

Turkey and Islam Drawings by Second-Generation Turkish Children in Nottingham

Nottingham'daki 2. Nesil Türk Çocuklarının Çizimlerinde Türkiye ve İslam

Fatma Kurttekin

Dr. Öğr. Üyesi, Sivas Cumhuriyet Üniversitesi İlahiyat Fakültesi Din Eğitimi ABD,
Assistant Professor, Sivas Cumhuriyet University, Faculty of Theology, Department of Religious Education

Sivas/Türkiye

fkurttekin@cumhuriyet.edu.tr

orcid.org/0000-0002-5083-4746

Article Information/Makale Bilgisi

Article Types / Makale Türü: Research Article/Araştırma Makalesi

Received/Geliş Tarihi: 03 August/Ağustos 2022

Accepted/Kabul Tarihi: 06 April/Nisan 2022

Published/Yayın Tarihi: 15 December/Aralık 2022

Pub Date Season/Yayın Sezonu: December/Aralık

Volume/Cilt: 26 **Issue/Sayı:** 3 **Pages/Sayfa:** 1253-1277

Cite as/Atıf: Kurttekin, Fatma. "Turkey and Islam Drawings by Second-Generation Turkish Children in Nottingham". *Cumhuriyet Theology Journal* 26/3 (December 2022), 1253-1279. <https://doi.org/10.18505/cuid.1154777>

Kurttekin, Fatma. "Nottingham'daki 2. Nesil Türk Çocuklarının Çizimlerinde Türkiye ve İslam". *Cumhuriyet İlahiyat Dergisi* 26/3 (Aralık 2022), 1253-1277. <https://doi.org/10.18505/cuid.1154777>

*. This research was approved by Sivas Cumhuriyet University Ethics Committee with the number E-60263016-050.06.04-102781 on 2.12.2021./ Bu araştırma Sivas Cumhuriyet Üniversitesi Etik Kurulu'nun E-60263016-050.06.04-102781. Sayılı yazısı ve 2.12.2021 tarihli kararı ile onaylanmıştır.

Plagiarism/İntihal: This article has been reviewed by at least two referees and scanned via a plagiarism software. / Bu makale, en az iki hakem tarafından incelendi ve intihal içermediği teyit edildi.

Published by/Yayıncı: Sivas Cumhuriyet University, Faculty of Theology/Sivas Cumhuriyet Üniversitesi, İlahiyat Fakültesi.

Ethical Statement/Etik Beyan: It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited/Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur (Fatma Kurttekin).

Telif Hakkı&Lisans/Copyright&License: Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları CC BY-NC 4.0 lisansı altında yayımlanmaktadır./ Authors publishing with the journal retain the copyright to their work licensed under the CC BY-NC 4.0.

Turkey and Islam Drawings by Second-Generation Turkish Children in Nottingham

Abstract: This study examines how children between the ages of 6 and 11, living in Nottingham, UK, understand the facts of religion and homeland through Turkey and Islam in their drawings. Art-based research method was used in the research. The obtained data was examined using semiotic method. In drawings, the values, symbols, and concepts children link with Turkey and Islam and the effect of the Turkish Language and Turkish Culture (TLTC) textbooks presented in the Turkish weekend school on this link were analyzed. 14 girl and 16 boy students participated in the study. The first collection of the drawings was made in 2017 within the scope of the researcher's doctoral study, and the second one was obtained in 2021. Since not all of them had the same material, the colors in the drawings were excluded from the evaluation scope. The drawings which were not clear enough to understand and not related to the theme of the research were also excluded. Therefore, the drawings of eight children in 2017 and 18 children in 2021 were evaluated. The drawings about Turkey and Islam were sorted by year, gender, and age variables. After that, the objects and scenes associated with the subject were encoded in the drawings. Gender and age as the sub-themes were constructed under the year as the main theme. In the end of the research, it was observed that by the age the number of the signs and symbols and clarity of the drawings increased. However, there was a differentiation in the signs, symbols, and intensities reflected in the drawings based on year, gender, and age. Yet, it was pointed out that Turkey was mostly associated with the flag and Islam with a mosque. In addition, it was determined that the themes reflected in the drawings show parallelism with the subjects in the TLTC programs and textbooks. In this regard, it is important to briefly mention subjects covering Islam and Turkey in the curriculums and the books used in 2017 and 2021. In 2017, the textbooks (Turkish Language and Turkish Culture Course for Turkish Children Abroad (1st -10th Classes/ TLTCCTCA) used in the Turkish weekend school were discontinued after the coup attempt in 2016. However, the TLTCCTCA curriculum continued to be used until 2018. When we look at the unit titles in the curriculum, 1st-3rd. Classes "Faith in Allah", 4th-5th. Classes "Faith-Islam-Morality", 6th-7th. Classes "Islamic beliefs and values", 8th-10th. Classes "Religion, culture and civilization" units contain topics and learning outcomes that are directly related to religion. It is also found topics and learning outcomes on the country's history offering knowledge about war, victories, bereavements, and Atatürk's role of foundation of Turkish Republic. By 2018, a new curriculum and textbooks consisting of 8 levels were published. One of the issues that attracts attention with the changing programs is the development of religious and national consciousness, which tries to be realized through values education by preventing ideological conflicts. In particular, the contents on the themes of "Gateway to the past, Let's go see it, Holidays and Celebrations" aim to strengthen the connection with the elements of cultural and religious identity, which are also seen in the drawings of the children. Considering the children's drawings, it is understood that in addition to their experiences, social institutions and the concept of Turkey and Islamic facts in the society in which they live, can feed positive or negative emotions and associations. As the age and level of knowledge increased, there was a noticeable increase in the logical flow and elements for concepts related to the subject. The drawings of the girls in 2017 and 2021 were about positive emotions and values related to Turkey without differentiation, while the drawings of the boys in 2017 clearly showed the impact of the events of that date. It can be said that the fear/anxiety and life difficulties that can be seen in the drawings of boys in 2017 have decreased by 2021, and the visibility of positive warm feelings, which include love, longing, pride, and excitement, has increased. Although more detailed elements and information about Islam are included in the drawings of girls when it comes to Islam, the mosque has been the most prominent element without gender, year, and age difference. National and religious values, such as flags and prayers, are depicted as elements that constitute courage, unity, and solidarity against the situations that cause anxiety and fear such as war. The images and embedded videos used in the textbooks might have played a role in emphasizing on these elements. This situation might be a result of the developmental characteristics of 6-11-year-old boys, as well as the stimuli exposed at the time of drawings and themes such as "Gateway to the past" focusing on history in TLTC textbooks.

Keywords: Religious Education, Children's Drawings, Turkey, Islam, Turkish Weekend School.

Nottingham'daki 2. Nesil Türk Çocuklarının Çizimlerinde Türkiye ve İslam

Öz: Bu çalışmada 6-11 yaşları arasında Nottingham/İngiltere'de yaşayan çocuklarının çizimlerinde İslam ve Türkiye algısı üzerinden din ve vatan kavram algıları incelenmiştir. Çalışmada sanat temelli araştırma yöntemi kullanılmıştır. Elde edilen veriler göstergebilimsel yöntemle incelenmiştir. Yapılan çizimlerde çocukların İslam ve Türkiye olgularını hangi değer, sembol ve kavramlarla ilişkilendirdiği ve bu ilişkilendirmede haftasonu Türk okulunda sunulan Türkçe ve Türk Kültürü (TTK) ders kitaplarının etkisi analiz edilmiştir. 14 kız ve 16 erkek öğrenci bu çalışmaya katılmıştır. Çizimlerin ilki 2017 yılında araştırmacının doktora çalışması kapsamında, ikincisi 2021 yılında elde edilmiştir. Çocukları hepsinin aynı malzemeye sahip olmamasından dolayı çizimlerde kullanılan renkler değerlendirme kapsamı dışında tutulmuştur. Anlaşılması oldukça zor ve konuyla alakasız çizimler de

kapsam dışı bırakılmıştır. Nihayetinde 2017 yılında 8, 2021 yılında 18 çocuğun resmi çalışmada değerlendirilmiştir. Türkiye ve İslam ile ilgili resimler birbirlerinden yıl, cinsiyet ve yaş değişkenlerine göre ayrılmıştır. Devamında resimlerde konuyla ilişkilendirilen nesnelere ve sahneler kodlanmıştır. Ana tema olarak belirlenen yılın altında cinsiyet ve yaş alt temalar olarak alınmıştır. Araştırma sonucunda yaşla birlikte simge, sembollerin sayısı ve çizimlerdeki netliğin arttığı gözlenmiştir. Bununla birlikte yıl, yaş ve cinsiyete dayalı olarak çizimlere yansıyan simge, sembol ve yoğunluklarda farklılaşma söz konusu olmuştur. Ancak Türkiye ile bayrak, İslam ile cami en çok bağdaştırılan öğeler olarak dikkat çekmiştir. Ayrıca resimlere yansıyan temaların, TTK programları ve kitaplarındaki konularla paralellik gösterdiği saptanmıştır. Bu bağlamda 2017 ve 2021 yıllarında kullanılan kitaplar ve programlardaki Türkiye ve İslam ile ilgili konulara kısaca değinmek önem arz etmektedir. 2017 yılında haftasonu Türk okulunda kullanılan (Yurt Dışındaki Türk Çocukları İçin Türkçe ve Türk Kültürü Dersi (1-10. Sınıflar/ YDTÇTTK) ders kitapları 2016 yılındaki darbe girişiminden sonra kaldırılmıştır. Ancak YDTÇTTK öğretim programının kullanımı 2018 yılına kadar devam etmiştir. Öğretim programındaki ünite başlıklarına baktığımızda 1-3.sınıflarda “Allah inancı”, 4-5.sınıflarda “İman-İslam-Ahlak”, 6-7.sınıfta “İslam inanç ve değerleri”, 8-10.sınıflarda “Din kültür ve medeniyet” üniteleri doğrudan din ile alakalı konu ve kazanımları içermektedir. Ayrıca ülke tarihi ile ilgili savaşlar, zaferler, yiğitlikler ve Atatürk'ün Türkiye Cumhuriyeti'nin kuruluşundaki rolü hakkında bilgi veren konular ve öğrenme çıktıları da mevcuttur. 2018 yılına gelindiğinde ise yeni bir öğretim programı ve 8 seviyeden oluşan ders kitapları yayınlanmıştır. Değişen programlarla birlikte dikkat çeken hususlardan biri ideolojik çatışmaların önüne geçilerek değerler eğitimiyle gerçekleştirilmeye çalışan dini ve milli bilinç gelişimidir. Bu minvalde “Bayramlar ve kutlamalar, Geçmişe açılan kapı, Gezelim görelim ile Sanat ve edebiyat” temalarındaki içerikler, çocukların çizimlerinde de görülen kültürel ve dini kimlik unsurları ile bağının güçlenmesi hedeflenmiştir. Çocukların resimlerine bakıldığında ailelerinin, kendi tecrübelerinin yanında sosyal kurumların ve yaşadıkları toplumda Türkiye ve İslam olgularına yönelik tasavvurun olumlu ya da olumsuz duygu ve çağrışımları besleyebilmektedir. Yaş ve bilgi seviyesi arttıkça konuyla ilgili kavramlara yönelik mantıksal akış, şema ve öğelerde dikkat çeken bir artış olmuştur. Kızların 2017 ve 2021 yılındaki resimleri farklılaşma olmadan Türkiye ile ilgili olumlu duygu ve değerlerle ilgiliyken erkeklerin çizdikleri 2017 yılındaki resimlerde o tarihte yaşanan olayların etkisi net bir şekilde görülmektedir. 2017 yılında erkek çocukların resimlerinde görülebilen korku/endişe, yaşam zorluğunun 2021 azaldığı ve sevgi, özlem, gurur ve heyecan içeren pozitif sıcak duyguların görünürlüğünün arttığı söylenebilir. İslam söz konusu olduğunda kızların resimlerinde İslam'a ait daha detaylı unsur ve bilgilere yer verildiği görülse de yıl ve yaş farkı olmadan en çok öne çıkan unsur cami olmuştur. Savaş gibi kaygı, korku oluşturan durumlar karşısında bayrak, namaz gibi milli ve dini değerler cesaret, birlik ve dayanışmayı oluşturan öğeler olarak resmedilmiştir. Ders kitaplarında kullanılan görseller ve gömülü videolar bu unsurların vurgulanmasında rol oynamış olabilir. Bu durum 6-11 yaş arası erkek çocukların gelişimsel özelliklerinden, çizim anında maruz kalınan uyarılardan ve TLTC ders kitaplarında “Geçmişe açılan kapı” gibi tarihe odaklanan temalardan da kaynaklanmış olabilir.

