

CONTRIBUTION OF ART TO HIGHER EDUCATION STUDENTS'

SOCIAL AND EMOTIONAL LEARNING

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CONTRIBUTION OF ART TO HIGHER EDUCATION STUDENTS'
SOCIAL AND EMOTIONAL LEARNING

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DECLARATION OF ORIGINALITY

I, Merve Şen, certify that

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ABSTRACT

Contribution Of Art to Higher Education Students'

Social and Emotional Learning

The purpose of this research is to reveal the contribution of art to the social and emotional learning of higher education students, who are interested in arts during their university life, and their perceptions about this contribution. In this qualitative study based on the semi-structured interview method, the participants were selected from among undergraduate students who took at least two elective art courses at a state university in Istanbul. The ages of the participants ranged from 20 to 38. Interviews were held online within the framework of COVID-19 pandemic measures. During the interviews, demographic information was collected first; then, the interview questions were directed and the information about the participants' art experiences was collected within the framework of the components of social and emotional learning. The information obtained from the interviews was analyzed by the thematic analysis method. According to the findings of the study, the elective art courses that the participants took during their undergraduate education provided individual and social contributions such as self-awareness, self-confidence, self-discipline, inner peace, inner motivation, social awareness, adaptation, and socialization. In addition, it has been observed that it has contributed to determining new career goals and having a better academic life. The analyses underline that art is an important learning tool and reveal that it contributes to the social and emotional learning of higher education students.

ÖZET

Sanatın Yükseköğretim Öğrencilerinin Sosyal ve Duygusal Öğrenmelerine Katkısı

Bu araştırmanın amacı, üniversite yaşamları boyunca sanatla ilgilenen yükseköğretim öğrencilerinin sanatın sosyal ve duygusal öğrenmelerine katkısını ve bu katkıya ilişkin algılarını ortaya koymaktır. Yarı yapılandırılmış görüşme yöntemine dayandırılarak yapılmış bu nitel çalışmada katılımcılar İstanbul'da bulunan bir devlet üniversitesinde eğitimine devam eden en az iki seçmeli sanat dersi almış lisans öğrencileri arasından seçilmiştir. Katılımcıların yaşları 20 ile 38 arasında değişmektedir. Görüşmeler COVID-19 pandemi tedbirleri çerçevesinde çevrim içi olarak yapılmıştır. Görüşmeler sırasında öncelikle demografik bilgiler toplanmış ardından görüşme soruları yönlendirilerek katılımcıların sanat deneyimlerine dair bilgiler sosyal ve duygusal öğrenmenin bileşenleri çerçevesinde toplanmıştır. Görüşmelerden elde edilen bilgiler tematik analiz yöntemi ile analiz edilmiştir. Çalışmanın bulgularına göre katılımcıların lisans eğitimleri süresince aldıkları seçmeli sanat dersleri öz farkındalık, özgüven, öz disiplin, iç huzur, iç motivasyon, sosyal farkındalık, adaptasyon, sosyalleşme gibi bireysel ve sosyal katkılar sağlamıştır. Bunun yanında akademik olarak da yeni kariyer hedefleri belirleme ve daha iyi bir üniversite hayatı geçirme konusunda katkı sağlamış olduğu gözlemlenmiştir. Yapılan analizler sanatın önemli bir öğrenme aracı olduğunun altını çizmekte ve yükseköğretim öğrencilerinin sosyal ve duygusal öğrenmelerine katkı sağladığını ortaya koymaktadır.

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Dedicated to my grandparents...

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CHAPTER 1

INTRODUCTION

While the twenty-first century has led to great developments in the world, the necessity of experiencing changes affecting all social, cultural, and economic fields has emerged with globalization in order to keep up with the times (Martens & Raza, 2009; Mittelman, 2000; Zusman, 2005). This forced adaptation wave that emerged was summarized with a concept called the twenty-first century needs, and initiated reform movements in all areas, especially in education, to meet these needs (Bridges, 2000; Sahin, 2009). The concept of the twenty-first century skills has emerged within the framework of these new needs, which aim to raise creative, problem-solving individuals who have an aesthetic point of view and can apply all of these to their lives in cooperation (Stromquist & Monkman, 2014; Larson & Miller, 2011).

The acquisition of twenty-first century skills and the changing world needs have become a necessity not only for preschool, primary school, and secondary school students who have just started the education process, but also for higher education students who have reached the advanced stages of their education process. It is important to highlight that it is possible to gain twenty-first century skills by using curricula and teaching methods that support *social and emotional development* (SED) to ensure a holistic development in this innovation process, which also drives higher education institutions for change and transformation (Irvine, Code & Richards, 2013; Duderstadt, 2009).

As underlined in the report published by the Turkish Industry & Business Association (TÜSİAD in Turkish) in 2019, Turkey needs to invest in people and education in order to respond to the changing world needs and keep up with the age

of digitalization. In summary, the understanding of education should move away from job training and turn into a holistic education approach aimed at raising individuals with skills that can be in constant transformation to meet the demanded needs (Erkman, Göl Güven, Ertenu, Bilgin, Kabakçı, Pınar, Mardin & Kırmacı, 2019).

At this point, one of the learning approaches that support holistic development is the *social and emotional learning* (SEL) model introduced by the Collaboration for Academic, Social, Emotional Learning (CASEL) established in 1994. Although the SEL approach is mostly emphasized in childhood, according to Conley (2015), adults can also find the opportunity to balance their emotions and become aware of themselves with this learning approach. Analysis studies conducted within the framework of adult education show that there is a serious need for the development of undergraduate programs in higher education (Şenay, Şengül & Seggie, 2020).

Piirto (2011) claimed that art has an undeniable contribution to the education models that should be preferred in order to respond to the above-mentioned holistic understanding of education and the changing world needs. As a result, higher education institutions have had the opportunity to get help from all fields of art to create a SEL area that will provide an environment for students to acquire twenty-first century skills.

Considering all this change and development process, it is a matter of curiosity whether art contributes to SEL in the journey of acquiring twenty-first century skills.

1.1 Purpose of the study

The purpose of this study is to reveal the contribution of art to the SEL of higher education students who are interested in arts during their university life and their perceptions about this contribution.

