

# Evaluation of the Outcomes in the 2018 Primary School Visual Arts Curriculum in terms of Creativity\*

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## Abstract

Visual arts course in basic education provides children with the opportunity to acquire skills with different tools, but also serves to gain an artistic perspective at an early age, develop aesthetic perception and advance creativity. One of the environments that foster creativity in children is undoubtedly the learning environments where basic education takes place. The main purpose of this study is 2018 revised visual arts curriculum (1-4) is the examination of classroom outcomes in terms of creativity. The research is a qualitative study and carried out using the document review. The data source consists of the primary school visual lesson (1-4th grade) curriculum selected through purposeful sampling from the visual arts course (1-8th grade) curriculum revised in 2018. Descriptive analysis was used in the analysis of the data. The results obtained from the research determined that the primary school visual art curriculum is related to the creativity divergent thinking sub-dimension from the total (n=65) outcome (n=25). However, it found that the outcomes related to creativity gathered in the field of "Visual Communication and Formation learning, and the outcomes of the "cultural heritage and art criticism and aesthetics" learning fields are limited. Based on the results, it suggested to increase the number of achievements related to creativity in primary school visual arts course outcomes and distribute them homogeneously in learning areas.

**Keywords:** Art Education, Creativity, Curriculum, Primary School, Visual Arts Course

## Introduction

Art is a way of expressing the events that occur in the individual and the society in which he lives in a different way (Hicks, 2004). Dewey (1934) described art as an activity that creates new formations in human consciousness, supports creativity, and creates emotional integrity (cited in Goldblatt, 2006). Art has many functions at the universal level, and these functions distinguish it from other disciplines as well as show that it interacts with other disciplines. As a matter of fact, Caswell (2001) defined art as a "communication protocol" and stated that it is a unifying and healing communication activity that strives to eliminate the differences between people. In this direction, the relationship between art and education is in the form of an intertwined ring. One of the main purposes of art education is to understand and make sense of oneself and others (Anderson, 2003). Art education is not only a process in which children express themselves, but also an education in which they outcomes many competencies. Through art education, children's critical thinking, problem solving, and creative thinking skills, aesthetic perception and empathy skills can be developed (Gibson, 2003). "Creativity" is an important locomotive skill in serving this purpose of art education. Creativity is the state of releasing more than we can imagine. Creativity is realized by the divergent thinking style, which is the product of independent thoughts that do not come sequentially, spread like a spider web, rather than the convergent thinking style in which one of the following thoughts is lost when one is lost (San,

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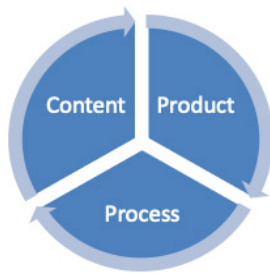
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1996). In the 1950s, when creativity was an important factor in art education, it was more clearly seen in visual arts education, which is equivalent to art education. In particular, Viktor Lowenfeld states that teachers should allow children to feel free intellectually and emotionally in the visual arts class, and thus encourage their creativity (San, 1996).

According to Robinson (2018), creativity is linked to culture. Cultural conditions can fuel or kill creativity. Creative thoughts do not flourish in a vacuum. Individual creativity triggers other people's thoughts, work and works. When we look at creativity theories and approaches, we see similar and differentiating aspects (Yaşar & Aral, 2010). Mystical Approach examined artistic creativity only in the field of fine arts. They considered the concept of creativity with a philosophical point of view and believed that creativity could emerge in very difficult situations by considering it with a mystical approach. The psychometric approach, on the other hand, believes that individuals reveal their intuition and imagination powers and creativity. In other words, it means that thinking in different ways, not ordinary, brings creativity to the individual. It is stated that the basis of creative thinking is divergent thinking (Ataman, 1996).

Psychoanalytic theory has considered creativity as an expression of the whole of the emotions, thoughts and actions that exist in the subconscious of the individual. Association Theory states that this approach, which states that thought is formed base on associations, expresses that associations can develop creativity in the solutions of the experiences and events experienced by the person (Runco & Albert, 1990). Guilford's Factorial theory, on the other hand, associated creativity with thinking processes. Guilford's Model consists of stages in terms of Content-Product-Process as shown in Figure 1.

