



CHILDREN'S ANALYSIS OF WASSILY KANDINSKY'S *BLUE SKY THROUGH DRAMA: VIEWS FROM TURKEY*

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Abstract:

Studies on visual arts have been increasing in recent years under the influence of various modern approaches. The relationship between visual arts and drama has also been emphasized. In addition, it is believed that drama might affect understanding of visual arts positively. In this study, how drama as a teaching method influences the understanding of art works in the 6th grade students were investigated. For this purpose, Kandinsky's *Blue Sky* was studied. The study consisted of a total of 32 students in Adana who continued to grade 6 during the 11-12 year period. The design of the study was pseudo-experimental, and two classes were chosen; one was experimental and the other was control group. In the study, whether the responses of the two groups to the criticism of the art criticism differed significantly before the experimental and control groups were analyzed.

Keywords: drama, art criticism, Wassily Kandinsky, *Blue Sky*, art education

1. Introduction

In recent years considerable progress has been made in various spheres of human life. However, children are still seen as secondary in some parts of the world due to limited access to what they desire to do in their own lives because lack of education and sociology for children in general poses a risky and serious problem for them. Mere inclusion of drama or art classes is insufficient. What is more important to them is that they should create their own social environment at macro and micro level within the paradigm of sociology and even politics (Ercan, 2011; Gürdal, 2013; Ordem, 2014). Modernity has

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forgotten children to a large extent and reinforced popular culture by also exploiting children (Ercan, 2011; Özkan, 2006; Ordem, 2018). Creation of a dialectal and social environment for children in education still remains pivotal and crucial because children need to articulate themselves as they wish.

The environment in which learners find themselves most and use their energy is where they can play. Everything that happens in this environment enables learners to do what they want to do for themselves. Therefore, art education can only be performed in a playable environment. Since the most important goal of visual arts education is to improve the creativity of the child, the teacher should make these lessons more effective (Öztürk, 2009). In parallel with Öztürk's words, Sağlam also quotes Bolton's words as "a useful tool in gaining information" as the drama in which play and animation play an active role: "*According to Bolton, drama is both a learning and a learning / teaching experience will be more effective*" (Sağlam, 2006, p.57). Dialogue is important in understanding children and children's understanding each other. This process can be achieved through social dialogue in children's social settings that form a kind of the sociology of childhood (Ordem, 2014).

Again, according to Sağlam'a (2006), Heathcote and Bolton argue that drama education can be structured to meet the demands of education and education in the learning / teaching experience. Günyaz, who made this feature even more prominent in his own internal dynamics of art, can be described as "*a free and original language of art, universe and self-explanation and interpretation at the same time as a free and original language*" (p.55). The drama, which sees art as an integral part, also incorporates other sciences into scope.

"In creative drama activities, the use of art, science and social life in a way and the way in which different reflections emerge in the developing processes lead us" (Akoğuz, 2015, p.9). When we look at these reflections, we see that drama reflects on the situations that reveal the existence of art, as it is in many areas.

According to Karabag (2009), When the drama is examined, the participant examines a work of art and makes meaning through the work. Participant is sometimes the work of another participant in his body. All the processes that are realized by way of art and art show us how drama and art are intertwined. According to Aykac and Ulubey, "*creative drama is a process that is well-suited to the constructivist approach, constitutes a student learning process, based on a big preliminary experience, and another important aspect of creative drama is that it adds all the senses to the learning process. it leads to the formation of an effective learning, but also allows verbal, physical, musical and visual elements to be added to the process, allowing multiple intelligences to create an appropriate learning environment*" (2008, p.29). The appeal of the drama to the senses is a great proposition in terms of teaching art.

As it is known in the development of creativity, art education has an important place, creative drama education is an art education at the same time, drama is intertwined with all art fields. An interested person in drama should follow art events, art theories, art movements, art criticism, ballet, concerts, exhibitions, etc. and should participate in these activities (İlhan, 2007). The above definitions tell us that drama strengthens the ties with the arts using all our sense organs.