1.2 Research question

The research question guiding the study aiming to reveal the contribution of art to higher education students' SEL is as follows:

In which ways does art contribute to the social and emotional learning of higher education students?

1.3 Significance of the study

According to Greenberg, Domitrovich, Weissberg, and Durlak (2017), SEL programs provide holistic contributions to students' lives in the long run when they are applied correctly. In addition, the same study claims that socially and emotionally competent students are much more proficient in things like readiness for college, psychological development, healthy relationships, and success in professional life.

On the other hand, it was underlined that benefits of SEL should be adopted not only for children but also for the whole society to improve social competence and the well-being of the general population (CASEL, 2015; Conley, 2015). In order to adapt to the changing world and meet the needs of the new era, adult education should also change its focus and get a new perspective that covers the field of SEL throughout life by exceeding the limits of its purpose of providing a profession (Erkman, et al., 2019).

However, unfortunately, the SED of adults and the effects of SEL approaches on adults are not underlined in the literature. In addition, the SEL approach has not been included in the higher education literature, which is under the scope of adult education. It is possible to highlight that although higher education in Turkey has a long history, it needs a radical reform in order to serve the needs of the age. Since the SEL is a holistic learning approach, it facilitates adaptation to change as well as acquiring skills that can meet the changing needs of today's world. Considering the issue of supporting holistic development, it is important to argue that art also makes a great contribution to this field (Piiro, 2011).

While SEL and development areas are dealt with at an early age, considering the developmental processes, this field covers higher education students who are adults in this study. The significance of the research is to show the contribution of art to this field by supporting adult and higher education learning literature with SEL. In addition, another significance is to raise awareness of the contribution of art to the field of SEL, based on the results of the research and to the higher education administrators, faculty members, policy makers, and students.

CHAPTER 2

LITERATURE REVIEW

The literature review prepared for this research is divided into five parts. It includes social and emotional learning (2.1); art's effect on SEL (2.2); needs in the changing world (2.3); new vision of universities for changing needs (2.4); and the context of the Turkish higher education (2.5).

The first section focuses on the definition and components of SEL, the historical process of this concept, and the field of SEL. In the second section, art is discussed as a tool that supports SEL components. In the third section, the needs of the twenty-first century and Industry 4.0 revolution are discussed from the perspective of changing needs in education, together with the perspective of change brought about by the age of digitalization. In addition to this, the focus of the fourth section is on the new roles of universities to meet the needs that arise with the change brought by the age. The last section focuses on the higher education history in Turkey, its developmental process and place of art in the Turkish higher education.

2.1 Social and emotional learning

This section details the history of the SEL process (2.1.1) and the SEL process from the perspective of adult and higher education (2.1.2).

2.1.1 History of SEL

The concept of SEL started to be researched in psychology and education fields in the 1980s (Beatty, 2018). SEL, which is one of the alternative learning models developed for changing needs and meeting these needs, has undertaken the task of an

umbrella term that gathers under social and emotional competencies. In the early 1980s, the SEL orientation started to be implemented in some schools, and the development of this educational approach gained momentum with its positive effects (Weissberg, Durlak, Domitrovich, & Gullotta, 2015).

SEL concept was shaped in 1994 by a group of people coming together from different fields, including education, psychology, philosophy and even advocacy activities, claiming that the learning process could not exist without students' SEL contexts (Eklund, Kilpatrick, Kilgus & Haider, 2018). Then, the Collaboration for Academic, Social, Emotional Learning (CASEL) was established in 1994 to increase the awareness of schools to raise socially and emotionally competent individuals and to detail this learning model.

SEL is defined as the process of choosing positive objectives and taking appropriate steps to achieve these objectives, controlling emotions, building healthy relationships, empathizing, taking responsible decisions and having the knowledge, skills and approaches needed to do all these and to be able to apply them (CASEL, 2021). While this learning model covers the classroom, school, home, and social environments, it also covers the entire development process (Weissberg, et al., 2015). Researchers in the field of education and practitioners working in the field of SEL for nearly 20 years state that SEL is an integral part of individuals' educational and personal development, intra and interpersonal learning (Conley, 2015; Humphrey, 2020).

SEL is expressed by five basic competencies (self-awareness, self-management, social awareness, relationship skills and responsible decision-making) as shown in Figure 1 (Taken from the website of CASEL, 2021, <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/>).

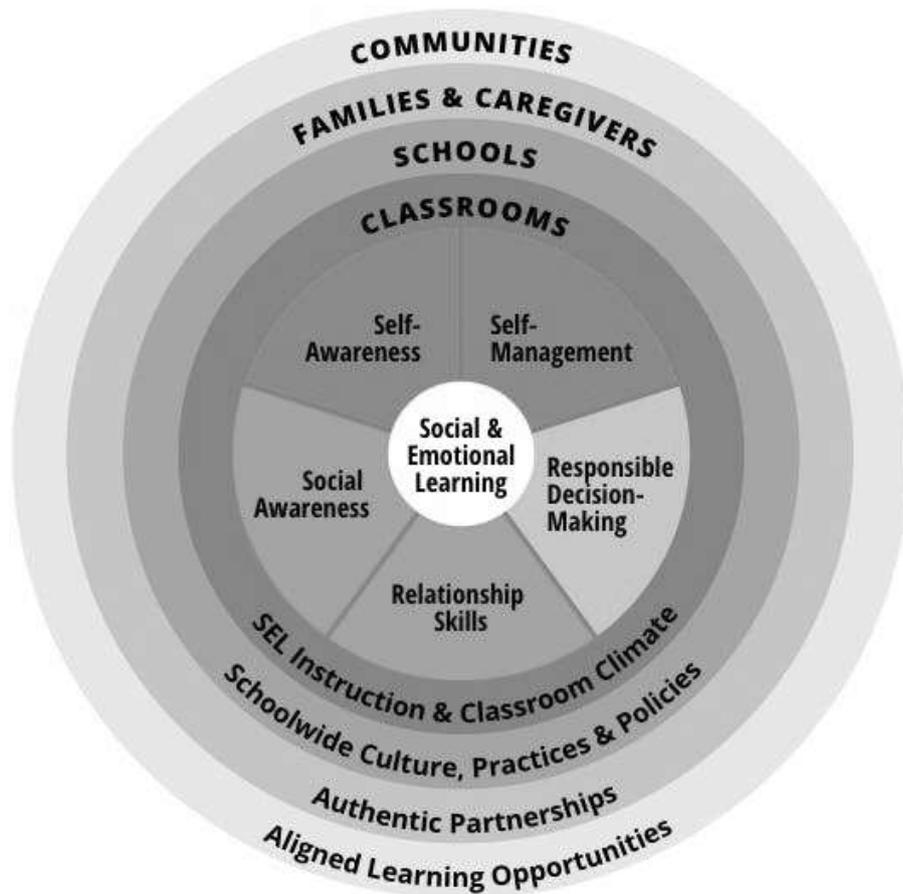


Figure 1. Core CASEL Competencies (Taken from the website of CASEL, 2021)

