



Research Article

Visual art teachers' perceptions about visual arts lesson: a case study

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Abstract

The research was designed as a case study, which is one of the qualitative research designs, and the visual arts course, which plays an important role in revealing different talents, especially artistic talents, and in the development of different thinking skills, was discussed in the research. In the research, the opinions, metaphorical descriptions and visual images of primary school teachers who provide art education were used as sources to obtain data. The study group of the research consisted of 20 primary school teachers providing art education. Semi-structured interview form, metaphors and artworks created by the participants were used as data collection tools. The data were analyzed through content and document analysis. The visual arts course was characterized by the participants as containing hopelessness, exclusion and insignificance. The reason for this was summarized by the degree of importance given to the course. The fact that there is an exam-based education system in Turkey and the fact that the course is not in a position to affect an exam is shown as one of the factors that cause this. In addition, the weekly hours allocated to the course, the lack of space and facilities, the thoughts of the administration, teachers, parents and students towards the course were among the other reasons that worsened this hopeless perspective. This hopeless atmosphere is a situation that needs to be considered in terms of art education in our country, which can play a critical role in the context of talent and thinking skills.

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Introduction

Considering Gardner's (2004) theory of multiple intelligences, "spatial-visual intelligence" refers to individuals who are artistically talented. Some studies show that the majority of artistically talented children also have high intelligence scores. However, not every talented individual may also have high intelligence (Day & Hurwitz 2012; Tuna, 2013). At the same time, it has been observed that the integration of artistic activities and science has positive effects on the learning process (Abacı & Tüzün, 2022). In this respect, it can be said that art develops various skills in individuals in the context of intelligence-ability relationship (Laney et al, 1996; Vitulli & Santoli, 2013).

In general, when the branches related to visual-spatial intelligence are ranked within the branches of art, it can be said that visual arts come first. In this context, visual arts is an art field that affects thinking skills such as visual literacy (Dake, 1993), generating ideas, thinking critically, symbolizing images, having the capacity to interpret, evaluating what is happening and developing solutions to problems (Akkurt & Boratav, 2018; Kosky & Curtis, 2008; Rabkin & Redmond, 2006; Vitulli & Santoli, 2013). An activity in the field of visual arts, in return, reveals a whole of blocks that include superior virtues such as being able to overcome something, seeing problems, following innovations-adapting to the situation, aiming for high quality, being open to criticism, and at the same time approaching the works of others aesthetically. Because when an individual tends to produce an artistic work, he/she focuses on a subject and uses materials for it. However, in the process, thinking, decision-making, composition, use of tools and materials, as well as

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evaluating one's own work during the process, giving internal feedback and reorganizing accordingly take place. During these process steps, an intense thinking action is carried out by transforming images into symbols using thinking skills (McCoubrey, 1994).

In the education system of our country, there are courses where this act of thinking can be realized. In particular, visual arts education is included in programs for art education in different institutions under various names. In primary and secondary education levels, visual arts are offered as a course. Multidimensional development of students is considered with art education. Art has manifested itself and continues to manifest itself in the thought structures of societies and in every field where it continues to exist. Art education can contribute to the development of individuals, society and humanity. Because societies that degenerate in terms of art are prone to collapse in terms of both material and spiritual cultural values (Akkurt & Boratav, 2018; Tunçel, 2018; Türkmen, 2007).

For this reason, it can be said that the visual arts course is as important as other courses as a discipline. With visual arts education, a development in the affective sense can be achieved by preventing a life based only on academic success. At the same time, it is important for this development that the teachers presenting the course are excited and eager in this sense in order to achieve the purpose of the course. Because education as a whole has a systematic structure. If each unit of education fulfills its duty as a part of the whole, success is more likely to emerge as a result. At the same time, the fact that teachers have this perspective for the visual arts course is also related to how they get results in the face of the problems they face (Çakmak & Türkcan, 2019; Fidan & Fidan, 2016; Gökay & Özdemir, 2009; Güneş, 2016; Orhun, 2005). If the teacher presents the visual arts course in a reluctant, frustrated and hopeless way, the students' originality and the characteristics discussed in the context of the aforementioned talent/thinking skills may not be revealed (Ayaydın, 2009; Lowenfeld & Brittain, 1987; McCoubrey, 1994). Thus, it may be inevitable that talented and intelligent individuals become invisible.