Anahtar Kelimeler: Din Eğitimi, Çocuk resimleri, Türkiye, İslam, Haftasonu Türk Okulu.

Introduction

This article builds on theories of cognitive development and social identity to explore definition of Turkey and Islam through the drawings of 2nd generation Turkish children. One of the subjects that theories of development and social identity focus on is children's identification of phenomena such as homeland, nation, and religion. While development theories explain children's perceptions of these concepts with age-related cognitive development¹, social identity theories² focus on social situations and the

¹ David Elkind, “The Origins of Religion in The Child”, *Review of Religious Research*, (1970), 35-42; Ronald Goldman, *Religious Thinking from Childhood to Adolescence* (Routledge, 2022); Ernest Harms, “The Development of Religious Experience in Children”, *American Journal of Sociology* 50/2 (1944), 112-122; Jean Piaget - Anne-Marie Weil, “The Development in Children of The Idea of The Homeland and of Relations with Other Countries”, *International Social Science Bulletin* 3/3 (1951), 561-578.

² Henri Tajfel, *Human Groups and Social Categories* (Cambridge University Press, 1981).

child's interaction with the groups³. The similarity and differences of symbols in children's drawings indicate that gender⁴, age⁵, environment⁶, school ethos⁷, and social and cultural experiences⁸ are continuously interwoven factors⁹.

It is a fact that with age, muscle control and hand-eye coordination increase in parallel with the clarity of the drawings and semantic details. Read¹⁰, Kellogg¹¹ and Lowenfeld¹² also highlight that there is a development from simplicity to more information with age in children's drawings. The well-known theory amongst them belongs to Lowenfeld. He developed his 5-stage 'development in the mind and originality' theory based on the Piagetian approach. 6-year-old children, according to Lowenfeld's theory, are in the 'Pre-decontamination stage' where the effect of the fantasy world continues. In the 7-9 age range, known as 'Schematic stages', perceptions and judgments become visible and legible in pictures. 'The Birth of realism (Gang era)' is between 9-12 years old. It was found that the visibility of gender differences in drawings begins around age 11¹³. In this period, it was observed that the themes of love and hate in the paintings of girls are generally heart, bride-groom, and boys draw elements such as football, weapons, and war with themes such as courage and power¹⁴. Since the study group is in the age range of 6-11 years, the related part of the theory was just mentioned.

1. Scope and Problem of the Research

Drawing is among the most frequently used data collection tools in child-centered research¹⁵ because drawings that transform feelings and thoughts into icons, symbols, figures, and colours are one of the means to understand and know individuals¹⁶.

³ Gordon Willard Allport, *The Individual and His Religion; A Psychological Interpretation* (Macmillan, 1950).

⁴ William K. Kay - Liz Ray, "Concepts of God: The Salience of Gender and Age", *Journal of Empirical Theology* 17/2 (2004), 238-251; Kevin L. Ladd vd., "Children's God Concepts: Influences of Denomination, Age, and Gender", *The International Journal for The Psychology of Religion* 8/1 (1998), 49-56; Brent Wilson - Marjorie Wilson, "Themes and Structures in The Graphic Narratives of American, Australian, Egyptian, and Finnish Children: Tales from Four Cultures", *Journal of Cultural Research in Art Education* 1/1 (1983), 63.

⁵ Eleese V. Brown, "Developmental Characteristics of Figure Drawings Made by Boys and Girls Ages Five Through Eleven", *Perceptual and Motor Skills* 70/1 (1990), 279-288; Paul Connolly vd., *Too Young to Notice? The Cultural and Political Awareness of 3-6 Year Olds in Northern Ireland.*, (Community Relations Council, 2002); Lawrence Kohlberg - Richard Kramer, "Continuities and Discontinuities in Childhood and Adult Moral Development", *Human Development* 12/2 (1969), 93-120.

⁶ Frances E. Aboud - Maria Amato, "Developmental and Socialization Influences on Intergroup Bias", *Blackwell Handbook of Social Psychology: Intergroup processes* 4 (2001); June King McFee - Rogena Degge, *Art, Culture, and Environment: A Catalyst for Teaching* (Hunt Publishing, 1980).

⁷ Fionnuala Waldron - Susan Pike, "What Does It Mean to Be Irish? Children's Construction of National Identity", *Irish Educational Studies* 25/2 (2006), 231-251.

⁸ Bruce Carrington - Geoffrey Short, "Who Counts; Who Cares? Scottish Children's Notions of National Identity", *Educational Studies* 22/2 (1996), 203-224; Marcello Frixione, "Art, The Brain, and Family Resemblances: Some Considerations on Neuroaesthetics", *Philosophical Psychology* 24/5 (2011), 699-715.

⁹ Clive Ashwin, "Drawing, Design and Semiotics", *Journal of Drawing, Design and Semiotics* 1/2 (1984), 42-52; Maureen V. Cox vd., "Children's Human Figure Drawings in The UK and Japan: The Effects of Age, Sex and Culture", *British Journal of Developmental Psychology* 19/2 (2001), 275-292; Rachel A. Takriti vd., "Children's Understanding of Religion: Interviews with Arab-Muslim, Asian-Muslim, Christian and Hindu Children Aged 5-11 Years", *Mental Health, Religion & Culture* 9/1 (2006), 29-42.

¹⁰ Herbert Read, *Education Through Art* (Pantheon, 1948).

¹¹ Rhoda Kellogg, *Analyzing Children's Art* (National Press Books, 1969).

¹² Viktor Lowenfeld - W. Lambert Brittain, *Creative and Mental Growth* (Macmillan Reference, 1982).

¹³ Harry W. Gardiner, "Human Figure Drawings as Indicators of Value Development Among Thai Children", *Journal of Cross-Cultural Psychology* 5/1 (1974), 124-130; Marvin Klepsch - Laura Logie, *Children Draw and Tell: An Introduction to The Projective Uses of Children's Human Figure Drawing* (Routledge, 2014); Judith Rubenstein vd., "A Cross-Cultural Comparison of Children's Drawings of Same-And Mixed-Sex Peer Interaction", *Journal of Cross-Cultural Psychology* 18/2 (1987), 234-250.

¹⁴ S. Buyurgan - U. Buyurgan, *Sanat Eğitimi ve Öğretimi [Art Education]* (Ankara: Pegem Akademi Yayınları, 2012).

¹⁵ Gail Fury vd., "Children's Representations of Attachment Relationships in Family Drawings", *Child development* 68/6 (1997), 1154-1164; Linda J. Harrison vd., "Children's Drawings Provide a New Perspective on Teacher-Child Relationship Quality and School Adjustment", *Early Childhood Research Quarterly* 22/1 (2007), 55-71.

¹⁶ Rollo May, *The Courage to Create* (WW Norton & Company, 1994); Raelynn P. Rein - Rachel Rein, *How to Develop Your Child's Gifts and Talents During the Elementary Years* (McGraw-Hill/Contemporary, 1999); Kathy Ring, "What Mothers Do: Everyday Routines and Rituals and Their Impact upon Young Children's Use of Drawing for Meaning Making", *International Journal of Early Years Education* 14/1 (Mart 2006), 63-84.

Yet, few studies have been conducted on the drawings of Turkish immigrant children¹⁷. Moreover, there was not any study that examined children's perceptions of homeland (Turkey) and religion (Islam) among them. From this point of view, the research is vital in exhibiting the attitudes, perceptions, and feelings of children who have grown up and gained an identity in a different religious culture, whose one or both parents are Turk/Muslim. In this context, Turkish children who realize religious development and socialization in British society and culture living in Nottingham were selected with the purposive sampling method for the research. The research subject is how and with which objects these children identify the perception of Turkey and Islam in their drawings. Depending on this main problem, the answers to the following questions are sought:

-What are the perceptions of Turkish/Muslim children living in Nottingham about Turkey? Is there a difference depending on age and gender?

-What are the perceptions of Turkish/Muslim children living in Nottingham about Islam? Is there a difference depending on age and gender?

1.1. Migration and Education Phenomenon

According to Article 62 of the Constitution, the responsibility of taking the necessary regulations and measures to educate Turkish citizens abroad and their children lies within the Ministry of National Education (MNE/MEB). In this duty area outlined in Article 59 of the MNE Basic Law, the opportunity to develop their bond with Turkish culture and values is offered to the younger generation in addition to teaching the Turkish language in Turkish weekend schools. In this regard, it is essential to briefly examine subjects covering Islam and Turkey in the books used in these schools in 2017 and 2021.

In 2017, the textbooks (Turkish Language and Turkish Culture Course for Turkish Children Abroad (1st -10th Classes/ TLTCCTCA) used in the school were discontinued after the coup attempt in 2016. However, the TLTCCTCA curriculum continued to be used until 2018. When we look at the unit titles in the curriculum, 1st-3rd. Classes "Faith in Allah", 4th-5th. Classes "Faith-Islam-Morality", 6th-7th. Classes "Islamic beliefs and values", 8th-10th. Classes "Religion, culture and civilization" units contain topics and learning outcomes that are directly related to religious education. In this regard, the distribution of learning outcomes related to the subject included in the program, which is intended to contribute to the integration on the axis of love for the motherland and national consciousness, as follows:

¹⁷ Suzan Duygu Bedir Erişti, 'The Perceptions of Turkish Students Living in Different Cultural Environments about Turkish Culture in Their Pictorial Representation', *Australian Art Education* 34/2 (2011), 26-58; Ariane Gernhardt et al., 'Self-and Family-Conceptions of Turkish Migrant, Native German, and Native Turkish Children: A Comparison of Children's Drawings', *International Journal of Intercultural Relations* 40 (2014), 154-166; Yasemin Güleç, 'Muslim and Christian Peer Images in Turkish-German Muslim Children's Human Figure Drawings', *Turkish Online Journal of Qualitative Inquiry* 12/2 (2021b), 133-172; Yasemin Güleç, 'The Concept of Heaven in Drawings by French Muslim Children', *Pastoral Psychology* 70/5 (2021c), 507-524; Yasemin Güleç, 'Depictions of God in the Drawings of German-Muslim Children', *Journal of Religion in Europe* 14/1-2 (2021a), 106-132; Halise Kader Zengin, 'Almanya'daki Müslüman Çocuklarda Allah Kavramının Gelişimi: Âdem ve Havva Kıssası-Yaratılışı, Cennetten Çıkarılışları-Bağlamında 1-4., 6. Sınıf Çocukları Üzerine Bir Araştırma [A Research on the Children in the Classes 1-4, 6 on the Development of the Concept of Allah in the Moslem Children Living in Germany; the Story of Adam and Eve - Creation and Their Expulsion from Heaven]', *Ankara Üniversitesi İlahiyat Fakültesi Dergisi* 51/1 (2010), 213-248.