The five core competencies and their sub-titles are explained on CASEL's official website (2021) as follows:

1. Self-awareness: The abilities to understand one's own emotions, thoughts, and values and how they influence behavior across contexts. This includes capacities to recognize one's strengths and limitations with a well-grounded sense of confidence and purpose. Such as:

- Integrating social and personal identities
- Identifying personal, cultural, and linguistic assets
- Identifying one's emotions
- Demonstrating honesty and integrity
- Linking feelings, values, and thoughts
- Examining prejudices and bias
- Experiencing self-efficacy
- Having a growth mindset
- Developing interests and a sense of purpose

(<https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/#self-awareness>)

2. Self-management: The abilities to manage one's emotions, thoughts, and behaviors effectively in different situations and to achieve goals and aspirations. This includes the capacities to delay gratification, manage stress, and feel motivation and agency to accomplish personal and collective goals. Such as:

- Managing one's emotions
- Identifying and using stress management strategies
- Exhibiting self-discipline and self-motivation
- Setting personal and collective goals
- Using planning and organizational skills
- Showing the courage to take initiative
- Demonstrating personal and collective agency

(<https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/#self-management>)

3. Social awareness: The abilities to understand the perspectives of and empathize with others, including those from diverse backgrounds, cultures, and contexts. This includes the capacities to feel compassion for others, understand broader historical and social norms for behavior in different settings, and recognize family, school, and community resources and supports. Such as:

- Taking others' perspectives
- Recognizing strengths in others
- Demonstrating empathy and compassion
- Showing concern for the feelings of others
- Understanding and expressing gratitude
- Identifying diverse social norms, including unjust ones
- Recognizing situational demands and opportunities
- Understanding the influences of organizations and systems on behavior

(<https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/#social-awareness>)

4. Relationship skills: The abilities to establish and maintain healthy and supportive relationships and to effectively navigate settings with diverse individuals and groups. This includes the capacities to communicate clearly, listen actively, cooperate, work collaboratively to problem solve and negotiate conflict constructively, navigate settings with differing social and cultural demands and opportunities, provide leadership, and seek or offer help when needed. Such as:

- Communicating effectively
- Developing positive relationships
- Demonstrating cultural competency
- Practicing teamwork and collaborative problem-solving
- Resolving conflicts constructively
- Resisting negative social pressure

- Showing leadership in groups
- Seeking or offering support and help when needed
- Standing up for the rights of others

(<https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/#relationship>)

5. Responsible decision-making: The abilities to make caring and constructive choices about personal behavior and social interactions across diverse situations. This includes the capacities to consider ethical standards and safety concerns, and to evaluate the benefits and consequences of various actions for personal, social, and collective well-being. Such as:

- Demonstrating curiosity and open-mindedness
- Learning how to make a reasoned judgment after analyzing information, data, and facts
- Identifying solutions for personal and social problems
- Anticipating and evaluating the consequences of one’s actions
- Recognizing how critical thinking skills are useful both inside and outside of school
- Reflecting on one’s role to promote personal, family, and community well-being
- Evaluating personal, interpersonal, community, and institutional impacts

(<https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/#responsible>)

As seen in Figure 1, all the above competencies that CASEL uses to describe SEL yield fruitful results when maintained in cooperation with the classroom, school, home, and close social life, as well as the society in general (CASEL, 2021). In addition, the Organisation for Economic Co-operation and Development (OECD) emphasized the importance of SEL skills in its 2015 report, which was published by considering the digitalizing world and the new needs in this change (OECD, 2015). According to this report, fifteen sub-competencies related to five personality traits are summarized in Figure 2. These Big Five domains are accompanied by the compound skills that include critical thinking, meta-cognition, and self-efficacy.

As seen in Figure 2, the “Big Five” domains are summarized by the OECD (2018) as follows:

1. Under the heading of task performance, there is achievement motivation, self-control, responsibility, and persistence skills.
2. Emotional regulation is supported by the subheadings of stress resistance, optimism, and emotion control.
3. Collaboration encompasses three skills: empathy, trust, and cooperation.
4. Open-mindedness includes curiosity, tolerance, and creativity sub-domains.
5. Engaging with others is defined by sociability, assertiveness, and energy.

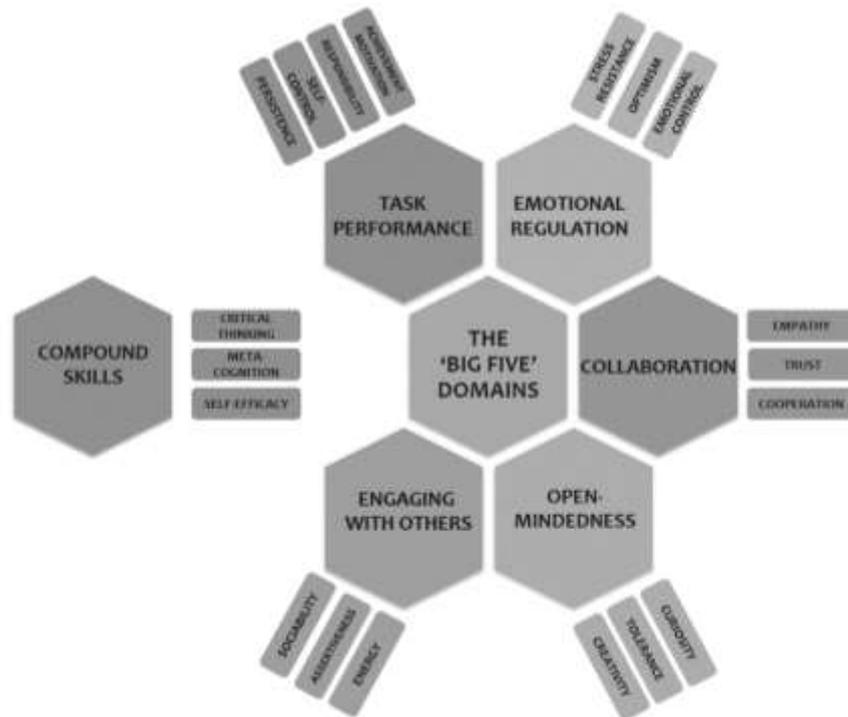


Figure 2. Social and Emotional Skills Framework (OECD, 2018, p.108)