Adıgüzel said that drama is an act that strengthens the act of the drama and that "drama is a process that teaches visual education in a broad sense and it is a process that teaches" seeing. The meaning of seeing is integrated with the idea, the eye sensitivity is developed, the sight is learned while reading the story, while listening to poetry, he will understand it more easily" (Adıgüzel, 2002, p.336) by "seeing" the communication of that artwork. In a similar vein, Somers says that while "learning-teaching frameworks are being taught to teach many content units through drama in education, products related to arts such as painting, music, photography and sculpture are also used as tools" (Vural, 2011, p.81) The fact that drama is a method of education, a subject and a field of art in itself leads us to the basic components and stages of drama.

All these explanations lead us to models that allow children to do artistic criticism and talk about artworks. Feldman (1970), who organizes art criticism in a certain systematic way, is "the first art educator to develop a method to discuss a work of art" (Passenger 2009, p. Likewise, Kırıçoğlu and Stokrocki developed the first stages of art criticism via Edmund Feldman (1970), and his students Gene Mittler (1986) developed this question by saying that he developed a series of questions called "learning to look", "to look for learning" (1997 p.32). Art criticism consists of four parts that can be listed as descriptive, analysis, interpretation and judgment. In total there are 34 question categories under these four categories.

1.1. Research Questions

- 1) How do the answers of experimental and control groups differentiate based on the categories of describing, analyzing, interpreting, and judging?
- 2) How do the close-ended answers of experimental and control groups differentiate based on the categories of describing, analyzing, interpreting, and judging?

2. Method

The general aim of this research is to investigate the effect of the drama method in the understanding of art works of 6th grade students of secondary school and to contribute to the field of art practically by means of drama. For this purpose, 6th grade students of secondary school created experimental and control groups and art criticism was done through one art. Within the scope of the research, the traditional method (question-answer, lecture) was used in the control group and the drama method was used in the experimental group.

This research consists of a static comparative sub-design of the weak experimental patterns in which the quantitative research method for determining the effect of drama in the visual arts education course of 6th grade middle school 6th grade students is used to determine the effect of drama (Büyüköztürk, 2001, Frankel and Wallen, 2006, 272). The symbolic appearance of the weak experimental pattern is shown in Figure 1:

Figure 1: Appearance of the Weak Experimental Pattern

Groups	Process	Post-test
D	X	O ₁
K		O ₂

According to this design, no pre-test was given to the experiment and control group. The reason for not pretesting is that attendees are not sensitive to the questions to be given in advance. Therefore, in this model only the last test was applied to both groups. The final test consists of three steps. First, it was checked whether the answers were generally answered. In the second stage, closed-ended questions were given to participants. In this direction Feldman's "Art Criticism Worksheet" was given to both groups at the end of the process. According to this research, pedagogical art criticism has been obtained through four works of art and the participants have been able to find the answers to the questions in art criticism by looking at the works of art. Two classrooms were selected, one for the experiment and the other for the control group. A total of four pieces of art, including a sculpture and three paintings, were taken up as a subject in the direction of the curriculum and with expert opinion.

2.1. Participants

The sample was created on a voluntary basis. Accordingly, a total of 32 students, 16 of whom were in the experimental group and 16 of whom were in the control group, were selected from 6th grade students in a secondary school in Adana.

2.2. Data Collection Tool

The scale developed by Edmund Feldman and Gene Mittler, who developed the first stages of art criticism as a means of collecting data, was developed as "Looking to Learn and Learn to Look". (Kırıçoğlu and Stokrocki, 1997, p.1.20). Gene Mittler's "Looking to Learn and Learn to Look and Learn", a study of Edmund Feldman's earliest stages, has developed a series of questions on the scale. "Art Criticism Study Sheet" was prepared by using the studies (Kırıçoğlu and Stokrocki, 1997, p.1.20; Meb, 2013: 206-208) taking into consideration the perception and comprehension levels of the students. Expert opinions on art criticism were developed during the development phase and it was tried to be organized in accordance with the aims of the research and it was tested whether the questions were clear and understandable. In addition, four students and two experts were interviewed to identify whether the researchers' questions were expressed in an easy-to-understand manner.