Table 1. The Subjects and Learning Outcomes of TLCTCA¹⁸

	Subjects	Learning Outcomes
1st, 2nd and 3rd. Classes	2. Unit: My homeland	S/He knows and loves his homeland. Recognizes the Turkish flag. Pays tribute to the Turkish flag and the National Anthem. Realizes Atatürk's love for the motherland.
	3. Unit: A bunch of our culture	Realizing the importance of greeting, uses appropriate greeting expressions when necessary. Recognizes our national and religious holidays and realizes the social and cultural functions of holidays and celebrations. Willing to participate in national and religious holidays events. Behaves in accordance with our cultural practices and etiquette when eating.
	5. Unit: Belief in Allah	Becomes aware that Allah has created everything. Mentions Basmala, kalima-i tawhid and Islamic confession of faith. Notices the religious expressions in daily life and the religious symbols around. Realizes the value that Muhammad gives to children. Exhibits the words and behaviors required by good morals. Memorizes the Surahs of Fatiha and Ihlas with the prayer of Subhaneke and tells their meanings.
4th and 5th. Classes	1. Unit: Let's get to know our Turkey	Recognizes the basic characteristics of Turkey and shows it on the map. Specifies the main cities in Turkey and their symbols. Realizes the historical and natural beauties of Turkey.
	2. Unit: Atatürk and Republic	Recognizes the life of Atatürk. Realizes the role of Atatürk in the victory of the National Struggle and the proclamation of the Republic
	3. Unit: Our living culture	Explains the importance of celebrating national and religious holidays. Recognizes our main traditions and values and explains their place and importance in our culture. Willing to promote our cultural values in the country where s/he lives. Realizes the importance given by Atatürk to Turkish culture.
	4. Unit: My country of residence and Turkey	Makes suggestions for maintaining strong relations with his relatives in the country where s/he lives and in Turkey. Notices the elements reflecting the Turkish culture in the country where s/he lives. Recognizes the form of government, official language, capital and flag of the Republic of Turkey.'
	5. Unit: Faith, Islam, morality	Specifies what the principles of faith are in the Islamic religion and explains their importance. Recognizes the life of Muhammad. Makes inferences about his exemplary behaviors based on Muhammad's attitude towards events. Indicates the importance of religious months, days and nights, as well as the worship in these time periods. Realizes the importance of cleanliness in the Islamic religion. Recognizes religious concepts. Explains why and how one should pray. Avoids the behavior that Islam wants her/him to avoid. Memorizes the prayers of Tahiyat, Salavat, Rabbena with Surah al-Kevser and tells their meaning.
6th and 7th. Classes	1. Unit: Our life sources	Recognizes the main mountains and plains in Turkey and shows them on the map. Recognizes the main streams, lakes and seas in Turkey and shows them on the map. Realizes the importance of the straits in Turkey. Notices the climatic features of Turkey and the main agricultural products.
	2. Unit: From the Ottoman Empire to the Republic of Turkey	Explains the importance of the conquest of Istanbul in terms of Turkish and world history. Realizes the effects of Ottoman and Western culture on each other. Realizes the reasons for the entry of the Ottoman Empire into the First World War and the consequences of this war from the point of view of the Ottoman State. Realizes the importance of the Dardanelles Wars and the role of Mustafa Kemal in these wars. Realizes the importance of the National Struggle, he explains the role of Mustafa Kemal in this process.

¹⁸ MEB, Millî Eğitim Bakanlığı, *Yurt Dışındaki Türk Çocukları İçin Türkçe ve Türk Kültürü Dersi Öğretim Programı (1-10. Sınıflar)* [Turkish Language and Turkish Culture Course for Turkish Children Abroad Curriculum 1st-10th Classes] (Ankara, 2006), 31-49.

		Explains the principles and revolutions of Atatürk with what the republic and democracy have brought to Turkish society. Recognizes those who serve Turkish culture.
	3.Unit: Colors from our culture	Explains the importance of celebrating national and religious holidays. Gives examples of the richness of Turkish cuisine. Is willing to promote our cultural values in the country where s/he lives. Images containing Turkish cultural values are used. In order to promote Turkish culture, an exhibition is organized for other students, teachers and administrators at the school. Practices in holidays and celebrations in the inhabited country are also included.
	4.Unit: Turkey and Turks	Explains the place and importance of Turkey on the world. Recognizes Turkey's neighbors and shows them on the map. Shows the countries where our citizens live outside of Turkey on the map. Realizes that the Turks have spread over a large area of the world. Realizes the importance of the Turkish population on Earth.
	5. Unit: Islamic beliefs and values	Specifies the conditions of Islam and explains their importance. Explains the importance of worship from the point of view of the individual and society by specifying the worship in the Islam. Realizes the importance of repentance and forgiveness in Islam. Recognizes the Qur'an with its basic characteristics. Realizes the importance of the hereafter faith in making sense of life. Understands the importance of good morals and is willing to exhibit moral behaviors. Avoids the behavior that Islam wants her/him to avoid. Realizing the principles of the Islamic religion related to family life, becomes willing to fulfill her/his responsibilities in the family. Memorizes Surah Felak and Kunut prayers and tells their meanings.
8th.-10th. Classes	1.Unit: Population and economy in Turkey	Explains the population and settlement characteristics of Turkey. Recognizes the important tourism regions and historical monuments in Turkey and realizes the contribution of tourism to the country's economy. In the statement, it was said that faith tourism is mentioned in the context of learning outcomes.
	2. Unit Journey in modern Turkish history	Realizes the cultural values that have reached until now from the first Turkish states established in Central Asia. Recognizes the acceptance of Islam by the Turks and the first Turkish Islamic states and realizes the contribution of these states to Turkish Islamic culture.
	3.Unit: Traces from our culture	Realizes the importance of holidays, celebrations and ceremonies in social solidarity in Turkish culture. Recognizes our main traditions, ceremonies and realizes their place and importance in our culture. Recognizes Turkish elders who serve Turkish culture.
	5.Unit: Religion, culture and Civilization	Recognizes divine religions. Noticing some Sufi interpretations common in our culture, gives examples of the understanding of Sufism aimed at living together and being tolerant. Tolerates different cultures, religions and beliefs. Gives examples of Muhammad's understanding of tolerance. Realizing the importance of morality in the life of the individual and society, exhibits moral attitudes and behaviors. Memorizes Surah Nas and Ayat al-Kursi and tells their meaning.

The experience-based learning approach through religion, which will enable the individual to establish a connection with the sacred, draws attention in classes 1st-7th. In the 8th-10th classes learning outcomes and the book, the deepening content is explained with an inter-religious and supra-sectarian approach, similarities and differences with other divine religions, and differences in religious understanding within Islam on common ground without marginalization. The distribution and progress of subjects are parallel to the content of Religious Culture and Moral Knowledge (RCMK) courses in primary education institutions in Turkey. However, these children, who do not realize their religious development and socialization in Turkish-Islamic culture, are often confronted with cognitive goals and intense knowledge, as if they have the necessary readiness, points out that there are problems in the practice of the principles of relevance to the student, clarity-intelligibility, proximodistal in the programs. MNE

curricula mainly carries out its activities with a constructivist learning approach. Based on the constructivist approach, books must respond to students' differences and needs. However, various studies found that books need to be improved in terms of quality and above the level of the target age group¹⁹.

By 2018, a new curriculum and textbooks consisting of 8 levels were published. Although the new TLTC books prepared in accordance with the 2018 program allow for 3-D navigation and experiences in z-book format, it can be said that some videos embedded in the 2-d codes do not correspond to the level of the target audience both in length and in content. One of the issues that attract attention with the changing programs is the development of religious and national consciousness, which tries to be realized through values education by preventing ideological conflicts. This goal was stated in the TLTC curriculum as follows:

“... To transfer the basic elements of Turkish culture to Turkish children... ensuring that they recognize and love our national, spiritual, moral, historical, cultural and social values, strengthening their national feelings and thoughts...”²⁰.

In this approach, one element that guides a person's self and life is that they have a set of values that have meaning. Love and respect are one of these basic values, especially love and respect for the motherland and its culture. The learning outcomes and topics related to Turkey and Islam in the new TLTC educational programs and textbooks prepared in accordance with these goals are as follows:

Table 2. Themes in TLTC²¹

Level/ Themes	1	2	3	4	5	6	7	8
Me and my family	-	My mother tongue Turkish, Friendliness	Relatives, Our elders, Respect, Love	Relatives, Solidarity, Family tree	Family history, Solidarity, Migration, Homeland	Abroad, Compatriot, Homeland and help	Traditions, Beliefs, Responsibility	-
Environment, differences and cohabitation	Living together, Consensus	Consensus	Consensus, Universal values, Sharing, Respect	Consensus	Consensus, Equality, Respect, Harmony	Fairness, Consensus, Equality, Migration, Collaboration, Respect, Harmony	Consensus, Peace, Equality, Migration, Collaboration, Respect, Responsibility, Harmony	Fairness, Peace, Equality, Universal values, Collaboration, Sharing, Love, Respect, Responsibility, Harmony
Holidays and celebrations	Birthday	Wedding, Customs and traditions	29th October, 19th May	23rd April	29th October, 19th May, 23rd April, 30th August, 15th July Democracy and National Unity Day, National anthem of Turkey: İstiklal Marşı	Religious holidays: Eid al-Adha	Religious Holidays Eid al-Adha Fitr	Nowruz, Ashure/Noah's pudding Hıdırellez/ Celebration of spring

¹⁹ Vedat Ekmekçi - Adnan Karadüz, “Yurt Dışında Yaşayan İki Dilli Çocuklar İçin Hazırlanan Türkçe ve Türk Kültürü Dersi Kitabına Eleştirel Bir Bakış [A Critical View on Turkish Language and Culture Course Book That Was Prepared for Bilingual Children Living Abroad]”, *Electronic Turkish Studies* 10/15 (2015), 361-378; Nilgün Çelik, “Yurt Dışındaki Türk Çocuklarına Türkçe Öğretiminde Kullanılan Ders Kitapları Üzerine Bir Değerlendirme [An Evaluation on Course Books Used in Turkish Teaching of Turkish Children Living Abroad]”, *Uluslararası Türkoloji Araştırmaları ve İncelemeleri dergisi* 2/1 (2017), 21-33; B. Arıcı - H. A. Kırkkılıç, “Yurt Dışında Görev Yapan Türkçe ve Türk Kültürü Öğretmenlerinin Türkçe ve Türk Kültürü Derslerine İlişkin Görüşleri [Turkish and Turkish Culture Teachers' Views About Turkish and Turkish Culture Lessons Abroad]”, *Akademik Sosyal Araştırmalar Dergisi* 5/41 (2017), 480-500.

²⁰ MEB, *Türkçe ve Türk Kültürü Dersi Öğretim Programı (1, 2, 3, 4, 5, 6, 7 ve 8. Seviyeler) [Turkish and Turkish Culture Teaching Programme 1-8 level]* (Ankara, 2018), 2.

²¹ MEB, *Türkçe ve Türk Kültürü Dersi Öğretim Programı (1, 2, 3, 4, 5, 6, 7 ve 8. Seviyeler) [Turkish and Turkish Culture Teaching Programme 1-8 level]*, 4-6.

