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TRADITIONAL TURKISH ARTS EDUCATION IN THE VISUAL ARTS EDUCATION¹

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ABSTRACT

The points that the education sways affecting the society are thought-provoking. Today, the solution of many issues that set the agenda can be found in consciously planned human education. The proverb of "As the twig is bent so is the tree inclined" should be guiding and today, while discussing concepts such as globalization and universality, the fact that each individual can serve the public in a universal whole with their own characteristics and the differences of the culture in which he/she takes shape should not be ignored. From this point of view, investigating the effects of application of Multi Disciplinary Visual Arts Educational Method which includes the disciplines of Art History, Art Criticism, Aesthetics and Practice and Constructivist (Constructionist) Learning Approach and Traditional Turkish Arts topics in the 6th grade Visual Arts Class will contribute to the importance of traditional arts education within the scope of visual arts. In addition, it is thought that the research findings will provide a new perspective in terms of both performance and educational method. The investigator has carried out the content analysis based on the qualitative data gathered from students and teachers in the course of 6 weeks education by means of observation, interview forms, activity sheets and program drawn up by himself, where he has employed the pilot application. Along with that, after the investigation of the documents in the students portfolios, formed by means of activities aimed at the "Visual Works Reflecting and Introducing National Culture" attainment in the "Visual Arts Culture" learning domain included in the program, students are tried to be evaluated. The activities are contributed both from the viewpoint of subject and the visual arts education. Findings show that students succeed in "Individual meaning making process", "New knowledge and current knowledge joining", "Social interaction" and "Authentic tasks"; knowledge acquiring, problem solving and critical creative thinking skills are at the highest levels; knowledge acquiring is conscious. A visual arts classroom environment and the participant observer investigator have made a great contribution to ensuring such phenomena as "Different perception of education", "Being a thinking class", "Active and eager participation in activities", "Superior thinking skills" and "Teacher and peers cooperation" and making a "Classroom environment" pleasant by employing the program.

Keywords: Multi disciplinary visual arts education, Traditional Turkish arts, Constructivist approach, Art education.

¹ This article was produced from the doctoral thesis of Saime Bilge (Günceoğlu) Karaöz.

INTRODUCTION

Art and thinking are integral parts of a whole. Because the art is materializing of the feelings such as thinking, sadness, joy and excitement, the reflection concretely of the artist's inner and external world. Such examples are especially seen in the artist's world as a manner of telling in the works of art from past to present in traditional Turkish arts, from Turkish weavings to tiles, to the arts of books which include marbling, calligraphy, illuminated manuscript and miniatures.

Although Turkey is a very rich country with regards to the examples of traditional design, a design education for this field did not take place sufficiently in primary and secondary schools. However, the design education is involved in the instructional programmes as a disciplinary in Western Europe and America in the sixties (Özsoy, 1997: 41). In the United States, the courses that include the multicultural education program are taught as compulsory courses in the faculties of education. Multicultural education has many benefits such as moving the student to the center, giving the opportunity to recognize different cultures, cultural heritage, experience, researching different cultures, understanding different cultures, enriching the content of education, intercultural dialogue and approaching without prejudice and supporting cooperative learning (Tay and Baş, 2015). The scientists who analyze art and design education within the frame of a course discipline consider as an obligation to reduce design implementations to elementary school students (Galbraith, 1991: 339).

From this point of view, for example, Clement (narrated by Katıranç, 2004: 2) suggests that if the students do not make progress in their lessons in the last three years of primary school, it is not necessary to experiment different materials, but rather to look for a way to increase their qualification experience. According to him, rather than suggesting diversity in materials, offering an alternative in terms of qualification can also affect the result in terms of quality. In this case, providing the students with traditional Turkish arts topics with Multi-Disciplinary Visual Arts Education (ÇAGSEY) in visual arts classes arises as a need from a different standpoint. In addition, Russell (narrated by Katıranç, 2004: 2) emphasizes that in general, what is taught in schools before the age of fourteen should be of nature that everyone should know. Also this information is one of the reasons for choosing the Turkish pattern design which is required in each traditional Turkish art. Because many art objects in which this ornamentation, pattern and composition are exhibited becoming partially varied from the arts of book such as book jacket, illumination, marbling, paper filigree to the stone and wood decorations; on metal work, hand-drawn, revzen, textiles, wovens and embroideries come until today.

Another reason why this topic is preferred is that the customs and traditions provide the continuity of a culture and are integrative as a result of achieving culture through education. The term of culture is defined as the whole of all values that provide the unity of a society's perception and thinking, as described in the Philosophical Dictionary of Hançerlioğlu (2002: 230). The culture gains continuity with customs. The customs enable societies to develop by getting strength from the past, gain a strong identity and look to the future with confidence. For example, in every branch of Ottoman art, it is possible to see stages from Turkish history. Because in the civilizations community, the nations are represented by their own classics. The classics also

speed up and lead new breakthroughs of rising generations. To know very well the values which mean getting shape of the culture of nations in art objects is essential for the art to keep going growingly. The rules, patterns, symbols, materials and techniques used to express them may get changed according to the conditions of the current era, sense and taste of art, anyway they should get changed. As Heraclitus said, “The only thing that doesn’t change is change itself.” If and only if, let things that shouldn’t change and that can change be chosen properly and the continuity be provided (Biol, 2008: 26-27).