**Figure 1.** Dimensions of Factorial Theory



As seen in Figure 1, it is stated that the "divergent thinking" process in the "product" part of the factorial theory, which is included in the 3 dimensions of factorial theory, structures creativity.

By Divergent Thinking, many and alternative solutions are produced to the current problem. The learner spends this process with four dimensions: "rationality (fluency), flexibility, originality (original), enrichment". Fluency is when the learner produces too much on the situation; flexibility product diversity; originality or originality, on the other hand, refers to the originality of the product and enrichment refers to adding differences to the product (Sternberg & Grigorenko, 2010). In this way, the learner with the divergent thinking process experiences the creativity process. In literature studies (Yenilmez & Yolcu, 2007; Yeşilyurt, 2020), it has been shown that there is a positive relationship between divergent thinking and creativity.

One of the environments that foster creativity in children is undoubtedly the learning environments where basic education takes place, where they spend most of the day. Transforming these environments into small artistic spaces

is possible with the awareness of classroom teachers. A way of creating artistic spaces for primary school teachers, who take on most of the responsibility in basic education; In its narrow scope, he passes the visual arts course, which is expressed as art education in the literature.

The visual arts curriculum (1-4th grade), which was prepared on the base on the basic constructivist approach, aims to provide the following basic skills. 1-4 of the Visual Arts Lesson Curriculum. in general, "how the world of imagination, feelings and thoughts can be expressed through art, the value of the work of art, the change of art in the process and the recognition of the places where they are made; Creating new ideas inspired by Turkish culture and different cultures, using art materials and techniques while reflecting these ideas into practice; realization of learning through play and questioning, examining the motifs on local art products, being sensitive to art and the effect of art works made in the past on today's art (MEB, 2018).

Studies in the literature examining visual arts teaching programs at primary school level (Yurdakal 2019; Batur, 2010; Özcan, 2017; Yılmaz & Bilici, 2016; Pekdağ, 2011; Mamur & Köksal, 2016) are available. In the study of Pekdağ (2011) "Evaluation of Primary Education Visual Arts Curriculum According to Teachers' Views", it was determined that the activities suggested in the program and the assessment and evaluation part were insufficient and the duration of the lesson was not sufficient for the outcomes. Similar findings, Batur (2010) in his study, which examined the Elements of Primary Education Visual Arts Curriculum, similarly found that sufficient time and appropriate space should be provided, and the weekly course hours should be increased to order for the outcomes to be implemented. It has been observed that the number of studies on the primary school visual arts curriculum and creativity is limited.

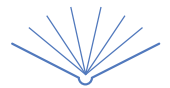
This study focuses on the evaluation of the visual arts curriculum (grades 1-4) in the context of "creativity", which is one of the most important parts of art education. In this context, it is important for the literature that the findings obtained as a result of this study include a detailed analysis of how the outcomes of the visual arts curriculum address the concept of creativity, how it supports the creativity of children, and that it helps to form ideas for future reforms and studies on visual arts curriculum. considered to contribute. Additionally, this study will be significant and original for primary school visual art curriculum because in the literature there is no study of 2018 primary school visual arts according to creativity. Based on all these considerations, the main purpose of this study is to evaluate the visual arts curriculum (1-4th grade) from the point of view of factorial theory. Based on this main purpose, the sub-objectives of the research are as follows:

1. How is creativity included in the 1st grade outcomes of the visual arts course curriculum?
2. How is creativity included in the 2nd grade outcomes of the visual arts course curriculum?
3. How is creativity included in the 3rd grade outcomes of the visual arts course curriculum?
4. How is creativity included in the 4th grade outcomes of the visual arts course curriculum?

## Method

### Research Design

The research is examined based on the evaluation of the achievements in the 2018 Visual Arts Curriculum (1-8th



grade) program in terms of creativity. This research; was used a qualitative research design. Qualitative research provides a detailed discussion of the current situation (Karasar, 2012).