The level of development of nations is related to the extent to which they utilize the intelligence and talents of the individuals within them. For this reason, with the rapid change in opportunities today, the tendency towards qualified individuals has increased. Because individuals with high levels of intelligence and special talents have an important role in the development of nations and the formation of strong states. These individuals, who have been diagnosed by experts, are characterized as individuals with extraordinary potential in the fields of interest of their intelligence and abilities. The evaluation of these individuals is only possible through systematic education. Because if the discovery of existing talent or intelligence is not supported by the educational process, these individuals may become passive. Access to well-equipped and functional educational opportunities is important in this sense (Çelik & Çaydere, 2021; İdin & Kayhan, 2016; Kılıç, 2015; Mönks & Pflüger 2005; Renzulli, 1999; Tortop, 2012). Talent can be defined as a set of actions that require intelligence, such as being able to establish both numerical and verbal logic, having a high level of imagination, thinking spatially, developing strategies to adapt to every action and situation that exists. In general, the capacity to apply this definition to one's own field of interest (such as literature, science, art, management, etc.) is referred to as special talent (Çuhadar, 2017; İlhan, 2020).

When the literature on the visual arts course was examined, limited studies emphasising the negative perception of the course were found. Yazar et al (2014) emphasised that there is a perception that the course is okay even if there is a lesson and Erim & Caferoğlu (2012) emphasised that the course should be reorganised in every sense for individuals with disabilities. Tanrıverdi (2023) emphasised that the problems arising from the school administration negatively affect the course. However, there are many studies on the importance and necessity of the course. Art education is an education that all individuals should receive and it is an important field, etc. (Atmaca, 2008; Baltacı & Eker, 2019; Çağlayan, 2014; Mercin & Alakuş, 2007).

For this reason, the visual arts course can have an important impact in the context of identifying, supporting and guiding individuals in terms of the relationship between intelligence and talent within the educational structure of our country.

Importance of research

In this study, the visual arts course is discussed in the context of visual arts teachers' opinions, metaphorical descriptions and visual images. The main problem of the research is the status of this course, which contributes to the multidimensional development of individuals, within the education system of our country. When the literature was examined within the scope of the research; (Abacı & Tüzün, 2022; Akkurt, & Boratav, 2018; Ayaydın, 2009; Çakmak & Türkcan, 2019; Çelik & Çaydere, 2021; Dake, 1993; Day & Hurwitz, 2012; Fidan & Fidan, 2016; Gökay & Özdemir, 2009; Güneş, 2016; Kılıç, 2015; McCoubrey, 1994; Mönks & Pflüger, 2005; Orhun, 2005) limited studies related to the main problem of the research were found. However, there is no study that analyzes and evaluates the situation in a three-dimensional way (data obtained from interviews, participants' metaphorical descriptions and visual images) especially through teachers. In this sense, it can be said that the study has a unique structure.

Problem and aim of research

In this study, the visual arts course, which has an important role in revealing talents and developing thinking skills, is discussed. The opinions, metaphorical descriptions and visual images of primary school teachers were used as sources to obtain data.

Through the eyes of the participants for the purpose of the research:

- What are the perspectives of students, teachers and parents towards the visual arts course?
- What are the factors that direct the perspectives of students, teachers and parents towards the course?
- In this case, what kind of examples emerge in the visual arts course in the context of ability and thinking skills?
- What can be done to increase the importance and effectiveness of the visual arts course that has an impact on ability and thinking skills?

Method

Research model

This research, which was carried out to determine the views, metaphorical descriptions and visual images of visual arts teachers about the visual arts course in secondary schools, was designed as a case study, which is one of the qualitative research designs. In addition, it can also be seen as a partial phenomenological study since there are opinions in conveying experiences. "While a narrative study reports stories about the experiences of one or a few people, a phenomenological study explores the common meaning of the lived experiences of several people about a phenomenon or concept" (Creswell, 2016, p.79).

Participants

The study group of this research consists of 20 visual arts teachers. Criterion sampling method, one of the purposeful sampling methods, was used to determine the study group. "In this type of sampling, the researcher uses his own judgment about who will be selected and takes those who are most suitable for the purpose of the research" (Balci, 2018, p. 105).