According to Brent Wilson, drawing a picture is through system of learned symbols. And therefore, he has suggested the students that they adopt the symbol system of their own culture (Katıranç, 2004: 4). With this research, it is aimed to develop the senses of social belonging for the students to be aware of cultural values and to maintain these values. The use of ÇAGSEY in the preparation of the program which reflects how this purpose becomes relevant to other art disciplines such as aesthetics, art history, art criticism and application has also contributed to the research.

A good class practice created with ÇAGSEY based on these four basic art disciplines; will be able to enable students to draw a picture, to look at it, to think about it, to feel it and to recognize it, to participate in reacting to art and design. At this point, in the determination of the topics of traditional Turkish arts composing the research topic, it is based upon thought that also Güvenç (2004: 99) has stated; being civilized is not being like others by placing national identity or identification on one side. It is not possible even if required. The cultures within the family of civilization can protect their national identity. Down the ages, easterly and westerly, the rule of “Variety in union; unity in variety” that guided humanity is said to regulate the relationship between civilizations and cultures. In view of Etike (1991: 237), İsmail Hakkı Baltacıoğlu, a pedagogue who has made an effort to the painting education of the Republic Period, generated ideas, written books regarding to this topic has used the statement of “If we do not spread out and enroot the art culture, our national and human culture will not be able to develop” (Baltacıoğlu, 1998: 162).

METHOD

The research objective has been determined as researching “the effectiveness of the implementation of the topics of traditional Turkish Arts with multi-disciplinary visual arts educational method (ÇAGSEY) in the 6th grade Visual Arts class according to the constructivist learning approach”.

In research, for the 6th grade Visual Arts Class, a 6-week schedule was prepared. The researcher, in accordance with the program he prepared as a “participant observer”, practiced the topics of Traditional Turkish Arts with Multi-Disciplinary Visual Arts Educational Method (ÇAGSEY) with a constructivist learning approach during 6-week classes.

In research, the qualitative research method was used and the case study (case) which is one of the qualitative research types composed its pattern. The cases occurring after the schedule prepared and its implementation in research were presented by means of observations, interviews and document review. Therefore; a 6-week

schedule including traditional Turkish arts topics composed by observation, interview forms and ÇAGSEY and pattern design in the classical Turkish style and illumination study was prepared.

The schedule prepared for the research has been composed for the learning outcome of “He/she does visual studies that reflect and introduce the national culture” within the learning domain of “Visual Art Culture” in the 6th Grade Visual Arts Schedule. The art history in the first week, the art criticism in the second week, aesthetics in the third week and the practice activities in the fourth and fifth week of the experimental study performed for this purpose were carried out.

The research data were obtained through pre-interviews with students, the interviews executed within the process and at the end of the process and the observations made within the process. On the activity evaluation sheets created for the prepared instructional programme, the performance of students within the process has been tried to be evaluated. In addition, the data has been tried to be acquired through focus group discussions.

In the visual arts class, the interaction of learning processes and application skills in the topics of traditional Turkish arts formed with ÇAGSEY of 6th grade children of primary education has been tried to be revealed. In addition, the affective characteristics of students within the process have been tried to be explained. According to the findings obtained, the examination of the contribution of the prepared sample activities to visual arts education and development of students' learning processes has been made by the content analysis technique of qualitative data.

The lessons were documented by video recording and photo shooting. The documents related to the school were examined by having interviews with headmaster and teachers. These are the qualitative data collection tools used to collect data: Interview Forms, Video Recording and Printout, Observation Form, Photos, Educational Development Files (Portfolio), Written and Visual Documents. In terms of validity and reliability of the research, the data collection tools prepared to reach the data belonging to the research have gone through many phases.

The analyzes of all collected data are presented (f %) in tables. Since there is more than one code related to (reflecting) subtheme, the total number of students evaluated (N value) in % was not included.

Working Group

The research was carried out for 6 weeks in the 6th grade visual arts class in a primary school affiliated to the Ministry of National Education in the academic fall semester of 2008-2009 and the study group of the research consisted of 30 students and the researcher as participant observer.

FINDINGS

The observation and interview forms and document analysis used to obtain findings provided important data to realize the main objective of the research. The qualitative data composing the findings of the research are

explained and interpreted below by applying the content analysis and presenting with tables in certain codes and themes.