This weak experimental study was conducted using quantitative content analysis of research methods. As a result of the content analysis, the similarities and differences between the control and the experimental group were quantitatively tabulated. For this purpose, "Art Criticism Worksheet" was given at the end of sessions 3, 4, 5, 6 to collect data in accordance with the purpose.

Art criticism consists of four parts; descriptive, analysis, interpretation and judgment. In total there are 34 questions under four categories. The first four consecutive

stages used in pedagogical art criticism are the stages of "identification" or "identification" where the objects of information in the artwork are identified and defined. The "analysis" is the stage in which the visual qualities of the work of art are investigated and how the elements of art are organized according to the art principles. "Interpretation" is the process of finding the meaning of artwork in detail. At this stage, interpretations are made according to the information and findings obtained from the previous stages and visual symbols and symbols in the artwork are used for this. The judicial phase is the final stage of art criticism and all the previously obtained data are used at this stage. In this step, also called the aesthetic judicial step, the student is asked to produce a value judgment about the work of art and decide whether the work is successful or not.

2.3. Data Analysis

In this study, the data were collected through two types of questions used in the weak experimental model. As the participants' sentences differ, the coding developed with the content analysis technique gives the general concepts and concepts of the participants for each category. A minimum of 32 sentences are written for each category. After analyzing a minimum of 32 sentences and collecting the data, each sentence was examined and coded by content analysis by two independent researchers. Then similar codes were created. Both independent researchers then came together and agreed on the codes, and then the frequency of each code was obtained.

In this study, the influence of the drama method was investigated in the understanding of the 6th grade students' art work. In this study, the question categories found under the four steps of the Feldman Criticism Worksheet were coded then analyzed by the participants' cues.

3. Results

The results show that the participants developed different perspective towards understanding of the artistic work produced by Kandinsky. The descriptive statistical distribution of both experimental and control groups is given in the following tables.

Table 1: Answer and non-response distribution of categories in the description of art criticism by experiment and control groups via Kandisky "Blue Sky"

Categories	Group	Participants		No Answer		
		f	f	%	f	%
Sight	Experimental	16	15	93,75	1	6,25
	Control	16	16	100	0	0
Subject	Experimental	16	11	64,71	5	31,25
	Control	16	7	43,75	9	56,25
Who/when	Experimental	16	16	100	0	0
	Control	16	14	87,50	2	12,50
Type	Experimental	16	10	62,50	6	37,50
	Control	16	12	75	4	25
Technique	Experimental	16	15	93,75	1	6,25
	Control	16	11	68,75	5	31,25

Materials	Experimental	16	12	75	4	25
	Control	16	10	62,50	6	37,50
Abstract	Experimental	16	14	87,50	2	12,50
	Control	16	12	75	4	25
Colors	Experimental	16	14	82,35	2	12,50
	Control	16	11	68,75	5	31,25

As can be seen in Table 6, the experimental group, in the descriptive step; visual (93,75%), subject (64,71%), who (100%), type (62,50%), technique (93,75%), material (75%), figurative / abstract (87.50%) and colors (82.35%). The same group; visual (6,25%), subject (31,25%), who / when (0%), type (37,50%), technique (6,25%), material (25% (12.50%), and colors (12.50%).

Control group; visual (100%), subject (43,75%), who (87,50%), type (75%), technique (68,75%), material (62,50%), figurative / abstract (75%), colors (68.75%). The same group; visual (0%), subject (56,25%), who (12,50%), type (25%), technique (31,25%), material (37,50%), figurative / abstract (25%) and colors (31,25%) were left unanswered.

When all the categories were examined, it was found that the experimental group had a meaningful difference in the descriptive step compared to the control group of the subjects in the "subject", "who / when", "type", "technique", "material", "figurative / abstract" It was observed. In addition, the rate of dropping the questions in these categories of the experimental group was less than that of the control group.