Table 1. Structures of participants and coding

No	Gender	Age	code
1	Female	25-30	P1-P6-P12-P14
		30-35	P7-P15-P16
		35-40	P5- P11
		40-45	P3-P18
		45-50	P17
2	Male	25-30	P13-P20
		30-35	P9-P10-P19
		35-40	P2-P4
		40-45	P8

When the participant table is analysed, it is seen that there are more women among visual arts teachers. At the same time, it is seen that all participants are 25 years old and above. Although there are participants over 45 years of age among

women, there are no participants over 45 years of age among men. At the same time, the density of participants in both women and men is concentrated between the ages of 25-35. The fact that the age ranges of the participants vary is considered important for the research to be successful in revealing the real problems.

Data collection tools

A semi-structured interview form, data obtained through debriefing, and documents created by the participants (drawings) were used as data collection tools.

Semi-structured Interview Form

semi-structured interview form developed by the researcher was used for data collection. While preparing the form, a literature review was conducted to write the relevant questions. There were limited studies in the literature that were indirectly similar to the study. For this reason, many questions were created by the researcher in order for the participants to express their thoughts about the visual arts course. After these questions were written, one field expert and one measurement and evaluation expert were consulted. The questions were restructured in line with these opinions. The semi-structured interview form was prepared in line with the expert opinions (the fact that the field experts had previous teaching experience was taken into consideration). Since it is considered that the semi-structured interview can be diversified during the interview, it can be said that the questions represent the scope of the study. In the draft form, in order to reach the first, second, third and fourth sub-objectives of the research, it was tried to reveal what the teachers, who are in the kitchen, would suggest as a solution to such a problem situation. Sample question: If you wanted to add innovations to the visual arts curriculum, what would your suggestions be? (See Appendix 1).

Metaphoric Perception Test

In the second stage of the research, in order to determine the participants' metaphorical images about the visual arts course, they were asked to complete the sentence "visual arts is like.... Because..." sentence. Participants were given a blank paper and asked to express their thoughts by completing this sentence. They were asked to focus on only one image metaphorically. Participants were initially informed about metaphor. Necessary conversations were made especially about a definition related to the visual arts course. Participants were given 20 minutes to create metaphorical images. At this stage, it was deemed sufficient to reveal the participants' first thoughts about visual arts.

Documents

Document analysis and debriefing techniques were used (Fraenkel et al, 2012, p.457). The participants were asked to draw their thoughts with a question such as "If you wanted to describe the visual arts course as a symbol, figure or color, how would you describe it?". Among artistic studies, painting can be defined as a process of mental and emotional concentration. While painting, the individual dives into his/her inner world and may involuntarily reveal a situation that exists in his/her subconscious. With the paintings made by the participants, it was aimed to make the existing situation more evident by using the aspect of involuntary expression of subconscious states and thoughts. Thus, it was aimed to increase the validity and reliability of the research and to obtain more realistic results.

The data obtained from these three stages constituted the main data source of the research.

Data analysis

The data obtained were analyzed through content and document analysis. Content analysis is a technique that allows working on determining human behavior and nature in non-direct ways. As with all qualitative research, it requires in-depth and rigorous study (Labuschagne, 2003). "Content analysis is defined as a systematic, repeatable technique in which some words of a text are summarized into smaller content categories by coding based on certain rules" (Büyüköztürk et al., 2014, p. 246).

The process of understanding and conducting metaphor analysis by the researcher includes the following stages: In the first stage, the metaphors expressed by the participants were temporarily sorted in alphabetical order. While doing this sorting, papers that were left blank and contained a certain speech text that did not provide a logical basis instead of writing a metaphor were eliminated. In the second stage, the metaphors sorted in alphabetical order were re-evaluated

and sample metaphor statements that could represent each metaphor were selected. In doing so, it was aimed to contribute to the formation of categories and easier interpretation of the data. After the sample metaphors were revealed, the metaphors were grouped according to their similarities.

