Concept, The Abundance of the Turkish History and Language and Organization of Public Life" subjects were done with the traditional teaching method to the control group students and as a result a the academic achievement has risen. But, when compared with the achievement level in the experimental group this increase is small.

CONCLUSION AND SUGGESTIONS

It has been observed that the students who took “Revolution Movements Done on Education and Culture, New History Concept, The Abundance of the Turkish History and Language and Organization of Public Life” subjects in the T.C. İnkılâp Tarihi ve Atatürkçülük (Republic of Turkey’s Revolution History and Atatürk’s Political Doctrine) by using photographs in an analytic method have been more successful according to the students who took the same course with the traditional teaching method. The analysis of the photographs as a visual material and historical document in history education and the inferences presented as a result of this analysis, besides increasing the students’ academic achievement, it also contributes to the students’ aimed behaviour development in the course (problem solving, information on chronology, creative thinking, critical thinking, empathy) and makes the course be taken more cheerfully. When preparing history course programmes, the photographs presence and contribution to history education should not be ruled out. Photographs should be used in the history course books to gain historical information by enriching the subjects, explaining the subject and for an analytic analysis. Photograph archives where we could reach historical information about the institution should be constituted in our schools by the support of every person. Teachers should use photographs in their courses as conscious as a photographer. The support of photographs in teaching abstract concepts which is in the nature of history teaching should not be ruled out and this source should be used productively. Necessary education on gaining an analytic frame which will help the students to interpret and examine the historical photographs systematically should be given. Choices for practicing the skills of application, analysis and interpretation of the analytic frame which they hold, should be given to the students.

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APPENDIX 1. REVOLUTION MOVEMENTS DONE ON EDUCATION AND CULTURE



Ottoman Empire, 1916

Where could have the photograph been taken?

Can the place in the photograph be an educational institution?

Can the place in the photograph be a classroom?

Can you classify the people and objects in the photograph?

Which objects do you think the photographer has left out that should have been in the class?

Could the students be sitting on the floor because there aren't any chairs or desks here?

What things are included in the photograph that shouldn't be in an educational institution?

Is there an item in the photograph symbolizing any state?

Which state can this be?

Which clues about the culture of this state does the photograph give?

Which date could the photograph have been taken?

Could it be taken in 1929?

Did you like the clothes of the teachers and students in the madrasah (theological school attached to a mosque)?

Aren't they better than the suits you wear?

Would you like to wear the fezzes these children wear?

Who would the fez fit mostly in your class?

Every thing that a youngster wears fits, doesn't it?

Could courses always be done here or did they come together to be taken a photograph?

What are the clues that show which courses are done here?

Could the courses be done practically here?

How could the students be educated?

What are the things students have forgotten to bring to the course?

If the students had notebooks, which alphabets would have they written the things lectured?

Could the students just memorize without taking notes?

Could science education and mathematics courses taken like this?

If we put out the globe in the photograph which clues of which course would we be deprived?

If we put out the map which clues of which course would we be deprived?

If we also put out the objects on the table which clues of which courses would we be deprived?

Which courses can the madrasah teacher give to the students where these things are absent?

Could chemistry, biology, mathematics, geography, history courses be lectured?

Could religion courses lectured here?

Could the students always been taking this course?

What could the name of the child sitting in the first on the left in the front could be?

Could Mehmet be a doctor, lawyer or an engineer after graduating from this school?

What could the name of the teacher standing near the pillar be?

Could Sir Mehmet give courses in the Medicine School which we opened by modelling from the European countries?

Could you be a computer programmer in a vocational school by taking religion courses continuously?

Which nationality could the child standing at the back could be?

Could he be a Turk? Could he be an Arab? What could his name be?

If you were Hüseyin would you like to go on your education here or in the War Academy opened in Istanbul?

Could the student in the War Academy or the student in this Madrasah do more beneficial duty in the states' bad condition?

If Sir Ahmet, the teacher of a madrasah, had become the minister of education would he open schools modeling from the western countries or close these schools and go on religion courses in the madrasahs or would he change the madrasahs to a place where science, mathematics, astronomy, and social science courses are given as it was before?

What would you do if you were Sir Ahmet?

What would you do Ali?

Would you close schools completely?



Balıkesir / Republic of Turkey 1929

Where could the place in the photograph be?

Could it be a classroom?

Could this place be a laboratory?

Could you classify the objects and people in the photograph?

Which objects has the photographer forgotten to take which has to be in the class?

If you were a photographer what objects would you include in the photograph?

Could history courses be done in this laboratory?

Which tools are absent? Could chemistry courses done here?

Could these courses be done here continuously or did they come here together to be taken a photograph?

Is there an object symbolising any state here?

Could this school be opened by Mustafa Kemal Atatürk?

Which nation's children could have Atatürk open this school for?

Was this school be opened by the state or private companies?

Had people from the Turkish Nation have enough money to open private schools in this period?

Whose duty is it to open this school which Ali, Ayşe, and Ahmet go to?

Hasan, the boy on the right to the teacher, controls the class when the teacher is absent?

Could his friends bring him to this duty?

Could the people who brought him to the class presidency bring him to the Presidency of the Republic?

Had the newly formed republic give this right to its nation?

Could Zekeriya, the boy on the left to the teacher, be the Balıkesir governor's son?

Could Ali, who makes his living by collecting olive in Gemlik, be your cousin (uncle's son)?

Then, can all children from every part of the nation go to this school?

Well, what could the name of the girl at the other end of the table right across Ayşe be?

Could it be Büşra? If this school was a religion science madrasah could Fadime go to this school?

Could she get education in a school where a secular education system is carried out?

If we took our course in this laboratory today which tools would we need to interpret our experiments, save our data, and solve our chemistry problems?

Is the chemistry course in the photograph done in an advanced laboratory?

Well, do we have the sufficiency to take the science course today?

Then, can we say that we have to renew ourselves without losing our national personality, and have a revolutionary and contemporary personality?

What is revolution? You didn't ask me then I think everyone knows its meaning.

Can this place be a primary school?

Before starting here everyone has to finish primary school, don't they?

Could he start from secondary school because he is very intelligent?

If the course in the laboratory was taken in the class, students would have learned chemistry better, wouldn't they?

Well, When Ayşe finishes this school could she enter the Chemistry Vocational Lycee and be a chemist?

Can Fadime go to the Nurse Vocational School and become a nurse?

What could the name of the tall boy at the back be? Could it be Ejder?

Ramazan seems not to like the chemistry course. Could music be his best course?

Well, when he finishes this school can he go to a State Conservatory and become a piano Artist?

Hasan is writing a letter to his father at Gemlik about how good his courses are going on.

But Hasan's father is illiterate and he makes the village mukhtar read it?

Could we teach Hasan's father to read the letter from his son?

Then, to teach Hasan's father, Uncle Ali, are we going to send him to a school where small children go to?

Could we open a school for Uncle Ali and our elder people who are illiterate?

Could we give a name to this school?

Could the photograph be taken before 3 March 1924?

If it was taken before who wouldn't be in the photograph?

What could the name of the girl at the front of the table be?

Could Ayşe go to this school?

A coeducational school where girls and boys go together gave the chance to Ayşe and Hasan to go the same school together, didn't it?

There is something written on the board at the left in the laboratory. I think it's in the Arab alphabet, I can't understand what is written, can you?

If the photograph was taken before 3 November 1928, would it be written the same?

Can you classify the difference in the two photographs?

If you opened an exposition where these two photographs are exposed, what would you name it?