On the other hand, the response rate of the control group only in the "seeing" category was much higher than that of the experimental group. The response rate of the control group to the other categories was found to be less than that of the experimental group and the unresponsive quit rate was found to be higher.

Table 2: The response and non-response of the experimental and control groups to the categories of analysis of art criticism over the Kandinsky "Blue Sky" table

Categories	Group	Participants	Answered		No Answer	
		f	f	%	f	%
Form	Experimental	16	13	81,25	3	18,75
	Control	16	15	93,75	1	6,25
Rhythm	Experimental	16	13	81,25	3	18,75
	Control	16	10	62,50	6	37,50
Pattern	Experimental	16	14	87,50	2	12,50
	Control	16	11	68,75	5	31,25
Color	Experimental	16	13	81,25	3	18,75
	Control	16	9	56,25	7	43,75
Movement	Experimental	16	14	87,50	2	12,50
	Control	16	9	56,25	7	43,75
Line	Experimental	16	10	62,50	6	37,50
	Control	16	9	56,25	7	43,75
Emphasis	Experimental	16	9	56,25	7	43,75
	Control	16	7	43,75	9	56,25
Space	Experimental	16	12	75	4	25
	Control	16	3	18,75	13	81,25
Place	Experimental	16	12	75	4	25

Front-Back	Control	16	5	31,25	11	68,75
	Experimental	16	9	56,25	7	43,75
Contrast	Control	16	5	31,25	11	68,75
	Experimental	16	12	75	4	25
Balance	Control	16	7	43,75	9	56,25
	Experimental	16	11	68,75	5	31,25
	Control	16	4	25	12	75

As can be seen in Table 7, the experimental group is in the resolution step; (81,25%), rhythm (81,25%), tissue-pattern (87,50%), color harmony (81,25%), movement (87,50%), line (62,50%), responded to the questions in the categories of emphasis-attention (56,25%), space (75%), space (75%), anteroposterior (56,25%), contrast (75%). The same group; (18,75%), rhythm (18,75%), tissue-pattern (12,50%), color harmony (18,75%), movement (12,50%), line (37,50% (43,75%), space (25%), space (25%), anteroposterior (43,75%), contrast (25%) and balance (31,25%) were unanswered it has left.

The control group in the analysis step; (56,25%), movement (56,25%), line (56,25%), shape (93,75%), rhythm (62,50%), , contrast (43,75%), space (18,75%), space (31,25%), anteroposterior (31,25% responded to the questions in the categories. The same group; (43,75%), movement (43,75%), line (43,75%), shape (6,25%), rhythm (37,50%), tissue- , contrast (56,25%), space (81,25%), space (68,75%), anteroposterior (68,75%), contrast (56,25% questions in the categories left unanswered.

When all the categories are examined, the experimental group's "rhythm", "color harmony", "motion", "line", "emphasis-attention", "space", "space", "front- the response rate of the questions in the categories was found to be significantly different from the control group. The rate of leaving the questions of the experiment group unanswered was less than the control group.

On the other hand, the response rate of the control group only in the "form" category was much higher than the experimental group with a slight difference. The response rate of the control group was found to be lower than that of the experimental group and to be higher than that of the experimental group.

Table 3: The response and non-response of the experimental and control groups to the categories of interpretation of art criticism over the Kandisky "Blue Sky" table

Categories	Group	Participants	Answered		No Answer	
		f	f	%	f	%
Feeling	Experimental	16	13	81,25	3	18,75
	Control	16	7	43,75	9	56,25
Sound	Experimental	16	11	68,75	5	31,25
	Control	16	9	56,25	7	43,75
Smell	Experimental	16	9	56,25	7	43,75
	Control	16	9	56,25	7	43,75
A New Name	Experimental	16	13	81,25	3	18,75
	Control	16	8	50	8	50
Artists' Favorite	Experimental	16	12	75	4	25
Components	Control	16	9	56,25	7	43,75
Alternative Technique	Experimental	16	9	56,25	7	43,75
	Control	16	7	43,75	9	56,25