#### Data Source and Data Collection Tools

The data source of the research is the 2018 Visual Arts Curriculum (1-4). The data was collected by document analysis. Document analysis consists of five stages: access to documents, ensuring authenticity, understanding the document, analysis, and use of analysis (Yıldırım & Şimşek, 2011). The data source of the research was accessed from the official website of the Ministry of National Education. In the selection of the data source of the research, from the 2018 Visual Arts Curriculum (1-8th grade) program, 1-4th grades where the classroom teachers are continuing the course. The data source of the research was accessed from the official website of the Ministry of National Education. In the selection of the data source of the research, from the 2018 Visual Arts Curriculum (1-8th grade) program, 1-4th grades where the classroom teachers are continuing the course. Classroom curricula were selected by purposive sampling method. Purposive sampling is the choice of rich situations to detail the research topic (Büyüköztürk et al., 2008). Within the scope of the research, a total of 65 learning outcomes, 15 in the 1st Grade, 17 in the 2nd and 3rd Grades, and 16 in the 4th Grade, were evaluated over the learning fields of Visual Communication and Formation, Cultural Heritage, Art Criticism, and Aesthetics.

#### Data Analysis

The data of the research were analyzed by descriptive analysis technique. Descriptive analysis consists of the following stages; creating a framework, processing the data in accordance with the framework, defining, and interpreting the findings (Yıldırım & Şimşek, 2011). total (n=65) outcomes at grade levels were analyzed. The outcomes were evaluated over the divergent thinking sub-dimensions of Guilford's Factorialist theory. According to Guilford, the more original the products designed with divergent thinking, the more creative they are (Güven, 1999). The sub-dimensions of divergent thinking used during the evaluation; fluency, flexibility, originality and enrichment. In the first stage, the outcomes were classified according to the learning areas, then the evaluation was made on the sub-dimensions of creativity. Evaluations, acquisition and learning areas were analyzed categorically as sub-dimensions of creativity, separately for each grade level, and presented in tables. In the study, it was determined that the classroom teachers were the executives of the 1st-8th grade primary school visual arts course teaching program. Classroom visual arts course curriculum achievements are included in the evaluation. In this study the reason for choosing The

Factorialist Theory, examined the creativity by divergent and convergent thinkings.

#### Validity and Reliability

Assistance was received from a visual arts lecturer regarding the reliability of this research. For the reliability of the research, Miles and Huberman's (1994) "coder reliability" was used. "Reliability = Consensus / (Agreement + Disagreement)" was used and the agreement rate among the coders was calculated as 88%. Therefore, it can be said that the data analysis of this study is reliable. Originality and enrichment sub-dimensions were discussed between the researcher and the coder. For example, "VA.1.1.9. She/He creates three-dimensional work." was considered by the researcher as designing a new product and was placed in the originality sub-dimension. However, the coder placed this achievement in the sub-dimension of enrichment and originality. As a result of placing all other acquisitions according to the sub-dimensions in this way, the final percentage of agreement between the researcher and the coder was 88%.

#### Findings

##### Creativity in the 1st Grade Outcomes of the Visual Arts Course Curriculum

As a result of the analysis of the data obtained, the findings regarding the availability of creativity in the first- grade outcomes of the visual arts course are presented in Table 1.

As seen in Table 1, it is understood that the 2nd , 4th , 8th , 9th and 10th outcomes related to the "Visual Communication and Formation" learning area in the 1st grade outcomes of the Visual Arts curriculum have the quality of supporting creativity. It is seen that the most common originality sub-dimension is among the outcomes. G.1.1.2. is associated with both originality and enrichment sub-dimensions of creativity to encourage the use of different materials, materials and techniques.

However, the outcomes G.1.1.4 and G.1.1.8 are originality; G.1.1.9. the expression "makes three-dimensional work" in the learning outcome is originality and enrichment; G.1.1.10 to use the elements of art; Flexibility, as it requires using different colors, shapes, and forms, is related to the sub-dimensions of fluency and enrichment in terms of providing a large number of combinations while creating a composition. However, it is seen that there are no outcomes related to creativity in the "Cultural Heritage" and "Art Criticism and Aesthetics" learning areas, where all the outcomes that support creativity in the 1st grade belong to the "Visual Communication and Forming" learning area.

