

TEACHERS' GUIDEBOOK

Coffee Break: The Adventure of Coffee in Kütahya Tiles and Ceramics



PERA MUSEUM

Dear Teachers,

Suna and İnan Kır Foundation Pera Museum expands its programs with online events. Pera Learning Programs came up with Teacher Guidance Booklets as part of the collection's exhibitions.

Teachers can visit and teach using online 3D exhibitions. The booklets include descriptions of selected works, suggested activities and questions for students related to exhibitions such as Orientalist Painting Collection - Intersecting Worlds: Ambassadors and Painters, Kütahya Tiles and Ceramics Collection - Coffee Break as well as Anatolian Weights And Measures. Teachers can use these booklets to prepare ahead of their visit to the museum with student groups, gain insight into how to examine the pieces. With the provided information students develop critical and creative thinking, inquiry and accurate self-expression skills. Following the online museum trip, teachers may do various activities back at school about the exhibitions.

For digital exhibitions, please visit: <https://www.peramuzesi.org.tr/sergi/dijital-sergiler>

For more information: ogrenme@peramuzesi.org.tr

This Teachers' Guidebook ("Guidebook") and all information and documents contained herein belong to the Suna and İnan Kır Foundation, and may only be used by the Suna and İnan Kır Foundation and with the prior permission of the Suna and İnan Kır Foundation. In the event that the guidebook and/or its content is used without prior permission, the Suna and İnan Kır Foundation reserves the right to exercise legal action. As per the Law No. 5846 on Intellectual and Artistic Works, all legal rights of the Guidebook are reserved, and the Guidebook may not be copied, modified, forwarded and/or published in any way without permission. No institution or organization may publish it in their documents.



About Pera Learning

Pera Museum Learning Programs' workshops, which include hands-on activities, aim to bring the museum into social life. Pera Learning continues to hold uniquely colorful and creative events organized under the Pera Kids (4-6, 7-12), Pera Young (13-17), Pera+ (18+, 60+), Teachers, School Groups (kindergarten, primary school, middle school, high school) and Pera Enabled (Mentally Disabled) categories with programs, collection exhibition- and temporary exhibition-themed workshops designed for this purpose.

Participants with any level of experience can explore different aspects of museology through workshops focusing on different artistic movements. At the same time, the participants enjoy an immersive exploratory experience through sight, touch and smell. Pera Learning also organizes Virtual Reality, Maker, 3D Design, Minecraft and IoT workshops, which are highly popular among children and young people. Using creative drama methods such as role-playing and improvisation and gamification, the program features activities that enable visitors to experience the museum as a living space, become more aware about what a museum is and improve their aesthetic skills.

Pera Learning's annual program also offers workshops designed for special occasions. Creative drama, body percussion and storytelling activities, Children's Chamber Orchestra and Children's Choir events are organized for children on April 23 National Sovereignty and Children's Day. Young people can enjoy interesting workshops such as hip-hop dance workshops and mask workshops free of charge on May 19 Commemoration of Atatürk, Youth and Sports Day. Pera Learning also organizes various other workshops such as Semester Break Workshops, Mother's Day, Father's Day, Summer Vacation Workshops and Special New Year's Workshops.

At Pera+ workshops, which can be attended by anyone aged 18 and over, participants enjoy an expert guided tour of Pera Museum's collections and temporary exhibitions and have a multidisciplinary museum experience encompassing philosophy, music, literature and photography. Pera Learning organizes exhibition tours and interdisciplinary workshops for teachers from various fields of study as part of its collection exhibitions. These workshops offer teachers information on how to give their students a more effective and interactive museum tour. Pera Learning also holds group exhibitions in the summer, featuring the creative works by children who attended the temporary exhibition-themed summer workshops. The exhibition consisting of objects created by children during the summer workshop program can be visited at the workshop area and online.

We invite everyone to Pera Museum to express themselves through art and design in this wide variety of workshops organized as part of our Learning Programs.

Suna and İnan Kiraç Foundation Kütahya Tiles and Ceramics Collection Exhibition Hall on the 1st Floor

Kütahya, the most important center of ceramic production after İznik in the Ottoman times and the scene of intensive ceramic manufacturing in the Phrygian, Hellenistic, Roman and Byzantine periods due to the rich clay deposits around the town, kept this art alive to the present day with traditional methods. Ceramic and tile manufacturing in Kütahya parallels that of İznik which enjoyed its heyday in the 16th century. The productivity of tile workshops, considered a palatial art, diminished with the decline in circumstances in the 17th century and the palace withdrawing its support. As of the 18th century, Çanakkale became a hub of tile and ceramics production.