Similarly, the pictures made by the participants were also analyzed by document analysis in the form of examining symbols, figures, colors, etc. In particular, by giving the participants another chance with the debriefing technique, it was thought that the analyzes made would match the purposes that the participants wanted to create in the pictures (Fraenkel et al, 2012, p.457). At this stage, a conversation atmosphere was created with the participants who wanted to make a painting study over the paintings after they finished their studies. Thus, it was evaluated what kind of emotions and thoughts and what kind of references the participants made while creating the paintings. These interviews were recorded and used as a source in the research. The documents consisted of texts and pictures that were not only influenced by the researcher but also recorded (Labuschagne, 2003). In this sense, the picture studies obtained were analyzed by the researcher and other experts and common evaluations were revealed. The participants were asked to draw on a voluntary basis. In this sense, the research was conducted on a certain number of drawing studies in order to set an example in terms of its relationship with metaphors. At this stage, the evaluations of field experts were also utilized.

Reliability and validity

In the last stage, the validity and reliability of the research were addressed. In this context, the opinions expressed by the teachers, the metaphors produced, the pictures made and the categories developed by the researcher were given to the experts as a list. At this stage, Miles & Huberman (2016) formula was used to increase reliability. The data, metaphors and documents obtained in the research were given to the experts as a file and the consistency between the coders was taken as a basis for reliability (Baltacı, 2017; Miles & Huberman, 2016). The reliability of the analysis was calculated as 90% in the calculation made with the formula $\text{reliability} = \frac{\text{agreement}}{\text{agreement} + \text{disagreement}}$ by criticizing the gathering of the data around similar categories.

The validity of the research can be achieved when the researcher clearly reports all the details of the research stages. In this context, the research data were analyzed by the researcher and all details were reported.

Results

Perceptions towards visual arts course

In this section, the first sub-problem of the research, "How are the perspectives of students, teachers and parents towards the visual arts course?" is presented with the findings obtained from the interviews with the participants.

Table 2. According to the perspectives of visual arts teachers; students', teachers' and parents' opinions about the visual arts course

Themes	Codes	f
Negative perceptions towards visual arts course	100 points	20
	Unnecessary	20
	Time Loss	17
	Cost	10
Positive perceptions towards visual arts course	Break for rest	8
	Hand dexterity development	5

According to the findings that emerged from the analysis of the interviews with the participants; all of the participants ($f=20$) stated that the visual arts course was perceived as an unnecessary course. For this reason, it was also found that all of the participants ($f=20$) approached the course with the idea that the grade of the course should result in 100 points, especially by parents, students and some teachers. P7 and P18 stated the following regarding the question:

"Parents do not care much, it is a lesson that is never discussed in meetings or left to the last. Other lessons are more important for parents and students. Of course, teachers also see it as a very easy and simple lesson. But it is a difficult and laborious lesson; it requires effort" (P7, October 2022).

"I think that the visual arts course is neglected in the curriculum because it is generally seen as an empty lesson by students and many teachers" (P18, September 2022).

In addition, when the data in Table 2 are analyzed, it is seen that the course is perceived as a waste of time by students, parents and teachers because the course is seen as unnecessary ($f=17$). When the analysis of the data in Table 2 is continued, it is seen that the course is a financial burden in terms of artistic materials due to the fact that it requires activities, and for this reason, the idea of a costly course by students, parents and teachers was among the opinions of half of the participants ($f=10$). In addition to the negative opinions, a few positive opinions of students, parents and teachers were also expressed by the participants. Among these positive thoughts; the idea that the lesson is a tool for students to rest ($f=8$) and develop their hand skills ($f=5$) was expressed by the participants.

When the findings obtained from the statements of the participants are evaluated; it is seen that the visual arts course is perceived negatively by students, parents and teachers, that it is not important and that those who see it positively approach it with a purpose of benefit.

Factors affecting perception

In this section, the second sub-problem of the study, "What are the factors that direct the perspectives of students, teachers and parents towards the course?" is presented with the findings obtained from the interviews with the participants.

Table 3. Content analysis of visual art teachers' views on the factors affecting their perceptions of visual arts course

Theme	Codes	f
Education system	Placement exams	20
	Class hours	20
	Axis course status	18
Non-individual factors	career plan	18
	economic reason	10
	The importance given to art in society	7

When the data in Table 3 are analyzed, the factors that cause the negative opinions of students, parents and teachers about the visual arts course expressed in Table 2 are revealed. When the data obtained from the interviews with the participants are analyzed, it is seen that these negative opinions of students, parents and teachers are related to the system and anxiety. The fact that the visual arts course does not have any effect on placement exams such as high school, higher education, etc. ($f=20$), that the time allocated to the course is too little ($f=20$) and that the center courses are more important ($f=18$) were expressed by the participants as the response of students, parents and teachers that this course is considered unnecessary. According to the answers given by the participants in the interviews and the findings in Table 3; within the scope of the "non-individual factors" theme of the students, parents and teachers, the inability to find a job if they are inclined to this course ($f=18$), the idea that it is a course that creates a financial burden ($f=10$) and also cultural influences ($f=8$) are among the other reasons for the negative view of the course. Some of the participants stated the following about this question:

"I think it is necessary to include it in the exams. Because this is not a unit where problems are solved like a guidance service" (P1, September 2022).