**Table 1.** Divergent Thinking Sub-Dimensions Regarding Creativity in the 1st Grade Outcomes of the Visual Arts Curriculum

Outcomes number/outcomes	Learning Area	Divergent Thinking Sub-Dimension
"VA.1.1.2. She/He uses different materials, objects, equipment and techniques in his visual artworks."	Visual Communication and Formatting	Enhancement/Originality
"VA.1.1.4. She/He creates visual art works inspired by themes, topics, ideas, poems, stories."	Visual Communication and Formatting	Originality
"VA.1.1.8. She/He draws by observing the objects and figures around him."	Visual Communication and Formatting	Originality
"VA.1.1.9. She/He creates three-dimensional work."	Visual Communication and Formatting	Authenticity and enrichment
"VA.1.1.10. She/He uses art elements when creating his visual artwork."	Visual Communication and Formatting	Rationality/Flexibility/Enrichment



### *Creativity in 2nd Grade Outcomes of Visual Arts Course Curriculum*

As a result of the analysis of the data obtained, the findings regarding the availability of creativity in the 2nd grade outcomes of the visual arts course are presented in Table 2.

As seen in Table 2, it is understood that the 1st, 3rd, 4th, 7th and 8th outcomes related to the "Visual Communication and Forming" learning area in the 2nd grade outcomes of the Visual Arts curriculum have the quality of supporting creativity. It is seen that the most common sub-dimensions of originality and enrichment are among the outcomes. G.2.1.1. Since the learning outcome leads to find solutions to the problems encountered, it has been associated with both fluency and enrichment sub-dimensions of creativity.

However, G.2.1.3, G.2.1.7. and G.2.1.8 outcomes originality; The learning outcome G.2.1.4 aims to be inspired by different themes. G.1.1.9. Originality and enrichment as the acquisition requires doing three-dimensional work; G.1.1.10 to use the elements of art; flexibility as it requires using different colors, shapes and forms; It is related to the sub-dimensions of fluency, flexibility and enrichment in terms of

providing a large number of combinations while creating the composition.

However, it is seen that there are no outcomes related to creativity in the "Cultural Heritage" and "Art Criticism and Aesthetics" learning areas, where all of the outcomes that support creativity in the 2nd grade belong to the "Visual Communication and Formation" learning area.

### *Creativity in the 3rd Grade Outcomes of the Visual Arts Course Curriculum*

As a result of the analysis of the data obtained, the findings regarding the availability of creativity in the 3rd grade outcomes of the visual arts course are presented in Table 3.

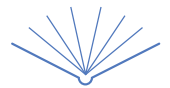
Except for the 1st outcome in the Visual Communication and Formation learning area of the 3rd grade Visual Arts Lesson, all the outcomes support creativity. G.3.1.2. outcome originality, G.3.1.4. and G.3.1.6. outcomes originality/enrichment, G.3.1.7. outcome flexibility/enrichment G.3.1.3. rationality/enrichment outcomes, enrichment no. G.3.1.5. G.3.3.4 and G.3.2.3 outcomes serve creativity with its enrichment sub-dimensions.

**Table 2.** *Divergent Thinking Sub-Dimensions Regarding Creativity in the 2nd Grade Outcomes of the Visual Arts Curriculum*

Outcomes	Learning Area	Divergent Thinking Sub-dimension
"V.2.1.1. He finds various solutions to the problems he encounters while creating his visual artwork."	Visual Communication and Formatting	Fluency/Flexibility
"V.2.1.3. He reflects his dreams in his work."	Visual Communication and Formatting	Originality
"V.2.1.4. It creates visual art work inspired by different written sources, concepts and themes."	Visual Communication and Formatting	Originality/Enrichment
"V.2.1.7. Makes observational drawings to create visual artwork"	Visual Communication and Formatting	Originality
"V.2.1.8. He creates a visual art work based on his daily life"	Visual Communication and Formatting	Originality
"V.2.1.9. It makes three-dimensional work using different materials."	Visual Communication and Formatting	Originality/Enrichment
"V.2.1.10. Uses art elements when creating visual artwork"	Visual Communication and Formatting	Flexibility/Enrichment/Fluency

**Table 3.** *Divergent Thinking Sub-Dimensions Regarding Creativity in the 3rd Grade Outcomes of the Visual Arts Curriculum*