The oldest Kütahya tiles date to 1377 with the unicolor glazed bricks on the minaret balcony of Kurşunlu Mosque and to 1428 with the tiles decorating the sarcophagus and the floor at the alms house of Germiyanid Yakup Bey II., now serving as Kütahya Tile Museum. Kütahya tile art has survived from this period up to now in varying forms and popularity, producing its finest examples in the 17th and 18th centuries with the decline of İznik tiles. These tiles suffered from a period of regression as of the second half of the 18th century but production never halted completely. The rich tradition survived thanks to a revival in the late 19th century and state incentives in the first years of the Republic.

Standing somewhere between what could be defined as “palatial tile art” in İznik and “public tile art” in Çanakkale, Kütahya tile art flourished as an “urban” art form, creating an immensely rich product range from architectural decoration materials to objects of daily use. Both due to its prevalence and continuity, Kütahya tile art earned its place as a major component of the Ottoman art mosaic, serving as a cultural bridge between the past and the present.

Suna and İnan Kiraç Foundation Kütahya Tiles and Ceramics Collection started upon the request of Suna Kiraç in the 1980s and has flourished since then. Including nearly 1000 pieces of various periods and types, the collection’s key examples reveal a relatively eclipsed area of creativity in the Ottoman culture, offering a detailed view into the progress of Kütahya tile and ceramic art from especially the 18th century to the 20th century. The “Coffee Break” exhibition held with a selection from the collection explores various coffee routines, rituals, relations, as well as concepts associated with modernity such as public space, social roles, and the economy through both coffee culture and the Kütahya ceramics production that contributed to this culture.

Coffee Break: The Adventure of Coffee in Kütahya Tiles and Ceramics

Discovered as a "Magic Fruit" in Ethiopia and arriving in the Ottoman territories in the 15th century via Yemen, coffee quickly gained popularity, making into the palace and rich people's houses as a prestigious drink, with rituals emerging around it, playing a major role in social life.

Kütahya tiles and ceramics were an important component of the Ottoman art mosaic from the eighteenth to the twentieth centuries and is one of the three major collections in the Suna and İnan Kıraç Foundation. Holding the prime examples that manifest the development of this relatively eclipsed art form, the Collection now introduces a coffee-themed selection, coffee being the heart of the culture of beverages from the 16th century to the present day, from the Ottoman times to the Republican era.

Enjoying an uninterrupted cultural significance since its discovery, coffee continued its journey into our daily lives thanks to the products of Kütahya masters, with objects ranging from cups to jugs, ewers, and hookah as well as routines surrounding them, becoming an aesthetic accompaniment to both coffee and cherished rituals.

Voices from a Coffeehouse A Coffeehouse in Istanbul



Jean Baptiste Vanmour, 1725?
Oil on canvas, 90 x 121 cm

The animated video for a miniature entitled "A Coffeehouse in Istanbul" shown at the exhibition hall brings a very helpful and entertaining introduction to the subject. You may chat with your students about the stories in the video and use some of the questions below.

Questions

1. How do people spend their free time?
2. What can be done while drinking coffee?
3. What kind of music might have been used in the video?
4. Do you know what coffee smells like?
5. Sweet, bitter, sour etc.
6. What dessert do you eat with coffee?
7. What is another drink that's served with coffee?

Discuss the answers among yourselves.

About the Artifacts



Cups 18th century

In his Travelogue, the famous explorer Evliya Çelebi mentions that he visited Kütahya in 1671 and 1672, referring to 34 workshops in the neighborhood of ceramicist non-muslims, and only 9 tile workshops in İznik. He talks about the beauty of the Kütahya tiles. Several documents dated to the 18th century might give an idea of the prevalence of Kütahya ceramics. The document on Kütahya ceramics sent

from Istanbul to France by merchant and traveler Paul Lucas in 1715 refers to “a dozen of cups with saucers, another cup, two rosewater sprinklers.” Another such document belongs to Claude Charles de Peyssonnel, French Ambassador to Crimea, which is dated 1753 and mentions Kütahya ceramics traded in Crimea every year.