Different and Similar Methods	Experimental	16	7	43,75	9	56,25
	Control	16	5	31,25	11	68,75
Message	Experimental	16	8	50	8	50
	Control	16	1	6,25	15	93,75
Content	Experimental	16	11	68,75	5	31,25
	Control	16	7	43,75	9	56,25
Symbols	Experimental	16	13	81,25	3	18,75
	Control	16	10	62,50	6	37,50

As shown in Table 8, the experimental group is in the interpretation step; (81,25%), voice (68,75%), smell (56,25%), new name (81,25%), favorite artists (75%), alternative technique (56,25%), (43,75%), message (50%), name content (68,75%) and symbols / symbols (81,25%). The same group; (43,75%), the new name (18,75%), the favorite items of the artist (25%), alternative technique (43,75%), (56,25%), message (50%), name content (31,25%) and symbols / symbols (18,75%) were left unanswered.

Control group at the interpretation step; (56,25%), smell (56,25%), new name (50%), favorite items of the artist (56,25%), alternative technique (43,75%), (31,25%), messages (6,25%), name content (43,75%), and symbols / symbols (62,50%). The same group; (56,25%), sound (43,75%), smell (43,75%), new name (50%), favorite items of the artist (43,75% (68,75%), messages (93,75%), name content (56,25%) and symbols / symbols (37,50%) were left unanswered.

When all the categories are examined, it is seen that the experimental group has a feeling of being able to understand the meaning of the words such as "emotion", "voice", "new name", "artist's favorite items", "alternative technique", "different and similar directions" Symbols "were significantly different from the control group. It was seen that the drop-out rate of the experiment group was less than that of the control group.

On the other hand, the control group showed similarity with the experimental group only in the response to the questions in the "smell" category and the rate of unanswered questions. The response rate of the control group in all the remaining categories was found to be less than that of the experimental group and the unanswered quit rate was higher than that of the experimental group.

Table 4: The response of the experimental and control groups to the categories of art criticism judgments over the Kandinsky "Blue Sky" table and the distribution of unanswered

Categories	Group	Participants		Answered		No Answer	
		f		f	%	f	%
Liking	Experimental	16		15	93,75	1	6,25
	Control	16		15	93,75	1	6,25
Subjective	Experimental	16		12	75	4	25
	Control	16		13	81,25	3	18,75
Historical	Experimental	16		11	68,75	5	31,25
	Control	16		8	50	8	50

As it can be seen in Table 9, the experimental group is at the judicial level; (93,75%), subjective (75%) and historical (68,75%) categories. The same group; (6.25%), subjective value (25%) and historical value (31.25%).

Control group at the judicial level; (93,75%), subjective value (81,25%) and historical value (50%). The same group; (6.25%), subjective value (18.75%), historical value (50%) and questions in the categories left unanswered.

When all categories were examined, the rate of responding to and leaving the questions in the "liking" category of the experiment group at the judicial level was similar to that of the control group. The response rate of the same group in the "subjective value" category was found to be less than that of the control group and the unresponsiveness was found to be higher. In contrast, the response rate of the control group to the questions in the "subjective value" category was higher than that of the experimental group, and the rate of non-response was less. The rate of responding to the questions in the "historical value" category of the same group is less than that of the experimental group; it is seen that the rate of missed leave is higher.

Table 5: Distribution of right-and-wrong answers given by experiment and control groups to closed-ended questions in the description step for Vastay Kandinsky's "Blue Sky"

Categories	Group	Participants		True		False		Unanswered	
		f	%	f	%	f	%	f	%
Who/When	Experimental	16	100	16	100	0	0	0	0
	Control	16	37.50	6	37.50	0	0	10	62.50
Type	Experimental	16	62.50	10	62.50	0	0	6	37.50
	Control	16	37.50	6	37.50	0	0	10	62.50
Technique	Experimental	16	93.75	15	93.75	0	0	1	6.25
	Control	16	31.25	5	31.25	0	0	11	68.75
Abstract	Experimental	16	87.50	14	87.50	0	0	2	12.50
	Control	16	50	8	50	0	0	8	50

As can be seen in Table 19, in the "Who / When" question category for the "Blue Sky" questionnaire, the questionnaire response rate was 100%, while the control group remained at 37.50%. Both groups have the same question and the wrong answer rates are equal (0%). Again, the same questionnaire group was left unresponsive by 0% and the control group by 62.50%.