Outcomes	Learning Area	Divergent Thinking Sub-Dimension
"G.3.1.2. uses an expressive approach when creating his visual artwork."	"Visual Communication and Formatting"	Originality
"G.3.1.3. Develops ideas based on current sources while doing visual art work."	"Visual Communication and Formatting"	Fluency/Enrichment
"G.3.1.4. Uses geometric and organic forms in his observational drawings."	"Visual Communication and Formatting"	Originality/Enrichment
"G.3.1.5. Uses the foreground, middle and background in his two-dimensional work."	"Visual Communication and Formatting"	Enrichment
"G.3.1.6. Makes three-dimensional work using different materials by adding, subtracting, applying force from the inside and outside."	"Visual Communication and Formatting"	Originality/Enrichment
"G.3.1.7. Uses art elements and design principles when creating visual artworks."	"Visual Communication and Formatting"	Flexibility/Enrichment
"G.3.3.4. Expresses his judgment about the work of art he is examining."	"Art Criticism and Aesthetics"	Enrichment
"G.3.2.3. Explains the relationship between matter, form and function of works of art."	"Cultural heritage"	Enrichment

**Table 4.** Divergent Thinking Sub-Dimensions Regarding Creativity in the 4<sup>th</sup> Grade Outcomes of the Visual Arts Curriculum

Outcomes	Learning Area	Divergent Thinking Sub-Dimension
"G.4.1.1. uses formatting steps when creating visual artwork."	"Visual Formatting and Communication"	Enrichment/Flexibility
"G.4.1.2. creates visual art work by associating his experiences with different ideas, art forms and cultural themes."	"Visual Formatting and Communication"	Originality/Enrichment
"G.4.1.3. makes choices to create unity of composition in visual art work."	"Visual Formatting and Communication"	Originality
"G.4.1.6. makes three-dimensional works using different materials."	"Visual Formatting and Communication"	Originality/Enrichment
"G.4.1.7. uses art elements and design principles when creating visual artworks."	"Visual Formatting and Communication"	Originality/Enrichment
"G.4.2.3. Compares the general characteristics of works of art made in different cultures."	"Visual Formatting and Communication"	Enrichment
"G.3.3.4. Expresses his judgment about the work of art he is examining."	"Art Criticism and Aesthetics"	Enrichment
"G.3.2.3. Explains the relationship between matter, form and function of works of art."	"Cultural heritage"	Enrichment

#### *Creativity in the 4<sup>th</sup> Grade Outcomes of the Visual Arts Course Curriculum*

As a result of the analysis of the data obtained, the findings regarding the availability of creativity in the 4<sup>th</sup> grade outcomes of the visual arts course are presented in Table 4.

G.4.1.1. outcome enrichment, flexibility, G.4.1.2. outcome originality and enrichment, G.4.1.3. outcome originality, G.4.1.6. outcomes originality and enrichment, G.4.1.7. outcome originality and enrichment, G.4.2.3 and G.4.3.1. outcomes were associated with enrichment sub-dimensions.

#### **Discussion and Conclusion**

In this research, primary education visual arts course curriculum 1-4. class outcomes examined Guilford's factorial theory sub-dimensions of divergent thinking; fluency, flexibility, originality and enrichment. According to the first sub-objective of the results in the research, in the 1st visual arts lesson, considering that the 2nd, 4th, 8th, 9th and 10th outcomes related to the "Visual Communication and Formation" learning field in the first grade Visual Arts Curriculum are thought to have the characteristics of supporting creativity, it is possible to understand whether they are supported by practice in the theoretical context, by examining the appropriateness of the outcome to the student.

Özcan (2017) and Pekdağ (2011) stated in their studies that the program's learning outcome is clear and simple. In Ertürk (2011) study, it was stated that the outcomes were not applicable. In Yurdakal's (2019) study, it is similar to Ertürk (2011) in that the program outcomes are not suitable for the student's level.

Pekdağ (2011) stated that they were undecided about the suitability of the outcomes for the age group in their study, in which they examined the program through the opinions of teachers. Although the 1st grade "Visual Communication and Formatting" learning area 4th and 8th outcomes seem to serve creativity, if the activity implemented in the classroom does not support originality, it may cause the originality sub-dimension to remain in the background.