Questions

1. What material is used to make a cup?
2. How are these cups different from cups today?
3. What is a ceramic?
4. What is a tile?
5. What motifs do you see?
6. What colors are used mainly?
7. Where is Kütahya, have you ever been there?
8. What are the characteristics of Kütahya tiles and ceramics?
9. To what time do the tiles and ceramics we'll see belong?

Answers

1. Clay / mud.
2. It doesn't have handles.
3. It is a fired, hardened state of clay.
4. It's a handcraft based on sculpting clay and then firing it to make objects such as pots and pans, dishes, vases, pitchers etc. It also refers to the coating material as well as to the objects made with this material that's used to ornament faïence, porcelain dishes or ceramic objects with a glazed, colored surface decorated with motifs.
5. Flowers etc.
6. Black, blue, yellow, green, red.
7. In the Aegean region of Turkey.
8. There used to be rich clay deposits in Kütahya. At the time, tile was produced according to the daily needs of people. It is the most important ceramic production center.
9. 17th, 18th and 19th centuries.



Gülabdan (Rosewater sprinkler) **First half of the 18th century**

A glass or metal container used to sprinkle rosewater with a wide bottom, narrow mouth. Rosewater sprinklers were made of silver, gold and other minerals. It has a circular bottom and a slender neck connected to a pear-shaped body with a ring. The separate upper half of the neck and the ball-shaped mouth are made of silver. It's made of white clay, white lining and transparent glazing. The ornaments under the glaze are yellow, green, cobalt blue and red ochre with black contour lines. The body is coated with what resembles stylized tulip and carnation branches, while the neck is decorated with vertical lines.

Questions

1. What fruit does this object look like?
2. What's the name of this object?
3. Guess what this object is used for.
4. What could be rosewater sprinkler's connection to coffee?

Answers

1. Pear (pear-shaped)
2. Rosewater sprinkler.
3. Because there was no cologne in the past, guests were offered rosewater so that their hands smelt nice and felt soft. And rosewater was filled in rosewater sprinklers.
4. It's a "welcome" treat to the guests before coffee.



Zarf (Coffee Cup Sleeve) **19th century**

It's a coffee cup sleeve designed for cups without handles, to protect the hands of the drinker from the hot cup inside. In the 17th century, cup manufacturing gathered speed in Kütahya and in the 18th century it was monopolized by workshops in cities. During this period, saucers and cup sleeves were produced alongside cups that usually were decorated with plant patterns or abstract figures. Cup sleeves, initially made of ceramic and attached to the cup, belong to the Ottoman culture but the saucers are considered to be most likely of Western origin.

Questions

1. What do you think the coffee cup sleeve is made of?
2. What's the name of this object?
3. What is it used for?

Answers

1. Silver or gold.
2. Coffee cup sleeve.
3. People used it to hold cups without a handle, protecting their hands from the hot contents.

Other Objects Found in the Coffee Culture



Glaze: Transparent or colored glassy layer that coats the surface of the tile, protecting the pattern and paint underneath.

Jug: A water container with a handle, long neck, a full body and a long spout used to pour water slowly to wash hands.



Mug: Jugs or cups with a single handle and a barrel-like body. The term was used especially for the products made in Kütahya in the early 18th century. It was probably used to decant drinks such as water, ayran or sherbet from larger containers.



Confectionery Bowl: Turkish delight container.



Creamer: Milk container.



Tombac Bucket and Coffee Jug: Small pitcher with a handle that contains water, yogurt etc. The jug with a handle that looks like an urn, usually made of copper and aluminum with a long, slender neck, is a container used to carry and heat water. The mouth is commonly wide and lidded.

How did coffee culture emerge and develop?

Discovered as a "Magic Fruit" in Ethiopia, coffee beans were first chewed by consumers and in a brief amount of time, roasting as we know it began. With growing consumption in the East, especially in Yemen, coffee turned into a popular beverage. When Egypt and Yemen fell under Ottoman rule in 1517, coffee production and consumption within Ottoman territories started, arriving in Istanbul soon after. Turning into a prestigious drink in the palace and in rich households in a brief amount of time, with rituals developing around it, coffee became a popular beverage enjoyed by all and played a major role in the growth of social life.