Gateway to the past	Historical heroes		Establishment of the Republic of Turkey	Historical heroes, Establishment of the Republic of Turkey	Freedom, Historical heroes, Turks and Turkish culture through the eyes of European characters in history	Historical heroes, Regions where Turks settled in the past	Acceptance of Islam by Turks, Islam and the culture of coexistence, Historical heroes	The Culture of coexistence in the Ottoman society, Historical heroes
Let's go see it	Holiday, Turkey, Natural beauty of Turkey, Cuisine	Our cities, Holiday, Turkish cuisine, Turkey, Natural beauty of Turkey	Countries of the world and Turkey, Our cities, Turkish cuisine, Natural beauty of Turkey, Local dishes		Our cities, Historical and touristic places, Turkey	Regions, Geographical features, Cultural places, Turkey	Geographical features, Turkey	Culturel places, Tourism, Turkey
Human and nature	-	-	Clothes	-	Food cultures	Food cultures, Historical cultural eating habits	Personal responsibilities, Recycling in Turkish culture	-
Games and fun	-	-	-	-	-	-	-	-
Art and literature	-	-	-	Mosque, Public house, Madrasa, Architectural Works, Palace, Tomb	Examples of Turkish architecture in the world	-	Contribution of Turks to world heritage	-

In the TLTC curriculum, it is stated to be prepared “considering the universal values of the 21st century such as respect, reliability, responsiveness, citizenship awareness, and communication, cooperation, critical thinking, problem-solving, and cross-cultural skills.”²² In this sense, closeness and commitment to religious and national values are processed at all levels on the themes of “Holidays and celebrations, Gateway to the past, Let’s go see it”, and “Art and literature”. The theme of Environment, differences, and cohabitation is built on the fact that s/he knows her/himself and the society in which s/he lives and can show a positive, respectful attitude to the diversity that s/he realizes. Topics are organized in a spiral approach from simple to complex in the context of the student relativity principle. Unlike the other levels, at level one, through the used materials, preparatory books, teacher’s books, and workbooks are included in addition to the textbook. Teachers, preparation, and workbooks were not included in the scope of the research.

Each chapter of the book consists of 4 categories as listening, reading, speaking, and writing. Alternative applications and activities such as “read and mark, read and repeat, read and match, listen and repeat, listen and write, speak, select and write, look and write” are included under each category. The themes of the books are shaped with the aim of strengthening the love of homeland and nation, increasing solidarity and togetherness, and creating a common consciousness in the context of the basic values that will make the student proud of his history and identity.²³

The main vision of the courses is to bring these children together in a common denominator regardless of their family’s religious identity, level of religiosity, political point of view, and ethnicity. Language and culture also constitute this denominator. However, the overlooked point is that the intricate structure of religion and culture cannot be clearly said whether it derives its

²² MEB, *Türkçe ve Türk Kültürü Dersi Öğretim Programı (1, 2, 3, 4, 5, 6, 7 ve 8. Seviyeler)* [Turkish and Turkish Culture Teaching Programme 1-8 level], 1-2.

²³ MEB, Millî Eğitim Bakanlığı, *Yurt Dışındaki Türk Çocukları İçin Türkçe ve Türk Kültürü Dersi Öğretim Programı (1-10. Sınıflar)* [Turkish Language and Turkish Culture Course for Turkish Children Abroad Curriculum 1st-10th Classes] (Ankara, 2006), 31-49; MEB, *Türkçe ve Türk Kültürü Dersi Öğretim Programı (1, 2, 3, 4, 5, 6, 7 ve 8. Seviyeler)* [Turkish and Turkish Culture Teaching Programme 1-8 level], 4-9.

source from religion or culture in all respects. From this point, sometimes the source of these elements fed by religion can be ignored by deciphering the meaning of being a moral individual that every family cares about as universal values in its value structure.

For the first time in the TLTC books, the expression of Islam is mentioned in the level 3 “Let’s go see it” theme²⁴. Direct topics related to Islam are limited to level 6 “Religious holidays: Eid al-Adha²⁵, Acceptance of Islam by Turks²⁶, level 7 “Religious holidays: Eid al-Fitr²⁷”, level 8 “Nowruz, our kandils²⁸” and “Islam and the culture of coexistence” in level 7²⁹ and 8³⁰. It is possible to find examples of activities and explanations about the importance of good morals in Islam and important personalities such as Yunus Emre, Mevlâna and Hacı Bektaş Veli³¹; religious concepts and expressions used in daily life; the conditions of Islam, the adequacy and scope of which must be discussed in the 6 themes discussed in each book. In this sense, religious acculturation through education of prominent values such as respect³², tolerance³³, love³⁴, justice³⁵, courage³⁶, peace³⁷, responsibility³⁸, honesty³⁹, hospitality⁴⁰ and

²⁴ Mustafa Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3] (Ankara: MEB Yayınları, 2019), 78.

²⁵ Yusuf Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6] (Ankara: MEB Yayınları, 2019), 65–84.

²⁶ Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 114.

²⁷ Mehmet Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7] (Ankara: MEB Yayınları, 2019), 38–42.

²⁸ Halit Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8] (Ankara: MEB Yayınları, 2019), 113–119, 128–140.

²⁹ Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 73–88.

³⁰ Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 54–60.

³¹ Gökhan Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4] (Ankara: MEB Yayınları, 2019), 89–102.

³² Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 23, 34, 39, 43, 105; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 71, 101; Kemalettin Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5] (Ankara: MEB Yayınları, 2019), 33,46, 97,99, 109; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 34, 36, 42, 145, 154; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 37, 39, 82, 147, 153; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 39, 56–57, 58, 62, 81–82, 88, 126, 149, 161, 165.

³³ Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 30, 35–37; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 116.

³⁴ Mustafa Sidekli, *Türkçe ve Türk Kültürü 1* [Turkish and Turkish Culture 1] (Ankara: MEB Yayınları, 2019), 40–41,72; Ülker Şen, *Türkçe ve Türk Kültürü 2* [Turkish and Turkish Culture 2] (Ankara: MEB Yayınları, 2019), 17; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 23–24, 34, 37, 43, 46, 55, 71–72; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 23, 35, 62, 71, 92, 96–97,99, 101.

³⁵ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 105; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 101; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 33; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 46; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 82, 116; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 54–60, 160, 168.

³⁶ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 67, 97; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 64–65, 70–73; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 117, 130–131; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 82; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 64–65,169,220.

³⁷ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 105; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 46,92; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 64–65; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 42, 69; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 21–22, 36–39, 122; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 64, 71, 79–80.

³⁸ Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 42, 151; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 14, 47,82–83, 116.

³⁹ Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 104, 107; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 169.

⁴⁰ Sidekli, *Türkçe ve Türk Kültürü 1* [Turkish and Turkish Culture 1], 34–35; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 23, 107; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 76; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 50, 99, 103, 107, 111; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 73, 75–76; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 76, 82; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 29.

cooperation⁴¹ as well as cultural practices⁴² such as naming the new born by whispering adhan into her/his ear⁴³. The most basic elements, such as the flag⁴⁴ and the mosque⁴⁵, are covered in books and events of different levels.

2. Method and Data Collection

In accordance with the problem of this research, an art based research method was applied.⁴⁶

“Art based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.”⁴⁷

A semiotic method was used in the interpretation of the drawings. “Semiotics is the science of non-linguistic forms of communication which examines everything that is symbolic and meaningful. Considering that art is a communication language, the illustrations were analyzed by “signifier and signified” relations in semiotics. Themes are the signifiers, while the emotions that are being pointed out by them are the signified.”⁴⁸

The first of the drawings was obtained in 2017 within the scope of the researcher's doctoral study⁴⁹, the second one was obtained in 2021. To collect the data, the researcher contacted the families living in Nottingham via social media platforms and email and asked for help. On 13.11.2021, after informing the parents about the research, it was stated that the children were free to make drawings about Turkey and Islam separately or on a single piece of paper. It is mentioned that participation in the study was voluntary. On 20.11.2021, children were asked by their parents on a voluntary basis, ‘What comes to mind when you are told about Turkey? What comes to mind when you are told about Islam? Could you make me a drawing out of it?’. Due to the fact that not all of them had the same material, the colours in the drawings were excluded from the evaluation scope. The drawings which are not clear enough to understand and not related to the theme of the research are excluded. Therefore, in 2017, the drawings of 4 out of 5 girls and 5 boys while in 2021 the drawings of 10 out of 11 boys and 8 out of 9 girls were evaluated. The drawings about Turkey and Islam were sorted by year, gender, and age variables. After that, the objects and scenes associated with the subject were encoded in the drawings. Gender and age as the sub-themes were constructed under the year as the main theme. In order to increase the reliability of the research, the relationship of the codes with each other and the themes were repeatedly reviewed. Although interviews were not conducted with children about their drawings, the dialogue with the families of the participating group allowed the researcher to interpret the experiences and data in terms of cognitive as well as relational theory in the context of the Turkish Language and Turkish Culture (TLTC) courses. The collected drawings were expressed as gender (Boy) and age (8) below the relevant year, i.e. ‘Boy, 8’.

⁴¹ Şen, *Türkçe ve Türk Kültürü 2* [Turkish and Turkish Culture 2], 57; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 20, 41; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 42,46,79; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 82, 88, 112–116, 118,120–122, 125–126.

⁴² Durmuş, *Türkçe ve Türk Kültürü 2*, 109, 122; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 23, 40, 126; Arı, *Türkçe ve Türk Kültürü 4*, 11, 29–32, 35; Deniz, *Türkçe ve Türk Kültürü 5*, 50, 97–99, 106–107, 114, 115; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 49, 51, 54–56, 64–65, 69–76; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7*, 24–28, 77–78, 84–86, 116, 118–120, 154.

⁴³ Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 13–19.

⁴⁴ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 68, 71, 73, 75,88; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 28, 37, 57–58; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 61,64–70; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 88, 129–131, 142; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 13, 43,116.

⁴⁵ Şen, *Türkçe ve Türk Kültürü 2* [Turkish and Turkish Culture 2], 102, 105; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 78–79, 80–93, 103; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 100–101, 105–106, 118; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 85, 108, 134; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 48,54–56, 65, 74–75, 96, 129, 131; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 40–41, 45, 72, 75, 79–82, 85, 88, 111–112, 127, 129, 134–136, back cover page; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 96, 135, 159, 172–173.

⁴⁶ John W. Creswell - Cheryl N. Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (Sage Publications, 2016).

⁴⁷ J. Gary Knowles - Ardra L. Cole, *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (Sage, 2008), 29.

⁴⁸ Pierre Guiraud, *Göstergebilim [Semiotic]*, çev. Mehmet Yalçın, (İmge Kitabevi, Ankara, 1994).

⁴⁹ Fatma Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case* (Çizgi Kitabevi, 2020).

3. Analysis of the Children's Drawings

As can be seen below, Turkey was associated with people and flags in the children's drawings. Although smiling human figures are encountered in drawings, it is noteworthy that some people are expressionless and lack basic organs such as the nose, eyes, and mouth. Almost all of the scenes reflected in the drawings on Turkey were related to war and its effects, such as conflict and assault, and a few were about holiday memories of happy people with their loved ones. It can be said that in these scenes reflected in the drawings, rather than the TLTC lessons, the sounds, and images of the 2016 coup attempt, which caused widespread repercussions and concerns both in the local and international press, were influential⁵⁰. In terms of gender, in 2017, boys between the ages of 9 and 11 drew violence scenes that disrupt individual and social peace through slogans, political elements⁵¹, and terror groups. In the literature, it is indicated that mass media can be the source of violence in the drawings⁵². Because there was no book to use in the classrooms, which could have an impact on the children's perception. However, it is found subjects and learning outcomes on the country's history offering knowledge about war, victories, bereavements and Atatürk's role of foundation of Turkish Republic in the TLCTCA curriculum (see Table 1, 4th and 5th classes 2.Unit, 6th and 7th classes 2.Unit). The influence of roles assigned to the concept of gender in these drawings may also have played a role⁵³ because the security/survival motive that drives people is among the important issues that Freud and Maslow⁵⁴ expressed. In particular, the figure of a person/people that stands out in the drawings (see Figures 1 and 2) about Turkey can mean that no matter how bad the conditions seem, one person's opinion would be enough to start a change and become a symbol of hope (see Table 1, 4th and 5th classes 2. Unit, 6th and 7th classes 2.Unit). Observing the TLTC courses (see Table 1, 1st, 2nd and 3rd classes 1 unit, 4th and 5th classes 2.Unit, 8th Class 3.Unit) and the proud nature of every Turkish citizen to their history and who has a love for the motherland, the children carried the independence/freedom, love of homeland/nation/flag and sense of responsibility to their drawings through the myth of heroism as can be seen in Figure 1 and below.