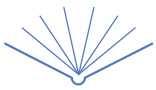
For example, the expressions "creates by inspiration" in the 4th learning outcome and "creates a product as a result of the observations around" in the 8th learning outcome may not be appropriate for a 1st grade student. Because being inspired for this age group; It can prevent originality as it will create a tendency to copy rather than produce original products by being inspired.

Although three-dimensional work in the 9th learning outcome supports the originality and enrichment sub-dimension, it may not be possible for 1st year students to complete the work in 35 minutes, since only one lesson hour is allocated for the outcome. More course hours should be given especially to the outcomes where creativity is developed by putting out products. There are similar studies (Pekdağ, 2011; Şenkaya, 2021; Batur, 2010; Aşiloğlu, 2012) in the field where the visual arts course hours are insufficient.

The fact that Visual Communication and Formation outcomes are more included in the program supports art education and partially serves creativity. In his research, Canikoğlu (2016) found that, in parallel with this study, the detailed consideration of the outcomes of the Visual Communication and Formation learning field feeds art education.

According to the second objective of the result in the study, in the second-grade Visual Arts lesson, the 1st outcome of the Visual Arts Lesson second grade curriculum "Visual Communication and Formation" learning area leads to producing solutions to the problems encountered, it has been associated with both fluency and enrichment sub-dimensions of creativity. However, outcomes numbered 3, 7 and 8 are originality; Since learning outcome 4 requires inspiration from different themes, and learning outcome 9 requires doing three-dimensional work, it fosters originality and enrichment. During three-dimensional studies, the lack of teaching materials can hinder students' creativity.

In their study, Yılmaz and Bilici (2016) drew attention to the necessity of obtaining course teaching materials by the state, which is important when presenting a product. Using art elements in the 10th learning outcome; flexibility as it requires using different colors, shapes and forms; It is related to the sub-dimensions of fluency, flexibility and enrichment



in terms of providing a large number of combinations while creating the composition.

According to the third objective of the result in the study, in the third-grade Visual Arts lesson, the necessity of using an expressive approach in their products in the 2nd acquisition related to the "Visual Communication and Formation" learning field in the third grade curriculum of the Visual Arts Course will bring about reflecting their feelings to their studies, the expression "produces ideas about the resources during the studies" in the 3rd learning outcome is in question both the number and variety of resources and fluency associated with the flexibility dimension.

The 3rd learning outcome in the field of Cultural Heritage learning is designed to explain the item-form relationship. Since this situation will bring about analysis and evaluation, it serves the enrichment sub-dimension of creativity. It is thought that the steps of interpretation and analysis in the 4th learning outcome in the field of "Art, Criticism and Aesthetics" directly serve creativity. In the 4th grade curriculum, similar to the 1st grade, it is seen that the outcomes that support creativity are gathered in the field of Visual Communication and Formation learning.

According to the fourth objective of the result in the study, in the fourth-grade Visual Arts lesson, the expression uses the formatting steps in the 1st learning outcome; It starts with brainstorming on the chosen topic, and it is thought to feed creativity by following the processes of synthesizing ideas, passing to visual formation after the design and sketching process. Because, specifying in the program that the work that includes the forming steps (idea, sketch, material selection, design and product) should be done on the subject of "waste" contradicts the flexibility sub-dimension of creativity.

Moreover, the emphasis on the necessity of including values in the same lesson on the specified subject may prevent the child from creativity. Assuming the effect of culture on our creativity, children will shape their values, and perhaps they will not be able to reflect their thoughts completely on the picture. At this point, it is possible to benefit from the multidimensional and questioning thinking structure of visual arts education only by encouraging creativity. Another aim of visual arts education is to raise individuals who can perceive the mistakes experienced in the society in which the individual lives, evaluate them with the critical point of view of art, and shape the actions and thoughts that may benefit the society by using creativity. At this point, creativity should be encouraged without limiting the individual in the context of any culture and value. As a matter of fact, De Bono (1996) stated that creativity is an improvable skill that only people who can see what others cannot see, stated that the process of creativity can expand when there is no limit in the mental world. However, creativity is an expression skill and an important skill that affects the creativity of the student in the visual arts course is the self-efficacy skill. If the visual arts curriculum supports students to express their feelings and ideas without any hindrance, they will be able to develop their creative expression skills (Stone & Hess, 2020).