The first coffeehouses, places that redefined the traditional perception of space and social roles in Ottoman times, emerged in Mecca, Cairo and Damascus in the early 16th century, spreading to Istanbul in the middle of the century. Peçevi's accounts refer to Hakem from Aleppo and Shams from Damascus who arrived in Tahtakale in 1554 and opened a shop to sell coffee. Quickly turning into places where coffee was sold and consumed, coffeehouses came to serve as major socialization areas bringing together people from various levels of culture. Commonly found all across the city, coffeehouses played an important role in the change in daily life in the 16th century which hitherto had been built around home, marketplace and the mosque. Coffeehouses proved to be a leading alternative to these places and became an integral part of Ottoman public life, albeit for men's socialization only.

What are the various routines and rituals surrounding coffee?

Coffee was served ceremoniously in the harems of Ottoman palaces and mansions. First, sweets (jam) were served in silver dessert dishes and then three maidens would proceed to serve coffee. The coffee jug would be placed on the bucket made of either tombac, silver or brass, holding embers in the middle, held by the three chains attached to its sides. The cloth covering the bucket would be round, made of atlas silk or velvet; embroidered with silver gilt, glitter, sequins and even with pearls and diamonds. The ornamentation of the bucket set and the cover would indicate the wealth of the family.

The girl who carried the tray with the coffee cup and cup sleeves would hold the bucket cloth with both hands on the sides like an apron, while a second girl carried the bucket set. A third girl would take the porcelain cup from the tray, pour coffee from the jug inside the bucket, place the cup into the gold, tombac, silver or porcelain sleeve; hold the sleeve by its base with her two fingers, and serve the guests one by one. Coffee aficionados would smoke hookah or tobacco from long pipes alongside their coffee.

Coffee was served with a small glass of water, the water being consumed after the sweets, and coffee would come last. This type of service unique to Turkish coffee was a ritual that enriched the appreciation of it. Offered as a prestigious drink for dignitaries at the palace, coffee was served by the coffee chief and his attendants. Depictions of coffeehouses and coffee-serving rituals are commonly found in the memoirs of foreign travelers and engravings from the seventeenth century onwards.

How did materials used for coffee rituals emerge?

As coffee consumption grew, materials used for coffee rituals, particularly cups, were manufactured in greater numbers, inspired also by Chinese porcelain. While it's known that cups were made in İznik in the 16th century, though in small volumes, there are no records of cup production in Kütahya prior to the 17th century. As is clearly evidenced by written documents, Kütahya tile art and coffee manufacturing gained momentum and popularity

in the 17th century. The edict dated 1607-1608 to the qadi in Kütahya mentions an order to cup makers in Kütahya that they send borax to the tile master in İznik at an officially fixed price just like before. This document shows a disagreement in raw materials between İznik and Kütahya. The price book dated 1600 reveals that due to a deterioration in İznik ceramics' quality, Kütahya ceramics penetrated the Istanbul market and were now sold at higher prices than products in İznik.

Coffee shops outlawed

Practices by Selim II. and Murad III. manifest direct intervention by the political power. The Sultan gave an order in Ottoman and outlawed all coffeehouses. Another prohibition came in the era of Murad IV, when coffee and tobacco were outlawed and coffeehouses were closed down once again. As coffee rose in popularity in Europe in the 17th century, it was banned by the kings in Prussia and Britain, and by the Pope in Italy and France where the first coffeehouses were opened in 1645. Considered by governments a threat to the established order, coffeehouses have always been "dangerous" places in almost any age.

Though it's not possible to come up with a common typology of coffeehouses, the varieties include neighborhood coffeehouses, those frequented by shop owners, janissaries, firemen, bards and poets.

Coffeehouses that hosted poets and live music became a part of Istanbul culture in the first half of the 19th century, becoming prominent culture and entertainment institutions in daily life, addressing the needs of a substantial part of society. As was the fashion at the time, ashik (bard) styles such as mânis, semas, and koshma were performed widely in these coffeehouses. From the time of Abdülhamid II. onwards, European music was introduced as well.

Collective agreement

In 1766, a time of intense cup manufacturing in Kütahya, a detailed agreement was signed with cup makers in the city. This is the first known collective agreement in the Ottoman era.

The contract was drawn up at a Kütahya Provincial Council meeting on July 13, 1766. It is an agreement signed in the presence of Governor Ali Pasha between Salih Agha, chamberlain of Anatolian Province sergeants; Mudarris Feyzizade Muhiddin Efendi, Sergeant İbrahim from the Anatolian Province, cup masters and journeymen.