When the SEL competencies of CASEL and OECD are compared, the similarities that emerge at many points draw attention. On the other hand, when attention is drawn to the points where both approaches differ, it is possible to indicate that the scope in the OECD creates a framework that includes new competencies and job descriptions that have entered our lives with the twenty-first century skills and age of digitalization (Erkman, et al., 2019).

Consequently, various definitions made within the framework of SEL over the years, the American Research Institute conducted a study in 2017 to combine all these approaches in a common language (Berg, Osher, Same, Nolan, Benson &

Jacobs, 2017). With this classification, core competencies are gathered under the headings of interpersonal processes, emotional processes, identity/self-image, values, cognitive regulation, perspectives, and other competencies (Aspen Institute, 2017). These core competencies were supported by sub-competencies, and a total of 200 competency frameworks were created.

2.1.2 SEL from an adult and higher education perspective

According to Conley (2015), one of the most important contributions of SED to adults can be summarized as balancing their emotions and becoming aware of themselves. CASEL (2021) describes SEL on its website as follows:

Social and emotional learning (SEL) is an integral part of education and human development. SEL is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions. (para. 1, <https://casel.org/fundamentals-of-sel/what-is-the-casel-framework/>)

Considering developmental processes, one of the most basic needs for higher education students to complete their academic development as expected and desired is to feel socially and emotionally healthy (Conley, 2015). It is possible to claim that these components are very crucial to deeply understand the concept of social emotional learning. At the same time, above mentioned components are very essential not only for academic development and future career life for higher education students, but also they should be added to a holistic education curriculum to meet the needs of the era (Besley, 2013; Duderstadt, 2009; Sahin, 2009).

When the missions and visions of universities are examined carefully, it is easy to see that there are goals set in the way of raising individuals who are aware of themselves, have developed aesthetic judgments, and who are thinking, questioning and productive (Patti, Holzer, Brackett & Stern, 2015). With globalization, updating

the vision and missions of universities in this context and enriching their curriculum is one of the important steps to meet the philosophical needs of students (Bridges, 2000).

In addition to the above mentioned perspective, when examined in detail it is important to highlight that social awareness, self-management, self-awareness, responsible decision-making and relationship skills components, which are at the basis of SEL, will form a basis for acquiring skills that will meet the new era needs (Berger, Alcalay, Torretti & Milicic, 2011; Renner, & Martens, 2003).

While self-awareness is the backbone of social emotional learning, considering twenty-first century skills, it is important to highlight that self-awareness is a foundation for acquiring all other skills (Kyllonen, 2012, May). When the concept of self-management is considered, it is clearly seen that there are common goals in terms of taking responsibility, creativity, productivity, and personal orientation, which are very important for this century skills (Soffel, 2016, March).

In addition, social awareness, and communication skills under the heading of social emotional learning combine twenty-first century skills with social and cultural skills, and collaboration under the same roof (CASEL, 2017). Finally, the ability to make decisions responsible for the components of SEL coincides with the areas of critical thinking, ethics, and social responsibility, which are among the most important and striking points of twenty-first century skills (Conley, 2015).

Considering all the common points described above, it is crucial to indicate that creating a learning space which would provide SED can influence the needs of the twenty-first century. While SEL supports holistic development, the intermediaries to be used in creating these learning and development areas are also of great importance (Weissberg & Cascarino, 2013). It is possible to claim that

considering the twenty-first century skills and SEL, one of the most important supporters of all skills, especially the creativity skill, which is a very important skill for all professional groups in the future, is art (Piiro, 2011). While art supports people in terms of creativity and meets their aesthetic needs, it also contributes to educational processes including higher education (Rogers-Shaw & Carr-Chellman, 2018).

2.2 Art effect on SEL

Art has always existed everywhere; individuals have preferred art as the most important and special way of expressing themselves (Noë, 2015; Piiro, 2011). Art is one of the most important aids to people in discovering themselves, providing inner peace, and being healthy and productive individuals (Lawrence, 2005; Lawton & La Porte, 2013). Especially when it comes to the concept of inner peace, it is important to argue that art both supports the holistic development of individuals and increases their inner peace with the free self-expression area it provides. Eisner (2002) defines the concepts of art and learning as one of the most sophisticated aspects where human action and feelings meet with aesthetic experience.

It is important to highlight that art is the only tool to be used to educate and develop the whole human species and a life enriched with art plays a very important role in defining developmental processes not only for children but also for adults (Belfiore, 2011; White-Schwoch, Carr, Anderson, Strait & Kraus, 2013). In this case, it is possible to indicate that art has an undeniable effect on the development of individuals in terms of social, emotional, and academic improvement (Conley, 2015; Jensen, 2001). In addition to all of these, if we evaluate the importance of art experience for individuals beyond the definition of art, it is very important to

understand the gains of being a conscious and aware individual and the support for these achievements (Castora-Binkley, Noelker, Prohaska & Satariano, 2010).