In the 2nd learning outcome, the creativity of the teacher comes into play by not giving any activity examples. In a way, this can give an opportunity to support creativity. Teachers can develop examples of activities suitable for their own conditions together with their students. For this outcome, the "Let's Dance with Different Colors" event can be organized. By listening to children's songs from countries from different cultures, feelings and thoughts can be turned into pictures and discussed.

Each teacher may not have the same interest and equipment in the visual arts lesson. Serving creativity in lesson outcomes where teacher characteristics come into play is somewhat related to teacher equipment. For this reason, regulations can be made on the courses that support creativity in in-service trainings for teachers. There is no different consensus in the field on this issue. Ergin, Akseki, and Deniz (2012) determined in the study that in-service training needs were determined, that classroom teachers wanted to be subject to visual arts courses.

In Batur's (2010) study, he stated that teachers who have been trained in the field of visual arts should attend the lesson. The participation of branch teachers in the course encourages an obstacle in front of building creativity by establishing relations with other courses. Because the branch teacher does not have the equipment to associate with the courses that require special content knowledge such as Mathematics, Turkish and Life Sciences. However, how contemporary visual art is connected with science, mathematics, social studies and language arts and supporting the connections to correct and appropriate applications will affect the development of creativity skills (Marshall, 2019).

The expression "uses art elements and principles of art" in the 7th learning outcome is directly related to the enrichment sub-dimension of creativity, as it includes color, texture, value and variety.

In the field of Cultural Heritage learning, the only outcomes was found to be related to creativity. The 3rd outcome of the learning area is about comparing the general characteristics of works of art made in different cultures. Thus, especially Turkish culture, Europe, Asia, Africa etc. form, subject, material, technical features, etc. of works of art belonging to at least two cultures, such as in terms of comparison.

Comparing and analyzing similarities and differences is related to the enrichment sub-dimension of creativity. In the field of cultural heritage learning, it is important to integrate museums into learning environments. Getting support for virtual museums from web 2.0 tools in schools where environmental conditions are not suitable; will act as a locomotive in the integration of art. Metan (2007) found that museum activities were lacking in his study. Tezcan Akmehmet (2018) determined that the teachers did not provide sufficient information about museum education and did not explain how to establish a relationship with the learning area. In this study, common features were found and considering the importance of establishing new relationships in terms of creativity, cultural learning field outcomes remained weak in this respect. Moreover, the outcomes often encourage the student to work individually. However, it is seen that educational environments built on cooperation and associated with other courses in which team spirit is instilled increase creativity (Özcan, 2017; Batur, 2010; Göknur, 2011).

When the primary 1-4 visual arts curriculum is considered in terms of creativity as a whole, it is seen that the reorganization of the outcomes of the curriculum is necessary for the creativity of the curriculum. Also, it should be added the outcomes support creativity in the field of "Cultural Heritage" and "Art Criticism and Aesthetics".

### Suggestions

1- Attention should be paid to the fact that the curriculum commissions are composed of people who are competent in the field of visual arts.



2- Optional in-service training should be offered to teachers who do not feel competent in the visual arts class and think that they do not serve the creativity of the students sufficiently, by taking the opinions of the teachers.

3- It is obvious that the outcomes cannot be achieved with a single lesson hour per week. The course hours should be increased and the necessary materials should be provided free of charge in the art course, just as free course materials and books are provided to the students in other courses.

4- Art workshops should be made compulsory for every school for art works that are difficult to do in the classroom.

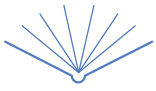
5- Since it is seen that most of the outcomes that support creativity are gathered in the field of Visual Communication and Formation learning, the program should be balanced by adding the learning areas of Cultural Heritage, Art Criticism and Aesthetics that support creativity.

6- The school may not be suitable for raising museum awareness as an environment. At this point, awareness of class teachers can be created to enrich the lesson with virtual museums from web 2.0 tools. The outcomes related to the museum can be integrated into the course through virtual museums.

7- In the context of integrated education, the visual arts course outcomes associated with other course outcomes can be prepared as a guide handbook for teachers

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