"Students are focused on exams, our course is not included in the exams. Parents want them to make an effort in math, Turkish, etc. The principal doesn't even see us. It is as if drawing a picture will lead to unemployment in the future. Also, culturally, our artistic side is weak anyway, I don't know" (P13, November 2022).

When we look at the findings that emerged from the statements of the participants, it is seen that the anxiety of finding a job, the small number of class hours systematically trivializes the course, and the fact that the course is not included in the exams automatically results in the course being underestimated alongside other branches. In addition, the cultural background has negative consequences for the course.

In this section, the findings obtained from the interviews with the participants regarding the third sub-problem of the research, "In this case, what kind of examples emerge in the visual arts course in the context of ability and thinking skills?" are presented.

Effects of the duration of the visual arts course

Table 4. Content analysis of the visual art teachers' views on the effects of the short duration of the visual arts course in the curriculum

Theme	Codes	f
Negative effects on visual art talent	Time/Course satisfaction	20
	Ignoring multiple intelligences	20
	Loss of skills	17
	Individual training	12
	Choosing the wrong profession	11

When the data in Table 4 are analysed, there are examples arising from the negative situations in Table 2. and Table 3. When the negative examples are analysed; both for the students and the teachers, the fact that the course was one hour long caused problems. All of the participants ($f=20$) stated that this situation created a disadvantage in terms of course satisfaction, that is, the inability to complete the activities. In addition, it can be seen in the findings obtained from the one-to-one interviews with the participants that the situations arising from the neglect of the course; ignoring multiple intelligence ($f=20$) and consequently losing talents ($f=17$), individual differences ($f=12$), leading to undesirable occupational preferences ($f=11$).

When the findings obtained by analysing the data are evaluated, the fact that the visual arts course, which can have an important effect in the context of talent, is in this situation may cause the loss of giftedness, talents and multiple intelligence examples. At the same time, the existence of the course in the system may be promising.

Development of visual art talent and thinking skills and visual art course

In this section, the fourth sub-problem of the study, "What can be done to increase the importance and effectiveness of the visual arts course, which has an impact on talent and thinking skills?" is presented with the findings obtained from the interviews with the participants.

Table 5. Content analysis of teachers' views on what can be done to improve visual arts skills and thinking skills in visual arts course

Theme	Codes	f
Curriculum regulation	Increasing course hours	20
	Specialisation in the field	16
	Parity with Axis subjects	15
	Taking part in exams	13
	Positive change of programs	11
System problem	National target	15
	Orientation	13
Space problem	Drawing room	20

Participants gave answers to the question of what can be done to increase the importance and effectiveness of the course, including curriculum regulations, system and space problems. When these responses in Table 5. are examined; as systemic arrangements, there are statements such as increasing the course hours ($f=20$), directing students in the form of specialization in the field from primary school according to their abilities and thinking skills ($f=16$), ensuring equality between courses in terms of impact ($f=15$), including the visual arts course in exams ($f=13$) and reviewing the programs for all these ($f=11$). In this context, P9 and P20 stated the following:

"First of all, I would like to have a compulsory workshop and all the painting materials in every school. I would like it to be compulsory for at least 3 hours, not 1 hour" (P9, November 2022).

"First of all, the number of courses should be increased. It should somehow be associated with students' placement exams. Or it should start from primary school or even preschool and students should be guided according to their intelligence and abilities" (P20, November 2022).

In terms of increasing the importance and effectiveness of the course, the participants also associated the infrastructure of the course with system-related and spatial problems. Placing the necessity of art among the national goals of the country ($f=15$) and informing the public about the importance of art education ($f=13$) were among the codes that supported these ideas. As for the spatial aspect, the need to improve painting work environments and to have workshops in every school ($f=20$) were among the opinions of the participants.