In 1938, Gardner claimed that intelligence cannot be evaluated as a single and dominant ability, and he put forward the theory of multiple intelligences, which proposes that intelligence should be evaluated from various dimensions. According to the theory of multiple intelligences, there are eight types of intelligence: visual-spatial intelligence, linguistic-verbal intelligence, interpersonal intelligence, intrapersonal intelligence, logical-mathematical intelligence, musical intelligence, bodily-kinesthetic intelligence, and naturalistic intelligence. With the advancing time and changing needs, new ones have been added to these intelligence types, increasing their number and scope. Among these intelligence types, art activities are one of the most important supporters of visual-spatial intelligence and bodily-kinesthetic intelligence. While individuals with visual-spatial intelligence are likely to draw, paint and engage in visual arts, individuals with bodily-kinesthetic intelligence show skills in performing arts (Gardner, 2000).

Art offers social and emotional learning and an opportunity to learn by experiencing and doing, unlike classical and didactic learning. Art in education aims to teach individuals to examine life, surroundings, and consciousness from an artist's point of view (Barton, 2015). Individuals gain aesthetic sensitivity by discovering and nurturing their creative nature through art (Castora-Binkley, et al., 2010). These skills improve problem-solving abilities by changing perspectives and raising creativity (Sahin, 2009). It is possible to argue that art contributes to acquiring twenty-first century skills by evaluating the skills provided by art education within the framework of today's needs.

When the SEL area is examined, all these skills mentioned above will support development and enable students to be adults with twenty-first century skills and to use these skills in business life (Belfiore, 2011; CASEL, 2017; Zusman, 2005). With this process, people learn to look at life from a creative and aesthetic point of view with a lifelong experience (Berger, Alcalay, Torretti & Milicic, 2011). It is important to highlight that art, which has a positive effect on each step of education, will contribute to the learning space that will allow SED (Lawton & La Porte, 2013).

According to Baker (2013), by art integration study, art education contributes to the cognitive development of adults who receive lifelong education. These contributions are summarized as follows:

- Developing creativity and creative thinking skills,
- Improving the ability to make connections (cognitive and emotional learning),
- Promoting aesthetic sensitivity (criticism) and gaining artistic abilities,
- Learning and improving art practices.

Art education nurtures adults' visual reading improves their learning and comprehension skills, and as a result, mental and emotional development is provided. (Noë, 2015; Jensen, 2001; Lawrence, 2005). As art contributes to and supports the field of SEL, it can also be described as one of the most beautiful intermediaries for acquiring skills that will meet twenty-first century needs and facilitate adaptation to the digitalization age (Bellanca, 2011; CASEL, 2015; Conley 2015; Irvine, Code & Richards, 2013; Patti, et al., 2015; Piirto, 2011).

2.3 Needs in the changing world

Under the heading of needs in a changing world, new needs emerging with the twenty-first century (2.3.1), skills related to this and digitalization within the framework of Industry 4.0 process (2.3.2) were discussed.

2.3.1 Twenty-first century skills

With the advent of the twenty-first century, all needs have transformed. These radical changes of needs affected the whole world, just like in history. While changing needs brought with it increasing global economic integration, global management styles and related social-environmental developments and changes took place (Bhagwati, 2004). In this process called globalization, these needs required change and transformation processes in multiple domains (Martens & Raza, 2009).

Following globalization, with the increase in people's access to mediators such as newspapers, radio, television, telephone, computer and internet, social awareness increased, and individuals stepped into a different cognitive level (Bordo, Taylor & Williamson, 2019). The visible results of globalization, together with goods, services, and financial capital, changed information and people. Cultural, political, and economic transformations have also taken place as a result of globalization, changing the needs of societies (Mittelman, 2000).

Education began to be shaped within the framework of neoliberal policies to meet the needs of global capitalism (Stromquist & Monkman, 2014). It is important to highlight that the most crucial of the changes and transformations experienced to meet the needs of the new century are those in the field of education. Various policies and operational arrangements have been made in all education levels, especially in higher education with the effect of globalization and new needs (Bridges, 2000).

Changes that occur because of needs require updates in the functioning, vision, and missions of higher education institutions (Bhagwati, 2004; Mittelman, 2000). Along with this, the cultures, environments of the universities and all the other components affecting education have also entered a process of change. For

example, with the increase in privatization in education in the late nineties due to globalization in the USA, education has become more of an item of income. Within the framework of changing needs, universities moved away from meeting the educational needs and began to provide new recruits for the workforce (Zusman, 2005).

It can be claimed that when universities are evaluated based on individuals, the necessity of acquiring skills that can meet the needs of the twenty-first century became more apparent (Rennen & Martens, 2003). The emerging trend of meeting the twenty-first century needs led to the emergence of the concept of twenty-first century skills. These skills not only meet the changing needs of the changing world, but also contain competencies that will enable them to raise more creative, productive, and versatile individuals (Bellanca, 2010). Twenty-first century skills, which started to be heard frequently at every stage of education, are characterized and developed with various perspectives.

With the increasing popularity of the term '*the twenty-first century skills*,' they began to need to be characterized and classified to create a common language and concept framework. These skills are grouped under seven headings: curiosity and imagination, critical thinking and problem solving, speed and adaptability, effective verbal and written communication, assertiveness and entrepreneurship, collaboration across networks and leading by making an impact, as well as accessing and analyzing information (Rotherham, & Willingham, 2010).

After various attempts, these skills were categorized under three main headings: literacy skills, learning and innovation skills, and career and life skills (Larson & Miller, 2011). Literacy skills are grouped under three subtitles: knowledge, media, and technology. In addition, learning skills are subdivided into

critical thinking, creativity, collaboration, and communication. Lastly, life skills included flexibility, leadership, initiative, productivity, and social skills (Bell, 2010).

With the technological changes brought about by globalization and the millennium age, twenty-first century skills, considered to have very important content for students to adapt to the future, have gained importance (Partnership for 21st Century Skills, 2008). In the twenty-first century skills approach, which is based on spreading education to the entire life journey, it is important to indicate that a comprehensive study has not been conducted on the ways to acquire these skills, while the frequently highlighted title is their classification and announcement.

2.3.2 Industry 4.0 revolution

Industry 4.0, also known as the 4th Industrial Revolution or the 4th Industrial Revolution, is the name of a strategy put forward to respond to the emerging needs in keeping up with the global changes that were first brought to the agenda at a fair held in Germany in 2011 (Culot, Nassimbeni, Orzes & Sartor, 2020; Kagermann, Wahlster & Helbig, 2013; Popkova, Ragulina & Bogoviz, 2019). In simple terms, this process can be summarized as a digital transformation.