Findings Related to the Effect of the Schedule Prepared with Traditional Turkish Arts Activities on 6th Grade Visual Arts Education

The artistic information and practice activities aimed at the learning outcome of “He/she does visual studies that reflect and introduce the national culture” within the domain of “Visual Art Culture”, one of the 6th class learning domains of the Visual Arts Class (1st-8th Classes) Curriculum and Guidebook (Ministry of National Education 2008) were prepared. By means of these activities, at first, the contribution of traditional Turkish arts topics prepared with ÇAGSEY composed with constructivist approach to the learning outcome in question; secondly, the effects of the classroom environment created in accordance with the main objective of the research and the participant observer researcher on applying the instructional plan as a teacher were examined. The findings obtained are given below under two headings.

1. Findings Related to the Learning Outcome of “He/she does visual studies that reflect and introduce the national culture”

The findings and their interpretations are given below according to the matrix generated as a result of the codings shown in Table 1.

Table 1. Learning Outcome of “He/she Does Visual Studies that Reflect and Introduce the National Culture”

Theme	Sub-theme	Code	f %
Process of Meaning Making by Individuals Themselves (Creating own knowledge)	Focusing	Attract Attention	96.6
		Orientation to Thinking	76.6
		Remember the Preliminary Information	60
		Motivation	66,6
		Relating	76.6
		Active Participation	70
		Reinforcement	30
		Feedback Correction	6,6
		Transfer	96.6
	Exploring	Thinking Planning Research	90
		Problem Solving	43.3
		Analyzing and Explaining	50
	Explaining	Processing the information that he/she came across	96.6
		Using in solving practical problems	40
	Making Articulation /Detailing	Decision Making Thinking Skill	86.6
Applying Information to New Cases		70	
Evaluating	Self Assessment	90	
Linking New Information to Existing Information	Adhering to the Main Topic	56.6	
	Being Open-Minded	36.6	
	Seeking Reasons	20	

(Interrogation)			
Social Interaction	Verbal Expression of Thought and Opinion	90	
	Revising by Comparison	40	
Authentic Tasks	Exploring Historically	100	
	Making an Art Criticism	100	
	Explaining the Difference Between Art and Craft /Homeworks	100	
	Creating Genuine Work of Art	Adaptation / combination Creativity / Innovation	93.3 63.3

As it can be seen in table 1, during the processing of the subject, all of the students have performed the 'Focusing' on the activities by feeling intensely the senses of excitement and wonder with their behaviours suitable for the following characteristics: nearly 97% of them 'Attract Attention', nearly 77% of them 'Orientation to Thinking', 60% of them 'Remember the Preliminary Information', nearly 67% of them 'Motivation', nearly 77% of them 'Relating', 70% of them 'Active Participation', 30% of them 'Reinforcement', nearly 7% of them 'Feedback Correction' and nearly 97% of them 'Transfer'. It can be said that 90% of the students have found out what is desired to be given with activities by 'Thinking, Planning, Research, Information Gathering' and 43% of them by 'Problem Solving'. It can be said that 50% of the students have explained what they learned by 'Analyzing and Explaining', nearly 97% of them by 'Thinking Skills' (comparison, classification, abstraction, signifying of data, by processing, that he/she came across), 40% of them by 'Using in Practical Problem Solving'. It can be said that nearly 87% of the students have made interpretations by making 'Articulation / Detailing' on information that they have obtained using 'Decision Making Thinking Skill'. It can be said that 90% of the students have carried out the 'Evaluation' by 'Self Assessment' and 70% of them by 'Applying Information to New Cases'. In this way, it can be said that the students formed their own knowledge by 'Focusing', 'Exploring', 'Explaining', 'Making Articulation /Detailing' and 'Evaluating' for 'The Process of Meaning Making by Individuals Themselves'. It can be said that nearly 57% of the students have made 'Linking New Information To Existing Information' by having the characteristics of 'Adhering to the Main Topic', nearly 37% of them 'Being Open-Minded' and 20% of them 'Seeking Reasons'. It can be said that 90% of the students have had the characteristics of 'Social Interaction' by 'Verbal Expression of Thought and Opinion' and 40% of them by 'Revising by Comparison'. It can be said that 100% of the students have had 'Authentic Tasks' by 'Exploring Historically', 'Making an Art Criticism Based On Criteria', 'Explaining the Difference Between Art and Craft', 'Homeworks', persuasive essays, and 93% of them by 'Adaptation / Combination', 63% of them by 'Creativity / Innovation' and 'Creating Genuine Work of Art'.