The question in the "Type" category; 62.50% in the experimental group and 37.50% in the control group. Both groups have the same question and the wrong answer rates are equal (0%). Again, the same question was left untouched by 37.50% for the experimental group and 62.50% for the control group.

The question in the "Technical" category; the experimental group was 93.75%, and the control group correctly answered 31.25%. Both groups have the same question and the wrong answer rates are equal (0%). Again, the same questionnaire left 6.25% of the experimental group and 68.75% of the control group.

Finally, both groups are asked in the category "figurative / abstract"; 87.50% of the experimental group and 50% of the control group answered correctly. Both groups have the same question and the wrong answer rates are equal (0%). Again, the same questionnaire left 12.50% and the control group 50% unresponsive.

When all the categories were examined, it was found that the experimental group had a significant difference in the "type", "technique" and "figurative / abstract" categories

in which the experimental group showed 100% success according to the control group in the "who / when" category compared to the control group.

4. Discussion

The experimental and control groups participating in the research were asked to answer the question categories in the description, analysis, interpretation and judicial steps of the art criticism given in the process. When the results of the findings were examined, it was seen that the control group performed better in some categories of art criticism, whereas the experimental group was more successful than the control group. At the same time, the experimental group responded to the categoricals and found that they explained and commented in more detail. In addition, the control group respondents categorized when they answered short answers, in other words, they avoided detailed explanations. During the process, the experimental and control groups expressed that they had problems in terms of time when they did not answer all the questions in this category. However, both groups showed their utmost efforts in answering these questions. Even though the students in the experiment group knew the correct answers to the questions in the categorical, it was observed that they wrote a few sentences about the question and tried to express them. On the other hand, the control group was observed to answer the questions in the categorical categories, to leave the questions they did not know empty, and to hesitate to express them if they were wrong. In this context, it has been found that experimental and control groups have a significant difference between responding to question categories in art criticism description, analysis, interpretation and judicial steps, and unanswered scores. Therefore, it has been determined that the drama method used by the students is more effective than the traditional methods in the concept of art works.

The second part of the research question was asked to describe the art criticism given in the process and the question categories (Kim-Zaman), (Tür), (Teknik), (Figurative / Abstract). When the results of the findings were examined, it was seen that there was a meaningful difference in the "Children's Games" table (Figurative / Abstract) and in the "Castle Bourgeois" statue (Kim-When) according to the control group experimental group. On the other hand, it was determined that the test group increased significantly in the remaining categories compared to the control group. At the same time, the students of the experimental group were found to have explained and commented in more detail when responding to closed-ended questions in the categories. In addition, the control group respondents categorized when they answered short answers, in other words, they avoided detailed explanations. Even though the students in the experiment group knew the correct answers to the questions in the categorical, it was observed that they wrote a few sentences about the question and tried to express them. On the other hand, the control group was observed to answer the questions in the categorical categories, to leave the questions they did not know empty, and to hesitate to express them if they were wrong. In this context, it was seen that the experimental group had a significant difference between the response scores to the question categories of art criticism description, analysis, interpretation and judicial steps. Therefore, it has been

seen that the drama method used by the students is more effective than the traditional methods in the concept of the art works of the students.

It was important to answer the open-ended question categories in the description, analysis, interpretation and judicial steps of the art criticism through the art works given in the process from the experimental and control groups participating in the research that is the final finding of the research question. At the end of the study, when the results of the findings were examined, it was concluded that the control group was leading in some categories of art criticism, but the experimental group had more content and fatigue ratios in the categories than the control group. Participants were also asked to interpret the visual qualities of the works of art given in the process and to demonstrate the necessary efforts to convey the messages desired to be described in the work.