Accordingly, journeymen would receive 40 akçes in return for 100 fine cups they would produce in 24 workplaces. A journeyman would make 150 fine cups a day. The master would pay 60 akçes for this work. Apprentices would receive 24 akçes in return for a daily production of 100 ordinary cups, and would be entitled to daily wages for journeymen when they are promoted to that position at the discretion of their masters. A single cup sleeve would be manufactured at a price of 1 kuruş, 100 fine cups would be polished at a price of 4 akçes.

Journeymen would not make any demands beyond the provisions of the contract. No new one would be added to the 24 workplaces available, journeymen and their apprentices would not cause any trouble to the specified order. Whoever attempted such aberration would be sentenced to shovel penalty that was almost synonymous with capital punishment.

Ceramic making and stages thereof

Most of first Ottoman ceramics were given shape in potter's wheels. Pots or crocks made with red clay in a potter's wheel were left to dry for a little while, and then (while still in skin-like consistency) would be dipped into a mixture that contained white clay. Liner glazing not only enables easy and proper application on the colored and coarse surface of the clay, but it also renders the paints clearly visible.

When the glaze on the ceramic piece dries, motifs are carved on the surface with a pointed tool, and then the piece is fired. After the first firing in which the piece earns a biscuit-like consistency, it is painted, dipped in enamel and fired once more.

Cobalt blue, manganese violet, forest green and black were applied on the first Ottoman ceramics. The first Ottoman ceramics made in Kütahya bear resemblance to those first made in İznik in terms of patterns, forms and production techniques.

Functioning like social media in the past, how did coffeehouses impact the society?

The first coffeehouses, places that redefined the traditional perception of space and social roles in Ottoman times, emerged in Mecca, Cairo and Damascus in the early 16th century, spreading to Istanbul in the middle of the century. Peçevi's accounts refer to Hakem from Aleppo and Shams from Damascus who arrived in Tahtakale in 1554 and opened a shop to sell coffee. Quickly turning into places where coffee was sold and consumed, coffeehouses came to serve as major socialization areas bringing together people from various levels of culture, expanding all over the city.

A place difficult to classify, a coffeehouse not only has public dimension but contains aspects of private space as well due to a sense of home and casualness created within. Formerly considered nothing but novelty, these male-dominated places shared by people from all walks of life soon acquired a central position that addressed the economic, social and cultural needs of the society. As they began hosting discussions on social affairs, politics and economy, coffeehouses gained increasing political importance and drew the attention of the government. The government's fear of public space meant that coffeehouses were regarded as a threat to the established order and therefore were banned from time to time due to various reasons such as that they were haram, fires always broke out in coffeehouses and mosque congregation shrank because of them. Practices by Selim II. and Murad III. manifest direct intervention by the political power. Another prohibition came in the era of Murad IV, when coffee and tobacco were outlawed and coffeehouses were closed down once again. As coffee rose in popularity in Europe in the 17th century, it was banned by the kings in Prussia and Britain; and by the Pope in Italy and France where the first coffeehouses were opened in 1645. Considered by governments a threat to the established order, coffeehouses have always been "dangerous" places in almost any age.

Though it's not possible to come up with a common typology of coffeehouses, the varieties include neighborhood coffeehouses, those frequented by shop owners, janissaries, firemen, bards and poets. Mobile coffee sellers were also found in Istanbul where coffeehouses were absent and for those who liked an on-the-go coffee.

Activity Suggestions

Activity 1

Venue: Pera Museum, 1st Floor

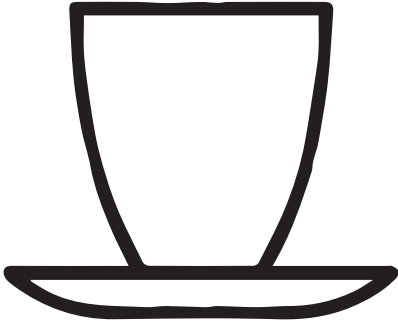
Exhibition: Kütahya Tiles and Ceramics Collection

Methods and Techniques: Collage

Age Group: 4-6

Materials: Paper templates prepared with pieces from the Coffee Break exhibition, recyclable materials (newspapers, magazines etc.) glue, scissors

Learning Outcome: Getting to know objects related to coffee culture



Please find the template at the end of the booklet.

Method:

Object Design

During the exhibition tour, the teacher asks the students to examine the artifacts at the Coffee Break exhibition. At the end of the tour, the teacher distributes paper templates of the objects (mug, cup, jug etc.) to the students. Students create patterns with recyclable materials for the artifacts and complete their designs. Please find the template at the end of the booklet.