Thus, the contribution of traditional Turkish arts topics to the visual arts education prepared with ÇAGSEY was the realization of all requirements of the constructivist learning approach on student. Therefore, the process of creating their own knowledge by themselves was realized as follows: The students were able to concentrate on the lesson. With the realization of concentration, paying attention, turning towards thinking, bringing to mind preliminary information, motivation to learning, relating between what they learn, active attendance to lesson, reinforcement of concepts, feedback correction, transferring the knowledge he/she obtained were the

behaviours exhibited by the students. With exploring, they have thought about the topics, planned, researched and collected information by themselves, thus they have displayed skills of getting in-depth information and problem solving. They have been able to make analysis and explanations about topics and have displayed advanced thinking skills; creative and critical thinking skills. In addition to making comparison, classification and abstraction, they have explained the meaning by processing the information they encountered and have created a new meaning. They have used the information they obtained to solve the practical problems. They were able to make articulation/detailing the information they obtained with their decision making and thinking skills. They were able to reveal the process of thinking and inquire their own process of thinking by self-evaluating.

According to findings obtained (Table 1), it can be said that teaching of traditional Turkish Arts topics with ÇAGSEY contributes to the achievement of “Makes visual studies reflecting and promoting national culture” and carries out the forming of other achievements by forming of the ‘Process of Meaning Making by Individuals Themselves’, ‘Linking New Information to Existing Information’, being involved in ‘Social Interaction’ and having Authentic Tasks in such a way that it allows constructivist learning to take place.

2. Findings on the Contribution of the Visual Arts Classroom Environment and the Teacher to the Implementation of the Schedule

The matrix created for the assessment of the effect of the topics of traditional Turkish arts created with ÇAGSEY on the 6th grade visual arts education, as a result of coding for the contribution of the classroom environment the study is carried out in and the contribution of the teacher (participating observing investigator) on implementing the schedule is provided in Table 2.

Table 2. Contribution of the Visual Arts Classroom Environment and the Teacher to the Implementation of the Schedule

Theme	Sub-theme	Code	f %	
Contribution of the Visual Arts Classroom Environment and the Teacher to the Implementation of the Schedule	Different perception of learning	Excitement and curiosity	93.3	
		Thinking class	Creating original responses	90
			Being a part of their lives	96.6
			Being active	60
			Easy/Fast learning	20
	Willing and active participation to activities		Participation in class	73.3
			Liking activities	83.3
			Positive contribution of the teacher	93.3
			Negative contribution of the teacher	43.3
			Making sense / use	83.3
	Developing advanced thinking skills Creating a critical and creative learning environment		Curiosity, originality, open - mindedness	86.6
			Scepticism and criticism	20
			Believing in cause and effect relationship	53.3
			Difficulty in activities	16.6
			Self-confidence	96.6
Free expression			96.6	
Fulfilling responsibilities			76.6	

Communication environment	Collaboration with the teacher	90
	Collaboration with peers	76.6
	Being respectful	63.3
	Being accepted	63.3
Classroom environment	Being capable/able	86.6
	Happy, enjoyable	93.3
	Curious, careful, excited	66.6
	Boring	16.6
	Noisy	46.6

As it can be observed in Table 2, which is created with the data obtained from the conversations held with students and by considering the requirement of a classroom that will enable learning and the characteristics of the teacher, it can be said that 93% of the students 'Had Different Perceptions on Learning'. It can be said that for 90% of the students, 'Creating Original Responses' and for nearly 97% of the students 'Becoming a Part of Their Lives', 'Thinking Class' (looking for the cause and proof/questioning judgements) capabilities were developed in the classroom, knowingly and willingly, with regards to traditional Turkish arts. It can be said that 83% of the students 'Liked the Activities' and 93% of the students 'Actively Participated in the Class' with the 'Positive Contribution of the Teacher'. It can be said that in the classroom 'Developing Advanced Thinking Skills, Creating a Critical and Creative Learning Environment' objectives were achieved with the statements of 'Making Sense of and Using the Information' for 83% of the students and 'Being Curious, Original and Open Minded' for nearly 87% of them, 'Being Self-Assured' and 'Expressing Themselves Freely' for nearly 97% of them and 'Believing in the Cause and Effect Principle' for 53% of them. It can be said that a 'Communication Environment' is provided in the classroom with nearly 77% of the students expressing the characteristics of 'Fulfilling Responsibility', 90% of them 'Collaboration with the Teacher', 77% of them 'Collaboration with Peers', 63% of them 'Being Respectful', 63% of the students 'Being Accepted' by their friends and nearly 87% of the students 'Being Capable/Able'. While nearly 47% of the students classified the classroom environment as 'Noisy', it can be said that a classroom environment that 93% of them felt 'Happy and Enjoyable' was achieved.

The findings presented in Table 2 show that 'Communication and Classroom Environment' allowed the capabilities of 'Having Different Perceptions on Learning', 'Thinking Class', 'Willing and Active Participation to Activities', 'Developing Advanced Thinking Skills, Creating a Critical and Creative Learning Environment' to be developed, which will allow constructivist learning and that the teacher had an active role in ensuring these capabilities.