When all these findings are evaluated; increasing the importance and effectiveness of the course is not seen as unattainable from the participants' point of view. However, failure to make arrangements in this sense may lead to irreversible losses for our country in terms of both intelligence and talent.

Visual art teachers' metaphorical perceptions about visual art course

In this section, the findings obtained by revealing the participants' metaphorical depictions of the sub-problems of the research in the context of the visual arts course and the reflections of the thoughts about the course on the pictures are given.

Metaphorical test findings

Table 6. Visual arts teachers' metaphorical descriptions of visual arts course

Theme	Codes	f
Visual arts lesson as neglected	Labyrinth	15
	Exclusion	13
	Jewelry	5
	Insignificant	5
	notebook	1
	Wreck	1
	Impasse	1
Inspiring visual arts lesson	Spirit	1
	Rainbow	1
	Snake game	1

The definitions made on the visual arts course as a metaphor study conducted with the participants have similar characteristics with the data obtained from the interviews, the figures and references used in their paintings. When we look at the metaphors that correspond to the negative thoughts of the participants in Table 6, the participants characterised the course with the "labyrinth" metaphor ($f=15$). P3 describes the reason for this metaphor as follows: *"Visual arts is in an insurmountable situation for me right now"* (P3, September 2022). When Visual 1. is analysed, the situation of being a labyrinth was also included in P3's painting work. The painting works of P5 and P17 are similar to the situation of being restricted and restricted in freedom (Visual 2. and Visual 3.).When the data in the table are examined, it is seen that this situation also gives rise to the metaphor of "exclusion" ($f=13$). In addition, the metaphors of "jewellery of unknown value" ($f=5$) and "insignificant" ($f=5$) seem to summarise the responses expressed in the interviews. The metaphors of soaked notebook, ruin, dead end street were characterised by the same number of participants ($f=1$) in terms of simulating the visual arts course.

"It is snowing, it is raining, my notebook is wet and I am still trying to paint. So my wet notebook is my visual arts." (P10, October 2022).

It is also seen that the existence of the visual arts course has positive effects. The participants expressed the positive contributions of the course in their mental world with the metaphors of soul, rainbow and snake game ($f=1$).

Picture analysis findings

When we look at the metaphor examples given positively by the participants in Table 6 in terms of describing the visual arts course; visual arts were compared to the symbols of the soul, rainbow and snake game ($f=1$). The rainbow metaphor

was also included in the painting works of P3 and P17 (Visual 1. and Visual 3.). The soul metaphor was included as an image in P20's drawing (Image 6.).

When we look at the drawing works of the participants; in Figure 1, P3 symbolized the visual arts course with the metaphor of a rainbow that contains all colors. In his work, P3 tried to reveal the references of puzzles, labyrinths, unsolvability within the solution with the daily routines of the visual arts course (such as the materials in the course, the work done, etc.). Hope and stuckness are presented together in the work. The messages given by P3 with the conversation held within the scope of the debriefing technique are as follows:

Factors such as limited class hours, inadequate physical facilities in many schools, negative prejudices of parents and students, academic success being more important, expensive materials or departments, etc. symbolize the missing pieces of the puzzle, that is, the visual arts course cannot be taught at the desired quality. If these missing parts are completed, the whole will be completed and the product will emerge (P3, September 2022).



Figure 1. The description of the schema in the participant's mind about the visual arts course. P3, 2022,

Figure 2. Description of the schema in the participant's mind about the visual arts course. P5, 2022

When we look at Figure 2, P5 associated the visual arts lesson with the figure of a white pigeon representing freedom trying to fly. However, there is an example of a pigeon that tries to fly but cannot fly in the living space. According to P5's point of view, the total words in the sense of view of art, environment, time, prejudice, anxiety and grade, which are the blockers of the pigeon, i.e. visual arts, are depicted as the shackles on the feet of the pigeon in the writing and painting work. P5 explained this study as follows during the conversation:

"I wanted to explain the reasons that prevent the practice of art with barbed wires tied to the pigeon's feet" (P5, September 2022).