While the first of the four great industrial revolutions throughout history supported the mechanical developments to use water and steam power efficiently, the second supported the developments that led to mass production. While these revolutions progressed mostly with mechanical developments, the third industrial revolution we are in today started in the 1970s with the use of programmable machines that combine mechanization and technology. Lastly, Industry 4.0 Revolution, on the other hand, is expressed as a strategy plan developed to keep up

with the changes in the globalizing business world and to meet the emerging competition (Culot, et al., 2020; Dalenogare, Benitez, Ayala & Frank, 2018).

Industry 4.0 plans to create a model that will bring together information technologies and industry (Lasi, Fettke, Kemper, Feld & Hoffmann, 2014). This reveals the fact that today's current jobs and ways of doing business will change with digital technologies; and the new needs created by this change will increase day by day (BSTB, 2018; Dalenogare, et al., 2018; McKinsey & Company, 2017).

If the transformation process needed in education does not provide skills from pre-school processes to adult education including lifelong education, it is foreseen that there will be potential problems. While explaining the impact of the digital transformation process from an educational perspective in the *Future of Jobs* report published by the World Economic Forum in 2018, it was underlined that 65% of primary school children will be working in professions whose names we do not even know (WEF, 2018b).

It is possible to argue that education systems, whose foundations have not changed or renewed in the changing and developing order since the Industrial 1.0 revolution, complicate the process. On the contrary, when the development of new generations is supported by equipping education systems with content that will respond to the needs of the changing world, it will be easier for new generations to adapt to this change and possible problems can be prevented (Erkman, et al., 2019). Considering this process, it is important to highlight that there should be a radical change and transformation in educational approaches, systems, and policies. From the perspective of adult education, it is predicted that almost three billion people will be adversely affected by this process due to the inadequacies in adaptation to digital transformation (WEF, 2016).

2.4 New vision of universities for changing needs

Adaptation to the rapid changes frequently supported by the technology that started with the millennium and production of alternative solutions to the problems encountered in a short time can be counted among the basic survival activities besides education and skills (Besley, 2013). Considering the changes and new needs, it is possible to claim that the surviving systems will be sustainable and easily adaptable to change (Günay, 2014). At the point where the need to learn how to learn came to the agenda, implementation studies began to be conducted to acquire twenty-first century skills at all levels of education (Cansoy, 2018).

While the twenty-first century skills attract attention especially in pre-school, primary school and secondary school, higher education institutions have also taken the issue of acquiring skills on their agenda (Sahin, 2009). When universities prepare their students for new business areas where competition is intense, they must move away from preparing for a profession and must be open to great changes in terms of providing twenty-first century skills to students and keeping up with Industry 4.0 revolution (Penprase, 2018; TÜSIAD, 2016).

Considering especially the twenty-first century world, changing global needs and Industry 4.0 process, the purpose of education can be considered as contributing to the holistic development of individuals rather than simply providing a profession or diplomas (Baygin, Yetis, Karakose & Akin 2016; Jean-Louis, 2011). Moreover, higher education curricula for twenty-first century were not able to address the needs of both the age and the learners (Castle & McGuire, 2010; Siemens, 2005). Jamaludin, McKay, and Ledger (2019) revealed that to meet the needs of the twenty-first century in higher education and to ensure the healthy progress of Industry 4.0

reform, changes and revisions should be made in education policies to acquire skills suitable for the changing world.

At this point, it is an inevitable result for universities to make changes and transformations in their curricula and systems to meet the needs of the age (Baygin, et al., 2016; Besley, 2013). In order to meet these needs and to develop students as adults who will be preferred in the future business life, the education world, which requires one or a few key points to acquire each of the career and life skills, learning and innovation skills, and literacy skills, has started to develop curricula focusing on creativity, critical thinking, and aesthetic perception (Bridges, 2000; Sahin, 2009; Jamaludin, McKay & Ledger, 2019).

With the increasing number of universities in the world, some universities preferred to adapt to change by making differences in their curricula, course content or extracurricular activities, while others preferred to continue in the traditional way (Duderstadt, 2009; Penprase, 2018). Universities, which preferred change, started to implement reforms that strengthen students' needs and communication skills, provide a space for learning to learn, and include technology literacy in this system, by evaluating both physical and contextual aspects (Besley, 2013; Cansoy, 2018; Chea, Tan & Huan, 2019). As a result, raising individuals who have acquired twenty-first century skills to adapt to the new world created by Industry 4.0 revolution and to respond to the needs of this process has become the new vision of universities.

On the other hand, adequacy in terms of content and approach emerged by including the traditional subjects in the curriculum with the concern of employment, in addition to the twenty-first century skills. So, it aims to include the old and the new at the same time (Chea, et al., 2019; Irvine, et al., 2013). In addition, preparing a curriculum that could acquire twenty-first century skills did not bring competence in

terms of content (Besley, 2013). It should be added that different intermediaries must be used to develop such complex skills. It has been a more constructive method to make changes in teaching methods rather than the content of the curriculum, considering the possibility of problems in common implementation decisions that can be taken on behalf of all departments in universities (Bal & Erkan, 2019; Duderstadt, 2009; Zusman, 2005).

It is possible to argue that the needs of the twenty-first century should not only be evaluated in terms of globalization but also the needs of twenty-first century learners should be considered. With the twenty-first century, universities, which have been working on development and change to meet all these needs in curriculum and education methods, have made it a goal to enrich the experiential learning field (Oberle, Domitrovich, Meyers & Weissberg, 2016). Learning by doing approach, which is the biggest supporter of learning, is accepted as it provides a learning space for the needs of the twenty-first century and supports the holistic development of the individual (Aldrich, 2005; Ord, 2012).

In addition to learning by doing approach, inquiry-based learning styles and project-based learning styles are also preferred as teaching methods that trigger creativity, nurture critical thinking, support holistic development and creating an interdisciplinary workspace, and as a result, respond to the needs of the twenty-first century (Bridges, 2000; Irvine, et al., 2013). These and many similar methods have been applied in all educational levels, but when it comes to a holistic approach that can serve all skills, the topic of aesthetic perception, which is a very important component, remained outside these headings (Dusenbury, Calin, Domitrovich & Weissberg, 2015; Piirto, 2011).