Activity 2

Venue: Pera Museum, 1st Floor

Exhibition: Kütahya Tiles and Ceramics Collection

Methods and Techniques: Color Game and Painting

Age Group: 7-8

Materials: Chart, crayons.

Color	Mark Here	Total Number
Red		
Blue		
Yellow		
Orange		
Purple		
Green		

Learning Outcome: Getting to know natural dyes used in Kütahya Tiles and Ceramics Collection, as well artifacts such as cups, dishes and cup sleeves with plant decorations or abstract motifs.

Method:

Color Hunt

Students make a color chart like the one above and search these colors on the artifacts in the collection. Students leave a mark in the dedicated color cell and find the most used colors. Then they draw a rainbow with the most common color in the artifacts at the very top.

Activity 3

Venue: Pera Museum, 1st Floor

Exhibition: Kütahya Tiles and Ceramics Collection

Methods and Techniques: Storytelling, Role-playing

Age Group: 9-10

Materials: "Bewildered Boy and His Crazy Goats", a short story

Bewildered Boy and His Crazy Goats

We don't know exactly when or by whom the coffee was discovered. Of the many Arab and Ethiopian legends, the most interesting is the one about dancing goats. A goatherd named Kaldi, a born-poet, liked to follow the trails his goats left while searching for food at the foot of the mountains. His job didn't expect much from him. So he was free to write songs and play his pipe. In the afternoon, when he blew his special high-pitched note, the goats would stop grazing in the forest and quickly come to follow him home. But one afternoon his goats didn't come. Kaldi blew his pipe vigorously once more. Not a single goat came. The bewildered boy climbed higher to hear them. Finally, he heard bleating from afar. Running around the corner of a narrow path, Kaldi suddenly came across the goats. Under the sky of a big rainforest dome, letting sunlight seep in and create bright patches, goats were running, butting horns, dancing on their hind legs and bleating exuberantly. The boy looked at them in breathtaking curiosity and wonder. He thought they must have been enchanted. What else could it be? As he watched them, the goats chewed one after the other the bright green leaves and red berries of a tree. It had to be these trees that drove his goats crazy. Was it poison? Were they going to die? His father was going to kill him! The goats refused to return home with him for a few hours but did not die. The next day, the goats went straight to the same woodland and repeated their behaviors. This time, Kaldi thought it was safe to join them. First, he chewed a few leaves. They tasted bitter. But when he chewed them, he felt a tingling from his tongue that went down his throat and slowly spread across his entire body. He then tried the berries. The berries were a little sweet, and the seeds that came out were covered in a thick, delicious liquid. Finally, he chewed the seeds and threw another berry in his mouth. As the legend goes, Kaldi began to play with his goats happily from that day onwards. He spread poems and songs around. He felt as though he would never be tired and angry again. Kaldi told her father about the magic trees, gossip spread, and eventually coffee became a part of Ethiopian culture. When Arab physician Rhazes first mentioned coffee in writing in the 10th century, coffee had probably been consumed for hundreds of years. Just like in the legend, people possibly only chewed on the berries and leaves initially, but creative Ethiopians moved forward into more satisfying ways to consume caffeine in a shorter amount of time. They brewed the leaves and the berries in boiling water like lightly infused tea. They ground the coffee beans for a quick snack, mixed them with animal oils. They made wine out of the fermented pulp. Out of the lightly roasted coffee berry skin they created a sweet drink known as kisher today, formerly qishr. Eventually, probably in the 16th century, somebody roasted coffee beans, ground and brewed them. Ah! Coffee (or its varieties) as we know it finally came to life. Ethiopians still serve coffee with elaborate rituals that usually last about an hour. Barbecue coals heat up in a special earthenware bowl, guests sit on tripod stools and chat. As guests chat, the lady of the house carefully washes the coffee beans to remove their bleached skin. The beans that come from neighbors' trees are dried in the sun and their skins are removed by hand. Hosts throw some incense into the coals to create a strong fragrance. Then the lady of the house puts a small, flat iron tray, one foot in diameter, on the coals. She carefully mixes the beans with an iron hook utensil on the grill. The beans turn into a cinnamon color in a few minutes

and crunch with the first pop of classic coffee roast. When they turn into a golden brown, the lady takes the beans off the grill and puts them in a small mortar. Using a pestle, she finely grinds the beans in the mortar and then puts it in an earthenware bowl to boil it. She adds a little bit of ginger and cinnamon to the ground coffee. The smell is now exotic and irresistible. She pours the first round of the drink into small cups without handles, along with a spoonful of sugar. Everyone sips and mumbles their appreciation. The coffee is dark, with some of the ground coffee inevitably left in the drink. But when the coffee is finished, most of the dregs remain at the bottom of the cup. A second time, the host adds a little more water to the coffee and boils it to serve more. The guests then leave.