As a result, in the experimental group using drama method, it was observed that the students participated more enthusiastically in the class and they used the phrases stated that this course should be processed in the other courses in additions and expressions of the class. The warm-up movements made at the beginning of the work made the students prepare for the lesson more quickly and have collected more attention. In improvisation and revitalization, it is faster to make better participants and participants by constructing event conception and animations, and by reaching out from this pattern of events. Finally, they used the phrases that express the impression that they lived during the process and left their emotions in them. Throughout the research, the experimental group has stated that the majority of participants have changed the aspects of sanatology, and art critic has developed critical thinking skills. In this framework, the drama-based research process allowed participants to practice more in a critical sense, and art criticism was found to influence students' attitudes. It is one of the expressions that both critical and non-class critical attitudes are observed in class and class, especially when some students interpret paintings hanging on the walls when they return to their homes at the end of the openings and they speak with their parents about these pictures. At the end of the process, it was also found that students had a meaningful development in writing and interpreting skills. At the end of the study, it was determined that the students also increased their level of expression and self-expression about the works of art. In this context, it has been seen that the process of art criticism process by drama method is effective for the students to form ideas against art and art works.

The studies revealed that students need methods to understand and understand artworks and traditional methods in concept, but it is more necessary to learn methods by doing and living. "*Students should be active and critical, not passive and domesticated in their world and in their relationships*" (Catterall and Nugent, 2004, Translated by Bagatir, 2008). In order for the student at the center of the learning to be active and critical, the teaching methods must have the content to provide this activity and dynamic. The creative drama is exactly where I am confronted. "*Because drama studies, students prepare for the roles, possibilities and opportunities in life, responsibilities and experiences that they will take as adults in the future, are preparing for their responsibilities and experiences. Especially for students who are obsessed with the emotional, intuitive side of learning, is an alternative teaching method and learning place in the face of the education system that can learn by living and reach*

its synthesis" (San, 2002, p.116). In the definition of San yaka, he emphasized that learning should be realized by making and living not the memorization of knowledge in order that the subjects processed by creative drama method become more permanent in the life of students. "*The important thing in teaching is to move the body and sensory organs by saving the student from passivity. In the process of creative drama learning, the students are actively participating in the learning of the subjects, learning by doing their own activities and living the events or situations by activating their sensory organs*" (Üstündağ, 2004, p.24). As Ustundag points out, he says that the senses must act in order for an effective learning to take place in teaching. Therefore, experimental work by drama method shows that the use of drama as a method of conceptualization of art works as a method and an aesthetic area in education and training shows that the effect of traditional methods is increasing in positive direction. In addition, children can be understood within a greater framework. Children's acts in and outside classrooms can be also evaluated from a sociological perspective that puts social dialogue and power into play and drama itself (Ordem, 2014). Besides, Ordem (2014) stresses the fact that it is dialogue that activates and shapes children's minds in a critical way. In this way, passivity of children can be hindered through social dialogue.

5. Conclusion

Art education and the application of different methods in this education have been found important in terms of investigating the effect of drama method on art criticism. The method of drama is important for the students to think through art works, to make inquiries and to live a creative process in the process of understanding and understanding art works with art criticism. The creative adventure that starts with thinking and questioning with the method of drama becomes more permanent with the techniques used in this method and the achievements of art education become more permanent.

From this point of view, it has been found important for the students who teach and learn art to be informed about this technique in more detail. In order to apply the drama effectively and smoothly to schools, it is necessary to implement the necessary conditions by planning for the application. Opportunities should be provided for the active use of the drama in other courses, especially in visual arts. Research on the use of creative drama in lessons as a method and the innovations in this area should be constantly followed and the contents that teachers can use in the courses for teachers should be prepared and trained in this subject. In-service trainings should be organized by the Ministry of Education in order to improve the quality of this course and its application in the course of visual arts. As in the case of education, effective methods should be applied in visual arts course and it should be possible to realize these applications.

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