CONCLUSION AND INTERPRETATION

In conclusion, a classroom environment, where meaningful learning is achieved with a constructivist approach, had a great effect on the students in terms of problem solving, communication, introduction of the traditional Turkish arts, providing the courses in a democratic environment, respecting and learning from one another. It should be regarded as the responsibility of art education specialist to make arts education meaningful with using entertaining, persistent and participatory methods, finding new ways for these and utilizing education sciences in this aspect. Students were actively guided towards asking questions about a work of art within the

historical narrative and to learn how to find out more information about a work of art and its contributions to the culture. They have built a strong relationship with the work of art through criticism and made an effort to understand and be informed about the works of art. During the criticism process, students exhibited behaviours such as taking part in discussions with legitimate reason, listening to their friends, being tolerant and improving their level of comprehension of arts. They have developed skills of depiction, analysis, interpretation and judgement based on information, which are the objectives of art criticism. With aesthetics, they have questioned what beauty is within the aspects of craftsmanship, arts, artists, works of art, buyers of art, traditions and cultural values and were tolerant to different cultures, thoughts and images. During practice work, they created original designs instead of copies. In this process, they were able to think within the framework of values and paid attention to the harmony and pattern when using different colours together. They took this task seriously and found it entertaining, they were impressed with it in terms of content and practice.

As traditional Turkish arts are nested in our daily lives, it is documented that the variety in the achievements and examples were liked by students and the information they have obtained had effective results. Additionally, the finding that the provision of the topics of traditional Turkish arts with ÇAGSEY contributes to creating a constructivist classroom environment and the areas of the curriculum of Visual Arts Courses such as “Visual Arts Culture”, “Formation in Visual Arts” and “Museum Awareness” proves the importance of traditional Turkish arts in the field of visual arts education. It is believed that these results obtained with the study are due to the interest of the students on the traditional Turkish arts and the provision of the activities prepared with ÇAGSEY to the students with a constructivist approach.

Eisner (1997) stated that there are many behaviors that the students can exhibit in visual arts classes. It can be said that the students were able to comprehend, understand the art and reach to the comments about the cultural values. It is believed that they exhibited behaviors aimed at understanding and appreciating the place of art in society. The students thought and commented on the feature of being a cultural document of art work, the role of art in the cultural transmission, the reflection of changing human and traditional values on art and art works, the contribution of the society to the artist and the contribution of the artist to the society. For example, it can be said that they exhibit thinking skills by emphasizing the need of protecting Traditional Turkish arts. Dobbs (narrated by Mamur, 2009: 132), believes that the ability of students to question and appreciate art through learning-teaching should be increased. The students' statements suggest that in the process of understanding and applying traditional arts, their ability to question and appreciate art has increased.

On the 6th Grade, students are at maturation stage in terms of understanding and comprehending art. Directing them to the positive, results in an enhancement in their preferences, capabilities and maturity in understanding art. The young should be encouraged with new artistic ideas that will allow them to expand their horizon (Linderman, 1997: 31-35). The age of primary education, the period when mental development is completed, is when human beings are the most open and willing to understand the products of culture (Gel,

1993: 195). When the statements of the students are reviewed on this aspect, it is believed that with ÇAGSEY, they see the topics of traditional Turkish arts as new artistic ideas and are willing to understand the products of culture. Thus, the students focused on the activities and were eager to discover the topics of traditional Turkish arts. In general, the interdisciplinary approach covers situations such as flexibility of the curriculum, the combination of interrelated subject areas, the emphasis on thematic units, the examination of different sources and the formation of student groups (Gür, 2003; Yarımca, 2011; Yıldırım, 1996).

For constructivist learning, at the stage when the students generate their own knowledge, it is required for them to discover the information displaying thinking, planning, research, information gathering and problem solving capabilities in order to allow them to create the meaning themselves. Learning is the result of an unbalance and cognitive contradiction. Contradictory situations related to the subject matter constitute the first stage of problem solving. Occasionally, students experience this contradiction when learning in the classroom. For example, a discussion carried out in the classroom to decide whether a photograph is abstract or concrete. Comparison, recognition of similarities and differences and finding solutions are listed among the most significant cognitive skills the constructivist learning aims to develop (From Biggs, McCarty, Selley, Sternberg, Terhart, narrated by Yurdakul, 2005: 48).

Kehnemuyi (1995: 33) had a different approach to the characteristics of the 11-13 year stage, which she calls the "logical era" and indicated that the depression of the youth in arts is due to the tendency to echo the "reality". She suggests that it should be demonstrated to children at this era the perspectives the concept of "reality" is being examined at and that the word "sincerity" is more significant by introducing them to the works of art from different periods and civilizations. Thus, the children will comprehend that the work of art is also the thoughts, enthusiasm and spirit of human beings. This way, as Boydaş (1990: 282) has put it, the children will be relieved of their tension, while projecting their emotions and thoughts with an objectification in accordance with their skills, will fulfil their desire to create and develop empathy. Statements that may be shown as examples of this empathy developed by students are; "... we learned about the people making paintings before we could read or write", "I learned about art. I thought about the past. I wish I lived in the 16th century", "I understand how difficult it was for the people to paint in the past. ...I understand that they were happy while painting".