Learning Outcome: Getting to know the journey of coffee and coffee culture.

Method:

1)Storytelling

Initiating the storytelling practice that adds to the signification of cultural heritage elements, the teacher shares the short story above with the students in the exhibition hall. The teacher asks the students to complete the story she has begun. The teacher may cut the story at any part. Students would thereby reveal the emotions and stories behind the cultural heritage elements.

2)Role-playing

Students play the roles of characters in the story.

Activity 4

Venue: Pera Museum, 1st Floor

Exhibition: Kütahya Tiles and Ceramics Collection

Methods and techniques: Storytelling, role-playing

Age Group: 9-12

Materials: Paper, pencil

Learning Outcome: Getting to know objects and motifs related to coffee culture

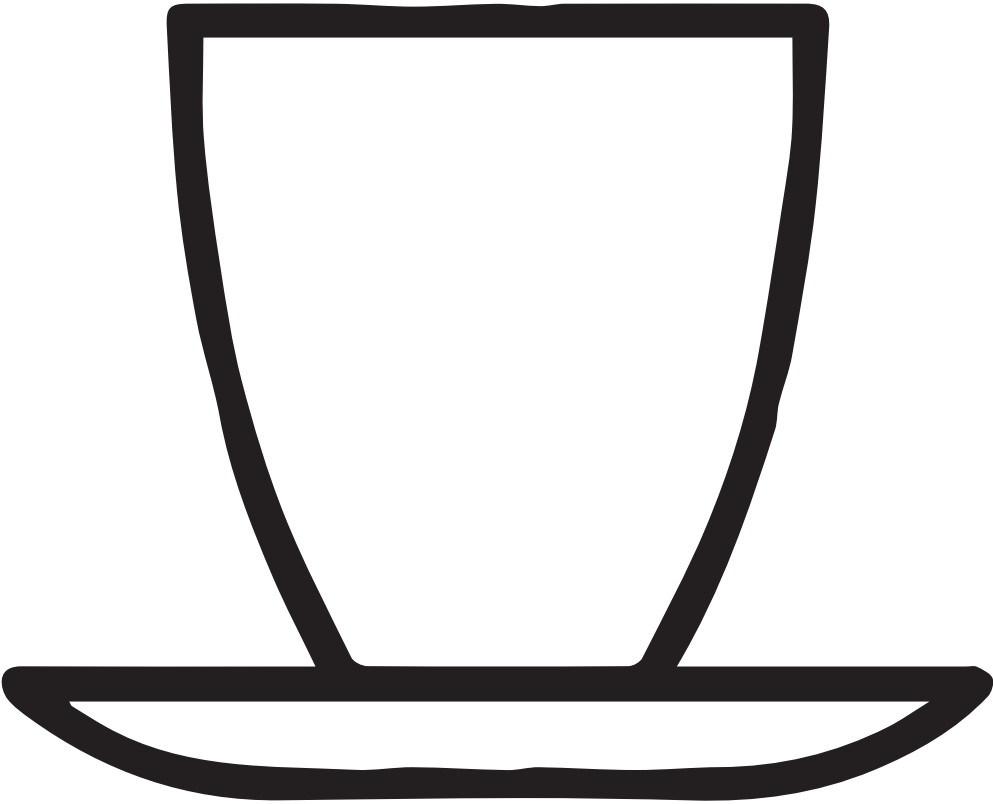
Method:

1)Preparing A Symbol Glossary

During the tour of the exhibition, students pay attention to the motifs on the objects (mug, cup, jug etc.). The teacher divides the class into groups, each group selects 5 motifs/patterns/symbols. The groups come up with a glossary about their motifs/ patterns/ symbols that answers the questions: "What does it refer to? What does it mean? Where is it used?"

2)Game

A spokesperson is chosen among each group. The spokesperson selects one of the motifs/patterns/ symbols in the glossary, acts out the content without telling their friends and expects them to guess.





SUNA AND İNAN
KIRAÇ FOUNDATION