In Visual 3., similar to Visual 2., there was a bird figure painted colorfully with the colors of visual arts trying to get out of the cage and the restricted situation. The metaphor of visual arts trying to get out of the cage is tried to be made even stronger with the presence of hands reaching out to it, waiting for hope. In this work (Image 3.), P17 depicts the eyes above everything, some of which remain in the dark and some of which can be called well-intentioned, as controllers in a state of surveillance and control. P17 stated the following about her work:

Art is the freedom of feelings and thoughts, the most essential need for a society. Our visual arts class is the gateway to this perspective. Our children reflect themselves with this consciousness as a reflection of our future. The cage in the picture is a reference to the freedom of art. The transition to light is depicted with the bird symbol. The hand figures on the floor describe the society. It reflects the past and the future. The eye symbol is the impression of the system in our lesson. As a result, our children who express themselves artistically form the form of our future (P17, September 2022).



Figure 3., Description of the schema in the participant's mind about the visual arts course. P17, 2022

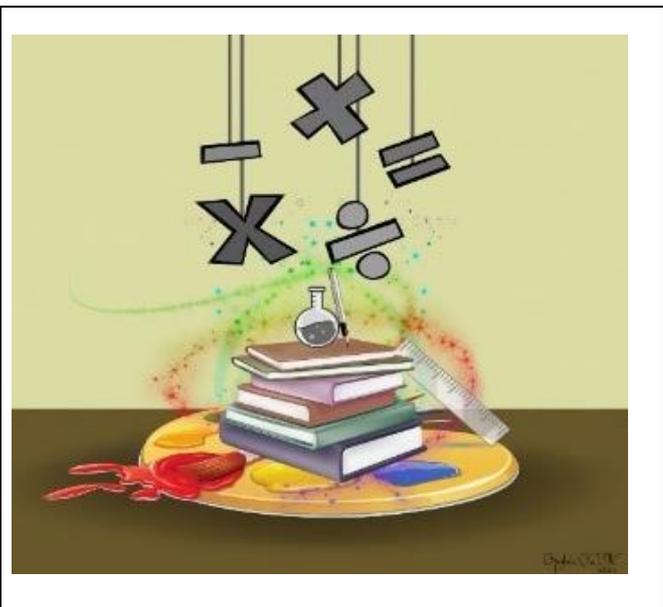


Figure 4. Description of the schema in the participant's mind about the visual arts course. P10, 2022,

When we look at Figure 4, it is seen that P10 represented visual arts in a similar way with the results obtained from the interviews, metaphors and the painting works of other participants. In his study, P10 described visual arts or art by making negative references such as crushed, stuck, etc. under the center courses, exams, grades.

It can be said that the importance of visual arts in the system where exams have a very important place is represented in this way. P10 shared the following about his work:

"I described the situation of visual arts as oppression and worthlessness in return for the importance given to other courses" (P10, October 2022).

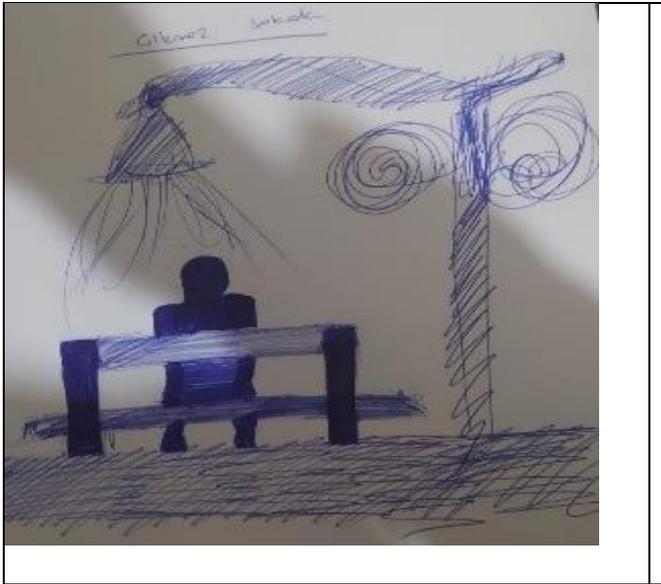


Figure 5. Description of the schema in the participant's mind about the visual arts course. P6, 2022,



Figure 6. Description of the schema in the participant's mind about the visual arts course. P20, 2022,

Figure 5 has similar clues with the metaphors produced about visual arts and reflected in the drawings. The dead-end street metaphor in Table 6 was also depicted in P6's drawing. The haphazard and quick description can be characterized as an expression of burnout. While talking about her work, P6 said: *"I think this painting said it all, this is how we are unfortunately"* (P6, October 2022). P20 depicted visual arts from a different perspective in his painting works through images of hope, strength and spirit.