The meaning of the word 'sincerity' can successfully be conveyed to the students due to the inherent characteristics of traditional Turkish arts. Also, students understand and use abstract concepts better, their areas of interest are expanded and diversified. According to the important studies of Piaget (1947) explaining the development of intelligence and thought in children, it is stated that the abstract thinking skills of children develop rapidly starting from the period they are 12 years old. (Yörükoğlu, 2000: 38, 41, 49). The most significant event of this area related to formal activities is that the child is maturing in terms of perception. Although perceptual maturity is a requirement for artistic creation, it may also be a reason that may hinder the creativity of the child at this age. The reason is that perceptual maturity causes the children to see the nature through an objective perspective and form causal relations between objects, as a result, they compare the

consequences of their creative activities with the nature and see the inadequacy, which causes them to be unwilling to or refrain completely from pictorial activities (Keskinok, 1990: 294). Based on this information, the abstract thinking style in traditional arts will also be beneficial in visual arts education. Some of the exemplary statements are as follows: "I thought about it a lot because the painting seems meaningless at first sight. But then it gets very meaningful", "There are many things I notice. Almost all of them are stylization arts", "We utilized the nature, learned about stylization". Here, it is possible to observe the effect of the arts education that uses traditional Turkish art as a means in developing 'sincerity'.

Students have displayed the capability to implement the knowledge on new situations and to evaluate themselves through the process of creating meaning by themselves. The students are expected to display the behaviours of self-observation, assessment and self-development. Self assessment is a skill the students will be unable to develop on their own (from Lindström, narrated by Mamur, 2009: 134). Some exemplary student statements are as follows: "Ornamentations and miniatures, which I recognize now, did not attract my attention in the past. Now they do", "...we can find some of these in our lives", "I tried even though I am not skilled in painting", "The activities carried out in the classroom helped us learn by creating curiosity. Because when we are curious about something, we are more interested in it", "I am now able to easily comment on the things I see", "I did not devote myself to the class. And then it was difficult for me to answer the questions", "I completed the leaves well as I listened to the presentation carefully", "It was difficult to draw. But it was hard to draw the leaves."

In visual arts education, cultural development of students was achieved with the topics of traditional Turkish arts. The expectations of the students changed, as stated by Hickman (2005: 67), they have reviewed their own constructions and institutional frameworks and enabled that by linking the new information with their current knowledge. Some statements that may exemplify this topic are as follows: "Teacher, I use this not only in my arts class but also in my daily life", "...for example, we learned which ones will be bold and which ones will be finer", "The activity helped me semi-stylize my thoughts". As Özsoy (2007: 168) has mentioned, the development of this behaviour in students shows "the effect of an arts education based on an effective discipline in increasingly developing the complex skills of children to create, describe, interpret and resolve works of art".

The students have defined themselves as individuals stating their opinion and expressing themselves and were engaged in social interaction. The students have exhibited the behaviours of expressing their thoughts verbally and changing them by comparison. With the children working in collaboration in the classroom and providing each other with constructive feedback, the thinking and problem solving skills of each student develops (Dunlop & Grabinger, 1996: 65-82). Additionally, when this environment of communication and collaboration is provided, it is ensured that the students are able to see different perspectives, review their own opinions and construct the information. Some statements that are chosen as examples are as follows: "I can convey my thoughts about arts with my friends and my teachers", "Let's have a verbal dialogue instead of these papers",

“Socially, mostly I talk about art with my friends”, “My teacher contributed to the development of my critical thinking skills. I was able to create new ideas.”

Students have been engaged in authentic tasks such as searching the history of the art, criticizing arts based on scales, differentiating arts from crafts, creating convincing homework and original works of art. It was decided whether the students were engaged in authentic tasks by assessing the Educational Development Files created during the activities of each student. In the Educational Development Files, the history of art activity sheet, art criticism activity sheet, aesthetics activity sheet, articles and homework, practice activity sheet, peer and self criticism forms and practical works of the students were reviewed. For practical works, adaptation, combination, creation and innovation characteristics were noted.

Gel (1993: 61) mentions that artistic activities constitute an area of communication for the children. Children experience themselves during these activities. During the post-activity dialogues, the students have stated that they see themselves as creators and interpreters, that they are happy about their own work, that their friends like it and provided their own comments.