Example 1.⁵⁵



This perception, which can also be seen in the boys' drawing in 2021 (see Figure 7), was stated at different levels (see Example 1) as: "...the state that was defeated in World War I entered the process of collapse, and then the Turkish nation started the war of liberation under the leadership of Mustafa Kemal Atatürk."⁵⁶. "The Turkish people won the war of independence under the leadership of Atatürk."⁵⁷. Atatürk's leadership and bravery that shaped Turkish history is described in a Gateway to the past in level 8⁵⁸, with quotations from world leaders as follows: "Atatürk's death is not only a loss for the country, but for Europe is the greatest loss, he who saved Turkey in the war and who revived a new the Turkish nation after the war.". "He is a unique leader who fit the future of a nation he raised in his 57-year life and changed the course of world history"⁵⁹.

⁵⁰ Rengim Sine Nazlı- Gülşah Sarı, "Kitle İletişim Araçlarının Çocukların Algısına Etkisi: 15 Temmuz Örneği [The Effect of the Mass Media on the Perception of Children: 15 July Case]", *Türkiye İletişim Araştırmaları Dergisi*, (31 Mayıs 2019); Waldron- Pike, "What Does It Mean To Be Irish? Children's Construction of National Identity".

⁵¹ Connolly et al., *Too Young to Notice? The Cultural and Political Awareness of 3-6 Year Olds in Northern Ireland*.

⁵² Wilson - Wilson, "Themes and Structures in the Graphic Narratives of American, Australian, Egyptian, and Finnish Children: Tales from Four Cultures", 73.

⁵³ Jan Heystek - Jacky Lumby, "Identity and Diversity: A Case Study of Leaders in A South African Primary School", *Education as Change* 15/2 (2011), 331-343.

⁵⁴ Abraham H. Maslow, *Motivation and Personality* (New York: Harper & Row, 1954).

⁵⁵ Doğan, *Türkçe ve Türk Kültürü 6 [Turkish and Turkish Culture 6]*, 107.

⁵⁶ Doğan, *Türkçe ve Türk Kültürü 6 [Turkish and Turkish Culture 6]*, 119.

⁵⁷ Keskin, *Türkçe ve Türk Kültürü 3 [Turkish and Turkish Culture 3]*, 69.

⁵⁸ Karatay, *Türkçe ve Türk Kültürü 8 [Turkish and Turkish Culture 8]*, 157-176.

⁵⁹ Karatay, *Türkçe ve Türk Kültürü 8 [Turkish and Turkish Culture 8]*, 163-165.

Figure 1. (Boy, 11)⁶⁰

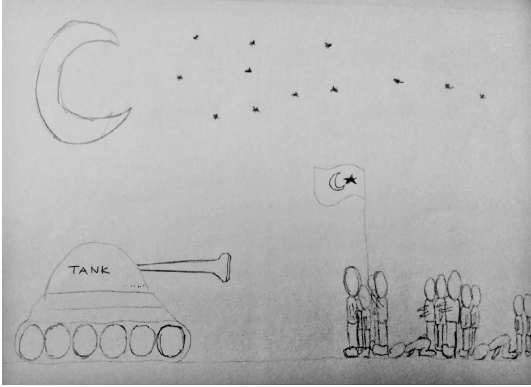


Figure 2. (Boy, 9)

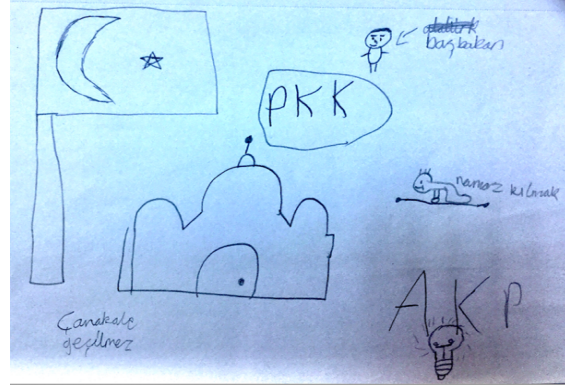


Figure 3. (Girl, 9)⁶¹



The gender difference can be clearly distinguished in the drawings part with the development speed. As a matter of fact, while the boys emphasized values such as courage, strength, independence, freedom and solidarity with the theme of violence, fear, anxiety and war (see Figure 1 and 2), the girls reflected their warm feelings both in the general drawing and in the drawn figures (see Figure 3). It can be said that the differentiation between the gender during the birth of realism has an effect on it, which Lowenfeld pointed out⁶². These warm feelings, such as love and friendship, conveyed through holiday memories, can be interpreted as the children's happiness and peace of mind to be in Turkey.

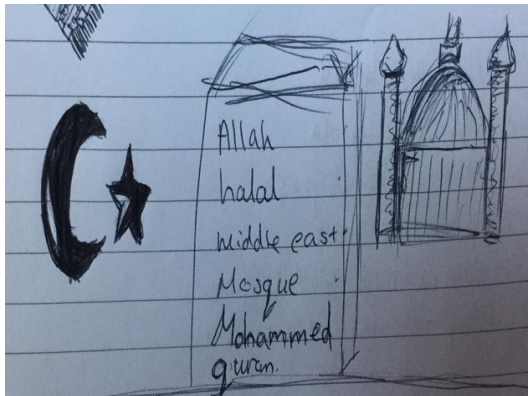
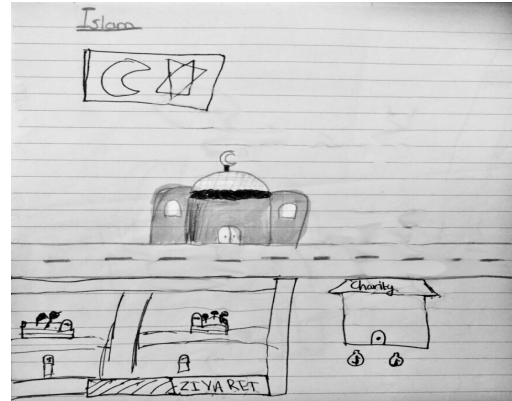
In the drawings about Islam, the most prominent elements without gender and age difference are mosques and worship (see Figure 4 and 5). The most basic reason for this could be the love and awareness that is intended to develop towards religious values and places both in TLTC courses (see Table 1, 1st, 2nd, and 3rd classes 5. Unit, 6th and 7th classes 5 unit) and during visits to Turkey. Mosques, which connect the past, the present, and individuals, allowing generations to learn naturally about their identity, are one of the most important structures of Turkish-Islamic culture. These precious architectural structures, which the children rarely encounter in the society they live in, were transferred from the curriculum (see Table 1, 6th and 7th classes 5 unit, 4th and 5th classes 5 Unit, 6th and 7th classes 5 unit, 8th class 5 Unit) to their minds and then to their drawings⁶³.

⁶⁰ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*, 146.

⁶¹ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*, 146.

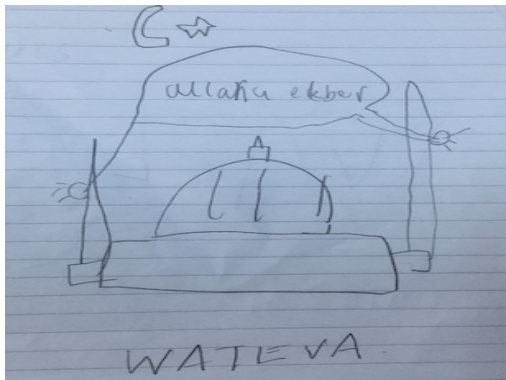
⁶² Lowenfeld - Brittain, *Creative and Mental Growth*.

⁶³ MEB, Millî Eğitim Bakanlığı, *Yurt Dışındaki Türk Çocukları İçin Türkçe ve Türk Kültürü Dersi Öğretim Programı (1-10. Sınıflar)* [Turkish Language and Turkish Culture Course for Turkish Children Abroad Curriculum 1st-10th Classes], 34,39,44.

Figure 4. (Boy, 11)⁶⁴Figure 5. (Girl, 9)⁶⁵

Considering the drawings, the children's conceptions of Turkey and Islam in the concrete operational stage between the ages of 6 and 11 are usually related to one or more elements, and a narrative and logical flow is not very common.⁶⁶

Figure 6. (Boy, 9)



Drawings can also be a voice for children's feelings that they cannot always express or are afraid of. As a matter of fact, the "wateva (Whatever)" written under the mosque and prayer in the adjacent Figure 6 contains a sad story in it. In a conversation with his parents, it was mentioned that the child who drew the picture was subjected to peer bullying due to his Turkish and partly Muslim identity. Therefore, the negative emotional attitude created by the offending behaviour of his closest friend to the child's family structure has also found a place in the drawing⁶⁷.

The scenes, places, and events mainly reflected in drawings of 2017 are related to the war and the moment of the war (see Table 1). Flags,

on the other hand, can be considered as an indicator of love and devotion to the motherland. In the provided drawings, students painted Turkey with independence and freedom; on the other hand, they depicted Islam with moral feelings, thoughts, and concepts, which are among the conditions of religion, on the axis of prayer hall. In addition, it can be interpreted that these drawings reflect the intricate organic connection of homeland, nation, culture, and religion, as well as human dignity and a pro-social idealistic attitude. Although the sense of commitment, loyalty, solidarity, and unity of these citizens who are far from their countries has been shaken by some events, they carry the vibe they feel in their families and Turkish weekend schools to their drawings and their inner worlds. Somehow, these drawings are a summary of the judgments, thoughts, and feelings that individuals most associate with the concept in question. It is a reflection of what children experience.

⁶⁴ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*, 167; Fatma Kurttekin, "Religious Education of Children in Interfaith Marriages", *Journal of Beliefs & Values* 41/3 (2020), 280.

⁶⁵ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*, 167; Fatma Kurttekin, "Religious Education of Children in Interfaith Marriages", *Journal of Beliefs & Values* 41/3 (2020), 280.

⁶⁶ O. T. Kırışoğlu- Mary Stokrocki, *İlköğretim Sanat Eğitimi [Art Education in Elementary Schools]* (YÖK/Dünya Bankası Milli Eğitimi, 1997), 319; See also Connolly vd., *Too Young to Notice? The Cultural and Political Awareness of 3-6 Year Olds in Northern Ireland.*; Brown, "Developmental Characteristics of Figure Drawings Made by Boys and Girls Ages Five Through Eleven"; Kohlberg- Kramer, "Continuities and Discontinuities in Childhood and Adult Moral Development".

⁶⁷ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*, 137.

Table 3. Distribution of Figures in 2017

Variables	Figures	n	%
Turkey	Flag	6	28.57
	Weapons and equipment	2	9.52
	Slogan (“Çanakkale is impassable!”)	1	4.76
	Political elements (Justice and Development Party (AKP), AKP's light bulb)	2	9.52
	Holiday memory	2	9.52
	Human	8	38.1
Total		21	100
	Mosque	7	31.82
Islam	Ritual worship	3	13.64
	Adhan	1	4.55
	Religious concepts (the names of Allah, Halal, Cemetery, Zakah, Qur'an)	4	18.18
	Star and crescent/Flag	5	22.73
	Human	2	9.09
Total		22	100

In line with the drawings made in 2017, some of the boys in 2021 depicted Turkey with elements that evoke independence, courage, unity, and strength through war scenes (see Figure 7), while the joy, happiness, and peace associated with holiday memories are at the forefront in the girls' drawings (see Figure 8).⁶⁸ In the books and the program, Atatürk, war and values such as flag, independence, and courage, and vacation and values such as happiness and peace are respectively given with visual/auditory and written contents on the themes of “Gateway to the past⁶⁹, Holidays and celebrations⁷⁰”, and “Let's go see it⁷¹”. A few examples of these are presented alongside with the childrens' drawings below.