As access to technology becomes easier and information sources are diversified, educational institutions have transformed from places where knowledge is obtained to institutions where culture and vision are acquired (Pedro, 2006). It is possible to indicate that universities should care not only about the academic development of their students but also their SED. In addition to this, when we consider the developmental processes, one of our most important needs to complete our academic development as expected and desired is to feel socially and emotionally healthy (Irvine, et al., 2013; Penprase, 2018; TÜSİAD, 2016).

According to the results of the "Social and Emotional Learning Skills: The Key to Work and Life Competencies on the Brink of the New Industrial Revolution" report published by TÜSİAD in 2019, all components including public institutions, educational institutions and universities are combined in Turkey to adapt to Industry 4.0 revolution and become a country that develops rather than uses the requirements of the age.

When Industry 4.0 context is evaluated from the perspective of higher education, revealing learning models that enable the acquisition of SEL skills has a key role in raising individuals who develop and adapt when they meet changing needs by moving higher education beyond simply providing a job (Erkman, et al., 2019).

2.5 Context of Turkish higher education

This chapter details the history of Turkish higher education (2.5.1), development in line with the aims and objectives of higher education in Turkey (2.5.2) and the place of art in Turkish higher education (2.5.3).

2.5.1 History of Turkish higher education

Considering the history of Turkey, the emergence of higher education dates back to the pre-Ottoman period. The first official madrasah was the Baghdad Nizamiye Madrasah (1067), which was established during the Great Seljuks period. Until the establishment of the Ottoman State, many principalities continued to spread in Anatolia by establishing madrasas in the 12th, 13th, 14th, and 15th centuries. In the Ottoman period, the first madrasah was established in 1331 by Orhan Bey in Iznik. (Günay & Günay, 2017).

Along with the modernization trend in the Ottoman Empire, western-style higher education institutions began to be established as of 1773. The first of the higher education institutions established was *Mühendislikhane-i Bahri Hümayun* (1773), and the other one was *Darülfünun* (1863).

Darülfünun was opened and closed five times until 1933 and finally resumed instruction as Istanbul University a decade after the establishment of the republic. As a result of this transformation process of *Darülfünun*, the madrasa system was left behind completely and the whole structure was developed by taking the example from the West. Regarding higher education, Ankara Higher Agricultural Institute was established in 1933 during the early years of the Republic of Turkey (Günay, 2014; Günay & Günay, 2017; YÖK, 2019).

According to the UNESCO 2019 report, the number of higher education institutions reached 20,000 since its emergence until today, and the number of students studying in these institutions exceeded hundreds of millions (UNESCO, 2019). Higher education institutions in Turkey increased their number. According to 2022 data, there is a total of 127 state and seventy-three foundation universities, four

foundation vocational schools, and a total of 204 higher education institutions located in eighty-one provinces (Yükseköğretim Bilgi Yönetim Sistemi, 2022a).

The increase in the number of universities has unfortunately not been observed qualitatively. According to Akbulut Yıldırım and Seggie (2018), it is possible to highlight that with this increase in demand, a great incentive for the change and transformation of higher education institutions has emerged.

2.5.2 Development of higher education in Turkey

Since the establishment of the republic of Turkey, all components have been affected by many factors, and the higher education system has undergone structural and legal changes due to social, cultural, military, and political reasons.

The fundamental goal of higher education institutions is to support local, regional, and national development by providing socio-economic, scientific, social, and cultural development (Chan, 2016; Şenay, et al., 2020). Based on this purpose, it is possible to highlight that the aim in higher education is to increase the competent workforce by supporting the holistic development of individuals. In order to serve the main purpose of higher education, since the establishment of the republic, five basic laws have been passed to provide developments and changes for current needs (Günay & Günay, 2017). While the regulations made in 1933, 1943 and 1981 were reforms, the regulations in 1960 and 1973 were made due to political obligations (Ataunal, 1993; Günay & Kılıç, 2011; Tekeli, 2010).

The higher education system took its current form with the relevant articles in the constitution (130,131,132) within the framework of the Higher Education Law numbered 2547 in 1981. Within the scope of this law, higher education was defined as a four-year education process based on secondary education, and its

administration was given to the Council of Higher Education (CoHE, YÖK in Turkish) by being structured with associate, undergraduate, graduate and doctorate levels (Mizikaci, 2003; Erdoğan & Toprak, 2012; Erdoğan, 2014).

Şenay, Şengül and Seggie (2020) summarized the historical developments in higher education under three main headings. The first of these covers the period before 2001. The most striking and diversifying development in this process was the growth of the system with the inclusion of foundation universities in 1984. They included nineteen state universities, nationalized private schools, and institutes and higher schools affiliated with the Ministry of National Education (Şenay, et al., Tekeli, 2010).

The second title covers the years 2001-2015. With Turkey's inclusion in the Bologna Process, 2001 can be considered a turning point for higher education (Erdem, 2013). In addition to this, with the increase in the number of students and schooling with many state and foundation universities established after 2006, a great quantitative development has been observed in higher education in Turkey (Günay & Günay, 2017).

Finally, the period from 2015 to the present day is accepted as one of the most critical stages by the Higher Education Quality Board, which was established by the CoHE. This institution, completely independently, encouraged quality assurance studies in higher education in 2017; and the certification processes carried out in this sense began to be evaluated more systematically (Şenay, et al., 2020).

When the development of higher education in Turkey is evaluated from the beginning to the present, it is important to indicate that quantitative steps have been taken in all large-scale studies. For example, according to Günay (2014), while Turkish universities have succeeded in the ranking and number of academic

publications in recent years, the transformation and applicability rates of research are still at a very insufficient level in terms of quality.

Taking the above-mentioned points into consideration, the direction of growth should be changed to keep up with the changing world order, to respond to the emerging new needs, and to reach the 2023 targets determined in this context, with the steps to be taken within the legal, theoretical, and practical framework of the higher education system in Turkey (Günay & Günay, 2017).