Arts can change the way we think and the path we take. They can provide a tendency for aesthetic value. Ideally, aesthetics of arts become the aesthetics of life. With the help of arts, we understand how the details of all elements create narrative integrity and how important these details are. During this process, we learn how to cope with disappointment and failure with regards to our objectives. Art is the celebration of excellence. They help us release our positive energies for an aesthetic result (Fowler, 1996: 10). Some statements of the students that may exemplify these descriptions of Fowler are as follows: “I was creative during the activities. During the practical work exercise, my composition made me happy. I achieved a difficult goal, I challenged myself”, “I interpreted my own work. I find myself happy, interesting and meticulous. My friends liked my work but I did not”, “I was happy that I made a beautiful painting, I did not believe I could make such a beautiful painting”.

According to Eisner (1989: 14-19), Discipline-based Art Education, which is the theoretical and practical reference for Multi-Disciplinary Visual Arts (ÇAGSEY), is based on enabling children to gain experience that will help them figure out how to think about arts. According to him, people make arts, look at them, understand their position within the culture and make judgements about their quality. These four actions taken by human beings with art create practice, art criticism, history of art and aesthetics. Creating arts (products) help students learn how to create ideas based on the power of expression concerning the formation of the image, consistency, understanding and skills. Art criticism improves their visual abilities. History of arts, help children remember certain things about the time and space all arts are created within. Aesthetics is related to the theoretical foundations for expressing the qualities of what one sees, in other words, judgement. The activities in the study were created with this content. According to Yurdakul (2005: 49-52) creating environments based on reflection by ensuring the participation of the learners to the activities, help the learners to strengthen their advanced thinking skills and improve their self-assessment skills. ÇAGSEY aims to develop the capabilities of the

children to cope with problems in these four areas. The success for achieving these goals will be determined by the curriculum and the arts teachers acting with common sense.

The conversations with the student revealed that the students have encountered traditional Turkish arts in many places however they have not obtained any information about these. For example, they thought every hand-written book was Koran or they knew the art of water marbling but they were unaware that this is a traditional Turkish art. One of the constructivist learning characteristics that contribute to construct knowledge is that it activates the information the learners had previously. Knowledge is continuously building on the information the individual had previously (from Dunlop & Grabinger, narrated by Koç, 2002: 175). With the activities carried out, the information the students previously had was activated. If desired, the teacher can perpetuate this construction process with new activities (paper arts such as miniature, ornamentation or Kaat'i, calligraphy, plaster and clay activities, etc.) provided to build on the topics of traditional Turkish arts and information reconstructed with ÇAGSEY. The interdisciplinary approach or teaching emerges as a natural result of developing and changing knowledge fields. It is considered significant in the development of the child's ability to perceive and think about the environment, the outside world, with the knowledge and skills gained from different disciplines (Aslantaş, 2013).

Each child should be provided with various opportunities and schedules for them to realize their own strengths. Thus, the students will be able to realize their capabilities and areas of interest (Eisner, 1998). The findings of the study show that students are more effective in the critical, cultural and productive sense during the processes of learning and teaching.

The teacher should act in a manner that will guide their learning process. However, as Açıkgöz (2003) has also put it, for this guidance to be effective, it is important to guide the children to a path of thinking that will allow them to find the answer on their own, instead of telling them the answers right away. From the statements in Table 2, it is thought that the students can be brought to this line of thinking by the teacher. Additionally, it is one of the teacher's responsibilities to ensure that the students are able to assess their own work (Eisner, 1997).

Based on the opinions of the visual arts teacher and the students and the observations it can be said that the topics of traditional Turkish arts was constructed with the students with a constructivist teacher and in a constructivist classroom environment, utilizing ÇAGSEY. As emphasized by Gamble (2001: 25), the important point in this learning process is not the excellence of the artistic works but that the process is fun and that the student enjoys the process. According to Walker (1998), the process until the students complete their work is as important as the work of art created by the students. Product-based approach focuses on the observable changes in behaviour, whereas process-based approach focuses on advanced learning, advanced thinking and the persistence of information (Holloway, 1999: 85). Knowledge is continuously building on the information the individual had previously (from Dunlop & Grabinger, narrated by Koç, 2002: 175). The same principle also applies here, it is required to ensure the continuity of ÇAGSEY and the topics of traditional Turkish arts. It is

expected that various traditional arts practices and information will be constructed by students with regard to the traditional Turkish arts topics constructed with ÇAGSEY, such as miniature, calligraphy, plaster works and water marbling.

The students found the course entertaining with an intense feeling of excitement and curiosity and developed a different perception of learning. They indicated that the reason for that is their desire to learn new things. It is believed that the construction of the topics of traditional art with the disciplines of history of art, art criticism, aesthetics and practice contributed to the development of a different perception of learning in students, with excitement and curiosity. Also, as it can be seen from the conversations with the teacher, providing visual arts courses with a projector, hanging visual examples on the board, providing various resources and the preparation made by the teacher (participating observing investigator) and providing different activity sheets each lesson were effective solutions.