⁶⁸ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 64–76.

⁶⁹ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 96–105; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 105–122; Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 157–164.

⁷⁰ Şen, *Türkçe ve Türk Kültürü 2* [Turkish and Turkish Culture 2], 85,107; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 63–64, 66–75; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 57–58, 59, 70; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 61–71.

⁷¹ Sidekli, *Türkçe ve Türk Kültürü 1* [Turkish and Turkish Culture 1], 93–94, 96–100; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 77–86, 88–89, 91, 93–95; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 73–74,81–83; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 86–87; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 96; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 89, 94–96, 100, 103–106.

Figure 7. (Boy, 11)

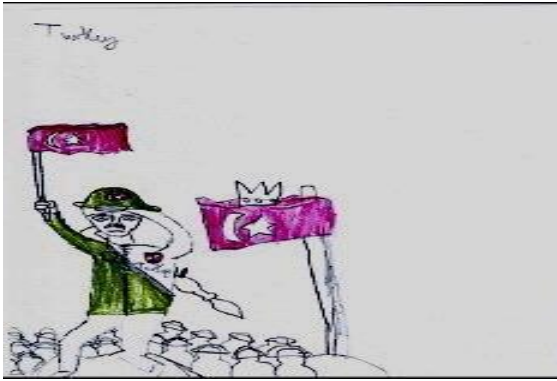


Figure 8. (Girl, 10)

Example 2.⁷²Example 3.⁷³

The 11-year-old boy preferred to describe Islam and Turkey in the same drawing. Even if this child and his brother are not currently attending Turkish weekend school, he has a design that is in line with the themes and content covered in the textbooks (see Figure 9 and Example 4). Because this drawing is in the same manner as the 3D videos and visuals included with the listening and reading texts, especially on the themes of “Gateway to the past⁷⁴, Let's go see it⁷⁵” and “Art and literature⁷⁶”. In these themes, in order to answer the question of “who we are”, information on Turkish history, traditions, dressing and eating-drinking manners, and various aspects of Turkish culture is presented. The only aspect that is not compatible with the geography of Turkey is the Kaaba, where the hajj is performed, mentioned in the TLTC level 8 book⁷⁷, which is one of the five pillars of Islam. The effect of the

⁷² Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 115.

⁷³ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 134.

⁷⁴ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 96–105.

⁷⁵ Sidekli, *Türkçe ve Türk Kültürü 1* [Turkish and Turkish Culture 1], 94–100, 101; Şen, *Türkçe ve Türk Kültürü 2* [Turkish and Turkish Culture 2], 57, 122, 160–161; Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 19–23, 77–95; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 96.

⁷⁶ Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 103–108; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 127, 133–137, 139.

⁷⁷ Karatay, *Türkçe ve Türk Kültürü 8* [Turkish and Turkish Culture 8], 31.

conservative outlook related to the family's love of homeland/nation on the awareness level and attitudes of children is obvious (see Figure 9). From this point of view, it would not be wrong to say that the cultural visits to Turkey and the delicate outlook of the family are continued by the children.

Example 4.⁷⁸



Figure 9. (Boy, 11)



One of the important factors in the formation of the individual/group identity of the Turkish child living abroad is religion, which is the shaper of culture. It is not possible to consider culture independently from beliefs and lives, and the religion independently from the culture. In this respect, as can be seen from the following drawings when it comes to Islam, there is no difference based on gender or family structure among the drawings of the boys and girls whose age range between 6-10 (see Figures 10 and 11). Common elements in all these drawings are the flag and the mosque (see Table 4). In addition to these two elements, prayer, which is one of the basic conditions of Islam and seen as the pillar of religion, and the adhan, which is the call for prayer time, are included in some drawings (see Figures 10 and 11).

Figure 10. (Girl, 8)

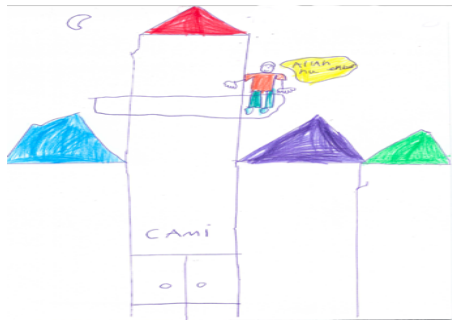


Figure 11. (Boy, 8)



Example 5.⁷⁹



⁷⁸ Sidekli, *Türkçe ve Türk Kültürü 1* [Turkish and Turkish Culture 1], 105; see also Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 74, 104, 106, 108.

⁷⁹ Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 71.

In the drawings of girls aged 9-11, the connection of culture with religion and religion with culture is expressed more holistically and decisively. In particular, in addition to mosques and prayer, religious practices such as halal food, hijab, worship⁸⁰, greeting⁸¹ and helping stand out (see Figures 12 and 13).

Figure 12. (Girl, 10)

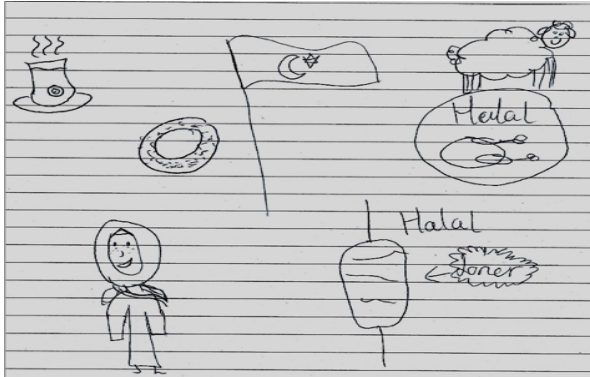
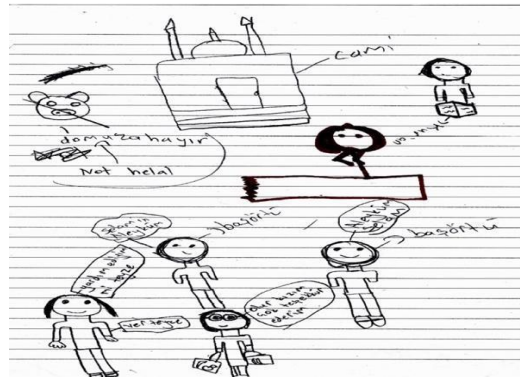


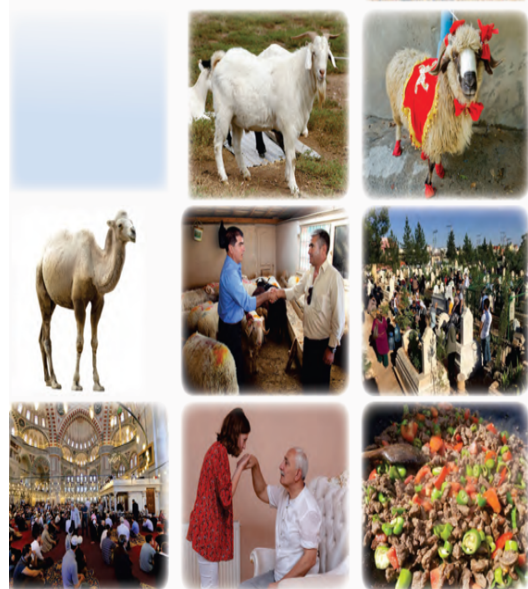
Figure 13. (Girl, 11)



Example 7.⁸²



Example 8.⁸³



Animals such as pigs and sheep in the drawings have meaning in terms of conscious eating and drinking behavior and evocation of Eid al-Adha. The families of children who include halal food in their drawings with slogans have mixed religious and cultural connections. The researcher learned from her meeting with these families that the halal food issue causes discussion in the family environment⁸⁴. The awareness of the girls about the eating culture, which can cause a problem area among the parents, is reflected in their drawings better than in their peers. The subject of hijab is due to the presence of veiled individuals among first- or second-degree relatives in the family and the fact that this concrete indicator of Islam can be found in the multicultural structure of British society. It would not be wrong to say that these drawings of the girls, in which the manners of greeting, helpfulness,

⁸⁰ Keskin, *Türkçe ve Türk Kültürü 3* [Turkish and Turkish Culture 3], 102-104; Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 14,83; Deniz, *Türkçe ve Türk Kültürü 5* [Turkish and Turkish Culture 5], 102; Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 65, 73-75; Kurudayıoğlu, *Türkçe ve Türk Kültürü 7* [Turkish and Turkish Culture 7], 19, 25,29,78,80,82,84-85,132-135.

⁸¹ Arı, *Türkçe ve Türk Kültürü 4* [Turkish and Turkish Culture 4], 30-32.

⁸² Şen, *Türkçe ve Türk Kültürü 2* [Turkish and Turkish Culture 2], 147.

⁸³ Doğan, *Türkçe ve Türk Kültürü 6* [Turkish and Turkish Culture 6], 65.

⁸⁴ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*.

friendship, and respect for the root values and virtues are mentioned and seen, tell about the aspects of Islam that affect individual and social life (see Figures 12 and 13).

Table 4. Distribution of Figures in 2021

Variables	Figures	N	%
Turkey	Flags (Turkish flag with/out the crown, British flag,)	17	36.17
	Weapons and equipment	2	4.26
	Slogan ('Turkey for life')	1	2.13
	Mountain	2	4.26
	Castle	1	2.13
	Mevlâna, Semazen	2	4.26
	Anıtkabir (the mausoleum of Atatürk)	1	2.13
	Human/Soldier	7	14.89
	Vehicles	1	2.13
	House	3	6.38
	Map of turkey	2	4.26
	Cultural subjects (Turkish bagel, Turkish tea, Fez/Turkish hat)	3	6.38
	Animal (Cat)	1	2.13
	Holiday	2	4.26
	15 Temmuz Şehitler Köprüsü (15th July Martyrs Bridge)	2	4.26
Total		47	100
	Mosque	17	42.5
Islam	Ritual worship	3	7.5
	Quran	3	7.5
	Adhan	1	2.5
	Religious concepts (Allah, Bismillah, Selamun aleyküm)	3	7.5
	Slogan ('No pig!')	1	2.5
	Greetings and helping behaviour	1	2.5
	Crescent	1	2.5
	Kâbe	1	2.5
	Store (Butcher)	1	2.5
	Halal food (Döner)	2	5
	Animal (Sheep, Pig)	1	2.5
	Human	5	12.5
Total		40	100

The fact that boys made drawings that evoke courage, strength, and independence with a tendency to resist and defend Turkey shows that they have a negative attitude towards the person(s)/situations that disturb the peace of society. Social and cultural values such as responsibility, courage, and leadership emphasized in the drawings of the boys were expressed with the flag. The drawings of the girls reveal themselves in the context of the “one flag, one nation” ideal. It is because the flag is one of the most basic national values in Turkish culture that forms, protects, and ensures the continuity of society by connecting individuals. Therefore, including in the drawings this value, which constitutes the Turkish and Muslim identity, distinguishing it from others and making it unique, can be interpreted as an awareness of the question “who am I?”. Here, the flag can also be considered a sacred national value, which opens up space for identity construction. In addition, it can be concluded that the presence of the Turkish flag high above all the icons in the center of the drawing is an interpretation of the belonging and loyalty of children. The identification of Islam with the mosque is due to the fact that this place of worship is the main institution where religion was born, learned, and spread, as well as the shelter and safe havens of Muslims (see Table 4). The references made by children in the drawings to solidarity, trust, responsibility, and justice indicate that they have the idea that being virtuous is an important phenomenon in Turkish-Islamic culture. For example, the helping behavior in the boys' drawings is to *save* where the theme of war is intense; for the drawings of girls, it is the *direct assistance*⁸⁵ during everyday life; the opportunities at hand are offered for the benefit of others. In this manner, family roles, as well as interaction with society, observation, and evaluation during and after the visit to Turkey with TLTC courses played a role in learning, relating, and making sense of concepts.