"Visual arts class comes to my imagination with the hands of artist people who create wonderful works. I think they move thousands of movements with those hands to attract people's attention" (P20, October 2022).

Discussion and conclusion

It can be said that art contributes to the development of humanity in the context of the individual and society. It is seen that societies reveal their existing values, talents and intelligence through their art. Art has had an impact both in the transfer of values and in the self-efficacy of individuals and continues to do so. Many human histories in which talents and multiple types of intelligence manifested themselves through artistic expressions have taken their place in historical texts.

In the education system of our country, there are a number of courses aiming at art education in terms of artistic impact. Visual arts course can be shown as a course in which talents and spatial intelligence, one of the multiple intelligence types, are used intensively. In this study, the status of the visual arts course, which can create an impact in the context of talent and thinking skills, in the education system of our country is discussed. The research is considered important in order to contribute to the determination of the extent to which the programs put forward by the country for its ultimate goals have achieved their goals.

The results that emerged within the scope of visual arts teachers' opinions, metaphorical descriptions and visual images; it was seen that the visual arts course created an unnecessary course image in teachers, students, administrators and parents. Many sub-causes of this result were among the results. The most important of these reasons is whether the course serves an interest or not.

This idea was reflected in the results as follows: It was seen that the visual arts course was perceived negatively by students, parents and teachers, that it was ignored, and that those who saw it positively approached it with a purpose of profit. In particular, the anxiety of finding a job, the small number of class hours systematically trivialized the course, and the fact that the course was not included in the exams automatically resulted in the course being underestimated alongside other branches. In this sense, the teachers of the course experienced hopelessness, their power in presenting the course gradually diminished, and accordingly, they could not cope with the feeling of being underestimated. In addition, the cultural background was also found to have negative consequences for the course.

In his study, Koçak (2002) stated that positive professional attitudes increase teachers' motivation. Similarly, Özgen (2004) and Atmaca (2004) found that both physical facilities and attitudes have an impact on teachers' motivation.

Güneş (2016), on the other hand, emphasized the insufficiency of course hours as a negative result in his study, but stated that the majority of secondary school students were satisfied with visual arts education.

When it is examined; negative results such as insufficient course hours, limited workshop facilities, bad perspective due to the course not being included in the exams, etc. have been included in many scientific studies (Adar, 2019; Adıgüzel & Tomsur, 2010; Ayrılar & Soğancı, 2011; Batur, 2010; Çakmak & Türkcan; Gündal, 2007; Kahraman, 2007; Tari, 2011; Yazar, et al., 2014). These results also revealed the fact that those who took this course did not know why art was made (Rosalinda, 1995).

The fact that the visual arts course, which can have a significant impact in the context of talent and thinking skills, is in this situation may cause the loss of giftedness and multiple intelligence examples. At the same time, even the existence of the course in the system can be considered as a promising situation. When all these results are evaluated; increasing the importance and effectiveness of the course is not seen as unattainable from the participants' point of view. However, failure to make arrangements in this sense may lead to irreversible losses for our country in terms of both intelligence and talent. In the name of "unification on the road to civilization" (Kaya, 2007), individuals should be handled with their talents and intelligence. In this sense, it is seen that the infrastructure of the visual arts course should be reconstructed (Akkurt & Boratav, 2018).

The results obtained from the analysis of the data obtained from interviews, metaphors, painting studies and conversations show that while the visual arts course is a promising field for visual arts teachers, it has turned into disappointment, hopelessness and burnout. It is thought that the fact that teachers feel themselves insignificant and worthless with the course will have negative consequences for determining the types of talent and intelligence that exist

in students. This situation is worrisome in many aspects from gifted individuals to all students who need individualized education planning.

As a result, these findings are thought-provoking for the visual arts course, which can have very different effects in the context of talent and thinking skills. Addressing these concerns of teachers can be a very important turning point for both the course and the students.

Recommendations

The scope of the study can be expanded to cover the whole country. In addition, the education system of the country can be examined in comparison with the systems of countries that have achieved success in terms of art abroad. The results of the study can be elaborated with the reasons as a new study.

Limitations

The study is limited to visual arts teachers working in Kars central secondary schools.

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