One of the characteristics of a constructivist classroom environment is that it is a thinking class (looking for the cause and proof/questioning judgements). It was proven that this practice creates a thinking class with the fact that students giving original responses in conversations and stating that traditional Turkish arts are now a part of their lives. The students have stated that they are curious about and value the traditional Turkish arts, that they willingly recognize the works of traditional Turkish arts in the rugs, furniture, upholstery, paintings and TV shows. Additionally, students have stated that the activities and the activity sheets provided afterwards have contributed to this situation. The reason that they have willingly and actively participated in the activities is the same. Students have stated that they were more active in classes and learn easier and more rapidly.

Students have stated that they learned by showing effort themselves, that they are self-assured, that they can express themselves and comment on topics and that they are well-informed on the topics of traditional Turkish arts. They also think of themselves as creative individuals. The statements in student conversations differ between the first activity towards the last activities. The observations also support this opinion. The statements at the beginning such as "It was difficult to take the floor and present my opinions", "I do not think that this is useful", changed to "I think that I created different models with hatayis (stylized floral scroll work)", "I am now good at repartee thanks to the questions our teacher asks", "I think of myself as a successful, careful, happy, meticulous, confident and appreciative individual... When I think about the things I learned in class", "I learned by believing in myself", "I achieved a difficult goal, I challenged myself", "It was a difficult learning process but we did it, we were successful in the end". The students could freely express these opinions.

Freedman (2003: 168) states that it is mostly a difficult and complicated procedure to test the knowledge of students on arts with workshop activities, without a comprehensive visual experience variety and discussion. This opinion summarizes and supports the benefits of a classroom environment that encourages discussion. Some exemplary statements concerning this environment are as follows: "I expressed my opinions by sharing", "By talking, saying what I know", "I expressed myself by listening and telling people what I knew about the subject matter".

In order to provide the students with an environment open to communication, they should exhibit behaviours such as fulfilling their responsibilities, being cooperative and respectful. The students were successful in communicating with both their peers and their teacher. Some exemplary student statements that are supported with the observations and the opinions of the teacher are as follows: "It was difficult to draw. It was hard to draw the leaves but I will do it if I try", "It is important to listen", "I gained awareness", "Delivering what we know to others", "My tasks and responsibilities were hard but I really liked them", "The activities in the classroom helped me learn how to act with discipline", "I was a little impatient, I am more patient now", "I felt closer to participating in the class", "I behave more respectfully now. I was already respectful but I improved", "Yes, for example, I ask them how my painting is and they tell me what is good and what is missing", "I talk more about arts with my friends", "...because we are collaborating with each other".

According to Freedman (2003: 147), students frequently use visual arts in this aspect as they want to communicate and agree on social topics. With ÇAGSEY, as education and topics of traditional Turkish arts have a social content, the opinions of Freedman support the observations and opinions of the students concerning the environment created that encourages communication.

The students have stated that their communication with their friends has improved. The observations and the opinions of the teacher also support that students that exhibited troubled behaviour or were passive in the beginning started taking part in communication. The studies of Babadoğan (2002) and Özkan (2001) also show that the learners in an constructivist environment are friendly to each other, frequently act in collaboration and help each other. The constructivist environment improved the collaboration and sharing among the students and allowed them to help each other learn. Arheim (1966: 337-343) mentioned that it is possible to calm down students with extreme aggression, who are hard to control, with arts education.

The fact that this research was handled by an interdisciplinary approach and the visual arts were moved to center have created a concrete model for how students could associate different fields around a theme, as in the findings of two different researches by Aslantaş and (Işık) Tertemiz (2016). The strong relationship between multicultural education and art is also revealed in the study of Öksüz, Demir and İci (2016) with teachers and preservice teachers that "Multicultural education is like paper marbling; because when suitable intermediate colors are used, a unique work emerges."

RECOMMENDATIONS

The practices and examples in the curriculum should especially be enhanced with the topics of traditional Turkish arts. The student should be made aware of the existence of traditional Turkish arts and should be familiar with various works of arts around themselves, reflecting their own culture and know that these have meanings. With these actions, individuals who can talk about their own arts and culture and be educated on visual arts with these works of art will be created.

The teachers, on the other hand, in this context, should be able to reach a sufficient level and meet the educational needs of necessary quality. The necessary information for this should be given to the teachers.

If the study is handled in terms of contributing to the children's questioning of the meanings of the visuals and reflecting the new meanings they have created or developed into works of art, it can be repeated for a wide variety of results, and its results can be evaluated by applying it in programs such as high school and university at different educational levels. It can be made use of research results in terms of both artistic and educational purposes.

Similar studies can be carried out jointly with different countries within the scope of international projects. The students from two different countries can examine each other's cultures in a similar way, communicate in a virtual environment and exhibit their products in a virtual environment.

ETHICAL TEXT

In this article, the journal writing rules, publication principles, research and publication ethics, and journal ethical rules were followed. The responsibility belongs to the authors for any violations that may arise regarding the article. This article does not require ethics committee approval.

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