The individual's thought structure, perception, comprehension, and evaluation process cannot be considered separate from the society in which s/he lives. Albeit not so much, different flags that appear in the children's drawings and the ‘crown’ symbol added to the Turkish flag (see Figure 7) indicate the contextual effect of the experienced culture⁸⁶.

Conclusion

The drawings analyzed in this study focusing on the perception of Turkey and Islam in the drawings of children aged 6-14 living in the city of Nottingham in 2017 and 2021 shows that these two phenomena, which are somehow connected to their identities in society they live in, are shaped by the family structure and social institutions. The most important institution for children's ties with their homeland and the acquisition of the native language is Turkish weekend schools that continue their activities under the NEM. The values and facts that are important and adopted in Turkish-Muslim culture are discussed with the help of various materials and activities on the relevant themes of the TLTC courses offered in these schools. These courses have the potential to be recognition, identification, and expression tools that can contribute to healthy personality development and socialization against the sense of alienation, exclusion, and marginalization. Because as stated in TLTC textbook level 4 referencing Yunus Emre's poetry, “Knowledge is to understand /To understand who you are/If you know not who you are /What's the use of learning.”⁸⁷ the purpose of education is to know oneself, to be able to give meaningful answers to the question of who I am.

After the coup attempt, the TLTCCTCA program, which was insufficient and not suitable for the target audience, was renewed as a result of the feedback obtained from citizens living abroad. The new TLTC program and its books consisting of themes have been prepared with a holistic approach and an interdisciplinary attitude. Instead of the subjects allocated for religious education in the TLTCCTCA, values education is taught at different levels in different themes and sub-themes. As a result, the expectations of citizens living abroad and the ability of relevant state institutions to respond to the demands of every citizen as much as possible in a healthy way all played a role. However, besides the fact that parents have different opinions about whether children need religious education, the issue of whether religious education should be given as a separate course or within the TLTC, where, how, and by whom is still one of the issues of discussion. Because the religious sensitivities of families and the level of knowledge of children affect the state of satisfaction with the lessons and the used materials, in this regard, it is an important point expressed by parents that the books are not sufficient to meet the needs and expectations of children born and grown up abroad

⁸⁵ Lawrence J. Severy - Keith E. Davis, “Helping Behavior Among Normal and Retarded Children”, *Child Development* 42/2, (1971), 1017-1031.

⁸⁶ Brent Wilson, “Child Art After Modernism: Visual Culture and New Narratives”, *Handbook of Research and Policy in Art Education* (Routledge, 2004), 307-336; Martina Bösel, *Religiöse und Kulturelle Probleme von Muslimen in Deutschland: Möglichkeiten und Irrwege einer Uneingeschränkten Integration* (Diplomica Verlag, 2012); David Boersema, *Philosophy of Art: Aesthetic Theory and Practice* (Routledge, 2018); Hatice Kübra Özalp - Melek Gökay, “Farklı Kültürler İçerisinde Eğitim Gören 12-17 Yaş Grubu Türk Çocuklarının Estetik Beğeni Düzeylerinin Karşılaştırılması [Comparison of Aesthetic Appreciation Levels of 12-17 Years of Age Turkish Children Studying in Different Cultures]”, *OPUS Uluslararası Toplum Araştırmaları Dergisi* 9/16 (2018), 1307-1368.

⁸⁷ Arı, *Türkçe ve Türk Kültürü 4 [Turkish and Turkish Culture 4]*, 102.

and that they need books and materials that can attract the attention of the children considering the opportunities offered by the country they live in, and that is suitable for their level of readiness⁸⁸.

Considering the children's drawings, it is understood that in addition to their experiences, social institutions and the concept of Turkey and Islamic facts in the society in which they live can feed positive or negative emotions and associations. As the age and level of knowledge increased, there was a noticeable increase in the logical flow and elements for concepts related to the subject. The drawings of the girls in 2017 and 2021 were about positive emotions and values related to Turkey without differentiation, while the drawings of the boys in 2017 clearly showed the impact of the events of that date. It can be said that the fear/anxiety and life difficulties that can be seen in the drawings of boys in 2017 have decreased by 2021, and the visibility of positive, warm feelings, which include love, longing, pride, and excitement, has increased. This situation may be a result of the stimuli exposed at the time of drawings and themes such as "Gateway to the past" focusing on history may have shaped the boy's perception. Although more detailed elements and information about Islam are included in the drawings of girls when it comes to Islam, the mosque has been the most prominent element without gender, year, and age difference. National and religious values such as flags and prayers are depicted as elements that constitute courage, unity, and solidarity against situations that cause anxiety and fear, such as war (see Tables 3 and 4)⁸⁹.

In the program used in 2017, there were specific units and learning outcomes related to the prominent symbols and reflected values in the drawings. The renewed programs used in 2021 aim to develop children's national and religious awareness. In line with this goal, we come across different themes in which national and religious elements are integrated on the axis of values. The values that themes such as "Holidays and celebrations, Gateway to the past, Let's go see it, Art and literature" and "Environment, differences, and cohabitation" focus on emphasise supporting each other, loving each other, respecting each other, and understanding 'who we are' by revealing the cultural and religious items. Therefore, it can be said that TLTC lessons have the potential to be recognition, identification and expression tools that can contribute to healthy personality development and socialization in the face of the possible feeling of alienation, exclusion and marginalization.

The mosque and the Turkish flag are elements that can be seen in almost every drawing, regardless of year and gender. It is due to the fact that the urbanization seen in every society takes place on the axis of worship places and that these structures are the center of both individual and social, and urban life. From the Islamic point of view, in addition to this fact, mosques are both a place of purification and centers of solidarity and trust where Islamic culture was born and developed that bring people together with each other and with holiness.

It can be said that the flag and the mosque, which appear in 8 drawings from 2017 and 18 drawings from 2021, seem umbrella elements that ensure unity, togetherness, and solidarity⁹⁰. The elements of the collective identity that are also included in the drawings are flags, mosques, hijab, halal food, holidays, and worship. When we look at the event from the point of view of the host culture, these elements can be perceived as one topic of political discussion and an element of fear⁹¹. In this respect, the overview that emerges when the elements appearing in the drawings are evaluated can be summarized as follows (see Table 5):

⁸⁸ Kurttekin, *Religious Education of Children in Mixed Marriage Families: The British Case*.

⁸⁹ Kathleen Walker vd., "Understanding War, Visualizing Peace: Children Draw What They Know", *Art Therapy* 20/4 (2003), 191-200; Yasemin Güleç, "Perception of Peace in Children's Drawings and Interviews", *Bartın University Journal of Faculty of Education* 10/2 (2021d), 390-411.

⁹⁰ Burçin Türkcän vd., "İlkokul öğrencilerinin Sosyal Bilgiler Dersi Bağlamında Kimlik, Kültür ve Yurttaşlık Algıları [Elementary School Students' Perceptions of Identity, Culture and Civic Within the Context of The Social Studies Course]", *Turkish Studies* 10/22 (2015), 1501-1526.

⁹¹ Enes Bayraklı - Farid Hafez, *European Islamophobia Report: 2017* (Seta, 2018); Enes Bayraklı - Farid Hafez, *European Islamophobia Report 2020* (Seta, 2021).

Table 5. Indicators Related to Turkey and Islam

Turkey in Boys' Drawings		Islam in Boys' Drawings	
2017	Flag War	Anxiety Fear Solidarity and unity Freedom Courage Need for protection Defending Life difficulties Responsibility Self-sacrifice	2017 Mosque Crescent and star Religious concepts
2021	Flag War Beautiful country	Courage Power Longing Happiness Beautiful country Trust Self-sacrifice	2021 Respect Trust Responsibility Freedom
Turkey in Girls' Drawings		Islam in Girls' Drawings	
2017	Flag Holiday Beautiful country	Longing Happiness Friendliness	2017 Mosque Pillars of Islam Qur'an
2021		Serenity Excitement Honour	2021 Modesty Halal food Greeting Welfare
			Good deeds Self-sacrifice Responsibility

References

- About, Frances E. - Amato, Maria. 'Developmental and Socialization Influences on Intergroup Bias'. *Blackwell Handbook of Social Psychology: Intergroup Processes* 4 ed. Rupert Brown - Samuel L. Gaertner. 65-85. Blackwell Publishing, 2001.
- Allport, Gordon Willard. *The Individual and His Religion; A Psychological Interpretation*. Macmillan, 1950.
- Arı, Gökhan. *Türkçe ve Türk Kültürü 4 [Turkish and Turkish Culture 4]*. Ankara: MEB Yayınları, 2019.
- Arıcı, B. - Kırkkılıç, H. A. 'Yurt Dışında Görev Yapan Türkçe ve Türk Kültürü Öğretmenlerinin Türkçe ve Türk Kültürü Derslerine İlişkin Görüşleri [Turkish and Turkish Culture Teachers' Views About Turkish and Turkish Culture Lessons Abroad]'. *Akademik Sosyal Araştırmalar Dergisi* 5/41 (2017), 480-500. <https://doi.org/10.16992/ASOS.12043>
- Ashwin, Clive. 'Drawing, Design and Semiotics'. *Journal of Drawing, Design and Semiotics* 1/2 (1984), 42-52.
- Bayraklı, Enes - Hafez, Farid. *European Islamophobia Report: 2017*. Setra, 2018.
- Bayraklı, Enes - Hafez, Farid. *European Islamophobia Report 2020*. Setra, 2021.
- Boersema, David. *Philosophy of Art: Aesthetic Theory and Practice*. Routledge, 2018.
- Bösel, Martina. *Religiöse Und Kulturelle Probleme von Muslimen in Deutschland: Möglichkeiten Und Irrwege Einer Uneingeschränkten Integration*. Diplomica Verlag, 2012.
- Brown, Eleese V. 'Developmental Characteristics of Figure Drawings Made by Boys and Girls Ages Five Through Eleven'. *Perceptual and Motor Skills* 70/1 (1990), 279-288.
- Buyurgan, S. - Buyurgan, U. *Sanat Eğitimi ve Öğretimi [Art Education]*. Ankara: Pegem Akademi Yayınları, 3rd Ed., 2012.
- Carrington, Bruce - Short, Geoffrey. 'Who Counts; Who Cares? Scottish Children's Notions of National Identity'. *Educational Studies* 22/2 (1996), 203-224.
- Çelik, Nilgün. 'Yurt Dışındaki Türk Çocuklarına Türkçe Öğretiminde Kullanılan Ders Kitapları Üzerine Bir Değerlendirme [An Evaluation on Course Books Used in Turkish Teaching of Turkish Children Living Abroad]'. *Uluslararası Türkoloji Araştırmaları ve İncelemeleri Dergisi* 2/1 (2017), 21-33.
- Connolly, Paul et al. *Too Young to Notice? The Cultural and Political Awareness of 3-6 Year Olds in Northern Ireland*. Community Relations Council, 2002. <http://arrts.gtcni.org.uk/gtcni/handle/2428/5586>
- Cox, Maureen V. et al. 'Children's Human Figure Drawings in the UK and Japan: The Effects of Age, Sex and Culture'. *British Journal of Developmental Psychology* 19/2 (2001), 275-292.
- Creswell, John W. - Poth, Cheryl N. *Qualitative Inquiry and Research Design: Choosing among Five Approaches*. Sage, 2016.
- Deniz, Kemalettin. *Türkçe ve Türk Kültürü 5 [Turkish and Turkish Culture 5]*. Ankara: MEB Yayınları, 2019.
- Doğan, Yusuf. *Türkçe ve Türk Kültürü 6 [Turkish and Turkish Culture 6]*. Ankara: MEB Yayınları, 2019.
- Ekmekçi, Vedat - Karadüz, Adnan. 'Yurt Dışında Yaşayan İki Dilli Çocuklar İçin Hazırlanan Türkçe ve Türk Kültürü Dersi Kitabına Eleştirel Bir Bakış [A Critical View on Turkish Language and Culture Course Book That Was Prepared for Bilingual Children Living Abroad]'. *Electronic Turkish Studies* 10/15 (2015), 361-378. <http://dx.doi.org/10.7827/TurkishStudies.8976>
- Elkind, David. 'The Origins of Religion in The Child'. *Review of Religious Research* 12/1 (1970), 35-42.
- Erişti, Suzan Duygu Bedir. 'The Perceptions of Turkish Students Living in Different Cultural Environments About Turkish Culture in Their Pictorial Representation'. *Australian Art Education* 34/2 (2011), 26-58.
- Frixione, Marcello. 'Art, The Brain, and Family Resemblances: Some Considerations on Neuroaesthetic'. *Philosophical Psychology* 24/5 (2011), 699-715.
- Fury, Gail et al. 'Children's Representations of Attachment Relationships in Family Drawings'. *Child Development* 68/6 (1997), 1154-1164.
- Gardiner, Harry W. 'Human Figure Drawings as Indicators of Value Development Among Thai Child'. *Journal of Cross-Cultural Psychology* 5/1 (1974), 124-130.
- Gernhardt, Ariane et al. 'Self-and Family-Conceptions of Turkish Migrant, Native German, and Native Turkish Children: A Comparison of Children's Drawing'. *International Journal of Intercultural Relations* 40 (2014), 154-166.
- Goldman, Ronald. *Religious Thinking from Childhood to Adole*. Routledge, 2022.

- Guiraud, Pierre. *Göstergebilim [Semiotic]*. trans. Mehmet Yalçın. Ankara: İmge Kitabevi, 1994.
- Güleç, Yasemin. 'Depictions of God in the Drawings of German-Muslim Children'. *Journal of Religion in Europe* 14/1-2 (2021a), 106-132. <https://doi.org/10.1163/18748929-20211501>
- Güleç, Yasemin. 'Muslim and Christian Peer Images in Turkish-German Muslim Children's Human Figure Drawings'. *Turkish Online Journal of Qualitative Inquiry* 12/2 (2021b), 133-172. <https://doi.org/10.17569/tojqi.754028>
- Güleç, Yasemin. 'Perception of Peace in Children's Drawings and Interviews'. *Bartın University Journal of Faculty of Education* 10/2 (2021d), 390-411. <https://doi.org/10.1016/buefad.816071>
- Güleç, Yasemin. 'The Concept of Heaven in Drawings by French Muslim Children'. *Pastoral Psychology* 70/5 (2021c), 507-524. <https://doi.org/10.1007/s11089-021-00958-1>
- Harms, Ernest. 'The Development of Religious Experience in Children'. *American Journal of Sociology* 50/2 (1944), 112-122.
- Harrison, Linda J. et al. 'Children's Drawings Provide a New Perspective on Teacher-Child Relationship Quality and School Adjustment'. *Early Childhood Research Quarterly* 22/1 (2007), 55-71.
- Heystek, Jan - Lumby, Jacky. 'Identity and Diversity: A Case Study of Leaders in a South African Primary School'. *Education as Change* 15/2 (2011), 331-343. <https://doi.org/10.1080/16823206.2011.619995>
- Karatay, Halit. *Türkçe ve Türk Kültürü 8 [Turkish and Turkish Culture 8]*. Ankara: MEB Yayınları, 2019.
- Kay, William K. - Ray, Liz. 'Concepts of God: The He Salience of Gender and Age'. *Journal of Empirical Theology* 17/2 (2004), 238-251.
- Kellogg, Rhoda. *Analyzing Children's Art*. National Press Books, 1969.
- Keskin, Mustafa. *Türkçe ve Türk Kültürü 3 [Turkish and Turkish Culture 3]*. Ankara: MEB Yayınları, 2019.
- Kırıçoğlu, O. T. - Stokrocki, Mary. *İlköğretim Sanat Eğitimi [Art Education in Elementary Schools]*. Ankara: YÖK/Dünya Bankası MEGP, 1997.
- Klepsch, Marvin - Logie, Laura. *Children Draw and Tell: An Introduction to The Projective Uses of Children's Human Figure Drawing*. Routledge, 2014.
- Knowles, J. Gary - Cole, Ardra L. *Handbook of The Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issue*. Sage, 2008.
- Kohlberg, Lawrence - Kramer, Richard. 'Continuities and Discontinuities in Childhood and Adult Moral Development'. *Human Development* 12/2 (1969), 93-120.
- Kurttekin, Fatma. 'Religious Education of Children in Interfaith Marriages'. *Journal of Beliefs & Values* 41/3 (2020), 272-283.
- Kurttekin, Fatma. *Religious Education of Children in Mixed Marriage Families: The British Case*. Çizgi Kitabevi, 2020.
- Kurudayıoğlu, Mehmet. *Türkçe ve Türk Kültürü 7 [Turkish and Turkish Culture 7]*. Ankara: MEB Yayınları, 2019.
- Ladd, Kevin L. et al. 'Children's God Concepts: Influences of Denomination, Age, and Gender'. *The International Journal for The Psychology of Religion* 8/1 (1998), 49-56.
- Lowenfeld, Viktor - Brittain, W. Lambert. *Creative and Mental Growth*. Macmillan Reference, 1982.
- Maslow, Abraham H. *Motivation and Personality*. New York: Harper & Row, 1954.
- May, Rollo. *The Courage to Create*. WW Norton & Company, 1994.
- McFee, June King - Degge, Rogena. *Art, Culture, and Environment: A Catalyst for Teaching*. Hunt Publishing, 1980.
- MEB. *Türkçe ve Türk Kültürü Dersi Öğretim Programı (1, 2, 3, 4, 5, 6, 7 ve 8. Seviyeler) [Turkish and Turkish Culture Teaching Programme 1-8 Level]*. Ankara, 2018.
- MEB, Millî Eğitim Bakanlığı. *Yurt Dışındaki Türk Çocukları İçin Türkçe ve Türk Kültürü Dersi Öğretim Programı (1-10. Sınıflar) [Turkish Language and Turkish Culture Course for Turkish Children Abroad Curriculum 1st-10th Classes]*. Ankara, 2006.
- Nazlı, Rengim Sine - Sarı, Gülşah. 'Kitle İletişim Araçlarının Çocukların Algısına Etkisi: 15 Temmuz Örneği [The Effect of the Mass Media on the Perception of Children: 15 July Case]'. *Türkiye İletişim Araştırmaları Dergisi Özel Sayı* (2019). <https://doi.org/10.17829/turcom.459361>
- Özalp, Hatice Kübra - Gökay, Melek. 'Farklı Kültürler İçerisinde Eğitim Gören 12-17 Yaş Grubu Türk Çocuklarının Estetik Beğeni Düzeylerinin Karşılaştırılması [Comparison of Aesthetic Appreciation Levels of 12-17 Years of Age Turkish Children Studying in Different Cultures]'. *OPUS Uluslararası Toplum Araştırmaları Dergisi* 9/16 (2018), 1307-1368. <https://doi.org/10.26466/opus.470120>

- Piaget, Jean - Weil, Anne-Marie. 'The Development in Children of The Idea of The Homeland and of Relations with Other Countries'. *International Social Science Bulletin* 3/3 (1951), 561-578.
- Read, Herbert. *Education Through Art*. Pantheon, 1948.
- Rein, Raelynn P. - Rein, Rachel. *How to Develop Your Child's Gifts and Talents During the Elementary Years*. McGraw-Hill/Contemporary, 1999.
- Ring, Kathy. 'What Mothers Do: Everyday Routines and Rituals and Their Impact upon Young Children's Use of Drawing for Meaning Making'. *International Journal of Early Years Education* 14/1 (March 2006), 63-84. <https://doi.org/10.1080/09669760500446416>
- Rubenstein, Judith et al. 'A Cross-Cultural Comparison of Children's Drawings of Same-and Mixed-Sex Peer Interaction'. *Journal of Cross-Cultural Psychology* 18/2 (1987), 234-250.
- Şen, Ülker. *Türkçe ve Türk Kültürü 2 [Turkish and Turkish Culture 2]*. Ankara: MEB Yayınları, 2019.
- Severy, Lawrence J. - Davis, Keith E. 'Helping Behavior Among Normal and Retarded Children'. *Child Development* 42/4 (1971), 1017-1031. <https://www.jstor.org/stable/1127788>
- Sidekli, Mustafa. *Türkçe ve Türk Kültürü 1 [Turkish and Turkish Culture 1]*. Ankara: MEB Yayınları, 2019.
- Tajfel, Henri. *Human Groups and Social Categories*. Cambridge University Press, 1981.
- Takriti, Rachel A. et al. 'Children's Understanding of Religion: Interviews with Arab-Muslim, Asian-Muslim, Christian and Hindu Children Aged 5-11 Years'. *Mental Health, Religion & Culture* 9/1 (2006), 29-42.
- Türkcan, Burçin et al. 'İlkokul Öğrencilerinin Sosyal Bilgiler Dersi Bağlamında Kimlik, Kültür ve Yurttaşlık Algıları [Elementary School Students' Perceptions of Identity, Culture and Civic within The Context of The Social Studies Course]'. *Turkish Studies* 10/22 (2015), 1501-1526. <http://dx.doi.org/10.7827/TurkishStudies.8639>
- Verkuyten, Maykel - Thijs, Jochem. 'Religious Group Relations Among Christian, Muslim and Nonreligious Early Adolescents in The Netherlands'. *The Journal of Early Adolescence* 30/1 (2010), 27-49.
- Waldron, Fionnuala - Pike, Susan. 'What Does It Mean to Be Irish? Children's Construction of National Identity'. *Irish Educational Studies* 25/2 (2006), 231-251. <https://doi.org/10.1080/03323310600737586>
- Walker, Kathleen et al. 'Understanding War, Visualizing Peace: Children Draw What They Know'. *Art Therapy* 20/4 (2003), 191-200. <https://doi.org/10.1080/07421656.2003.10129605>
- Wilson, Brent. 'Child Art After Modernism: Visual Culture and New Narratives'. *Handbook of Research and Policy in Art Education* ed W. Eisner- Michael D. Day. 307-336. Routledge, 2004.
- Wilson, Brent - Wilson, Marjorie. 'Themes and Structures in The Graphic Narratives of American, Australian, Egyptian, and Finnish Children: Tales from Four Cultures'. *Journal of Cultural Research in Art Education* 1/1 (1983), 63.
- Zengin, Halise Kader. 'Almanya'daki Müslüman Çocuklarda Allah Kavramının Gelişimi: Âdem ve Havva Kıssası-Yaratılışı, Cennetten Çıkarılışları-Bağlamında 1-4., 6. Sınıf Çocukları Üzerine Bir Araştırma [A Research on the Children in the Classes 1-4, 6 on the Development of the Concept of Allah in the Moslem Children Living in Germany; the Story of Adam and Eve - Creation and Their Expulsion from Heaven]'. *Ankara Üniversitesi İlahiyat Fakültesi Dergisi* 51/1 (2010), 213-248. https://doi.org/10.1501/ilhfak_0000001022