2.5.3 The place of art in Turkish higher education

The history of art education in Turkey dates back to the westernization periods of the Ottoman Empire. *Sanayii Nefise Mektebi*, the first fine arts academy in the Ottoman period, was established in 1883. In this academy, painting, sculpture, and architecture trainings were given by local and foreign teachers. In 1908, with the Second Constitutional Era, the first steps in art education in the western sense were taken. The understanding of art, which developed in parallel with the westernization steps in the Ottoman Empire, made great strides in the Republican era in Turkey. Art education approach in Turkey has been shaped with these developments (Altinkurt, 2015; Buyurgan & Buyurgan, 2007).

The goal of art education is to train art educators and artist candidates (Altinkurt, 2015). It is possible to indicate that the purpose of art education cannot be described so simply. To put it in detail, the aims of arts education are summarized in Istanbul Foundation for Culture and Arts's (IFCA, İKSV in Turkish) 2014 report as to contribute to an education model that unifies creative, intellectual, and physical skills and provides transformative and beneficial links between education, culture, and arts. Art education supports cognitive and emotional learning while providing

aesthetic sensitivity, creativity, creative thinking, and the ability to make connections (Ece & Fazlıođlu Akın, 2014). Today, this task is undertaken by the Fine Arts Faculties and the Fine Arts Education departments of the Education Faculties.

According to the Higher Education Information Management System (HEIMS, YBYS in Turkish) 2022 data, 86 state and 30 foundation universities actively provide art education in Turkey (Yükseköğretim Bilgi Yönetim Sistemi, 2022b). While art is used as a goal in these institutions, there are also approaches in Turkey's higher education history where art is used as a tool. The most important of these are the Village Institutes, which were established in 1940 to train primary school teachers and are known as vocational higher schools. Aiming to bring theory and practice together, this education project unique to Turkey was founded by Hasan Ali Yücel, the Minister of National Education at the time (Kaplukan, 2012; Ülkü, 2008).

The Village Institutes, which are accepted as a great change and transformation movement in education, aimed to train teachers who have completed their holistic development (Aysal, 2005). In order to ensure this holistic development, students were not only supported academically, but also encouraged to improve themselves by engaging with art, music, and sports (Aysal, 2005; Kaplukan, 2012).

Village Institutes established in various regions of Turkey provided competencies in subjects so that the teachers they trained could set an example in the regions where they worked (Aysal, 2005; Ülkü, 2008). Considering today's educational approaches and the needs of the changing world, the educational approaches adopted in Village Institutes contain similar points with the approaches preferred today. The approach that brings education and life under one roof, adopted

by Village Institutes, facilitated the holistic development process by using art as a tool in the learning process (Kapluhan, 2012). In education models that use art as a tool in this way, the holistic development of students is supported together with SEL. At this point, Village Institutes constitute an important and unique example in the history of higher education in Turkey.

Although there are few opportunities for elective art courses in state and foundation universities in Turkey, the courses available in some universities are more theoretical than practical. For example, while Boğaziçi University proceeds with a system for both theoretical and practical applications in elective art courses, in the Middle East Technical University, elective art courses are given only in a theoretical context. On the other hand, Sabancı University, one of the foundation universities, supports art education at the university with its department for fine arts.

CHAPTER 3

METHADODOLOGY

This chapter includes the methods applied to reveal the contribution of higher education students' art experiences to their SEL. This chapter is composed of the nature of the research (3.1), the position of the researcher (3.2), instruments (3.3), ethical approval (3.4), the pilot study (3.5), participants (3.6), data collection (3.7), data analysis (3.8), and validity and reliability (3.9).

3.1 Nature of the study

This study adopted a qualitative approach study (Silverman, D. 2020) since it aims to understand the contribution of art to the SED of higher education students who are interested in arts during their university life and their perceptions about this contribution.

The nature of the research underlies the researcher's preference for the qualitative method. In qualitative research, human-centered evaluation of the subject is made, and experiences are at the forefront (Merriam & Tisdell, 2015). In addition, since qualitative research evaluates the results obtained through in-depth interviews, the most appropriate method for this research is the qualitative method.

Studies designed with qualitative research include data collection methods such as observation, in-depth interviews, and document analysis. Thanks to these methods, events and phenomena are analyzed in a holistic way based on experiences. Qualitative research is human-centered. There is no generalization concern in this type of research, which generally examines the behavior of small groups. In addition, numerical data is of no fundamental importance (Merriam & Tisdell, 2015).

In this study, phenomenology which focuses on the commonality of an experience lived in a particular group (Khan, 2014) has been preferred as a qualitative research method. The main purpose of qualitative research is to find answers to questions such as why and how. In qualitative research, the way people perceive the world they live in is interpreted. It is possible to highlight that this research method was preferred because, considering the purpose of the research, this method is the most suitable method for the studies to be conducted towards the results.

3.2 Positionality of the researcher

Merve Şen was born in 1994 in Istanbul, which can be considered the most vibrant city in Turkey. She was the first child of a working father and a housewife mother. She preferred public schools in her primary, secondary, and high school life. She did not leave her family during her university life and studied science teaching at a state university in Istanbul. She realized that she was also interested in that field with the psychology courses she took when she started her department, but she did not leave her teaching education because learning and teaching was always her main motivation.

Her first professional encounter with art started when she repeated a semester in her second year of university because her average was extremely low. The art lessons she took during this period both increased his inner motivation and helped her to be more successful in her other lessons, raising her average. After that semester, she never left her art life. With the art lessons she took, she discovered a completely different skill and curiosity in herself. After graduating from science teaching in 2018, she tried to present science and art to children in an

interdisciplinary manner in all her practical work with children. She started her master's degree in educational sciences in 2019 and her only dream was to do an academic study on the impact of art on people. This work would serve her field of education, psychology, which is her curiosity, and art, which is her passion.

3.3 Instruments

A consent form (3.3.1) was used to provide information about the research and to obtain the consent of the participants before applying the instruments. Instruments of this qualitative research includes demographic information form (3.3.2) and semi-structured interview questions (3.3.3).

3.3.1 Consent form

Consent form was shared before the interviews to inform the participants about the purpose and process of the study and to obtain their consent for participation (Appendix C). The English version of the form is on the next appendix page (Appendix B).

At the beginning of the online interviews within the scope of COVID-19 measures, the participants verbally approved to participate in the research. The researcher preserved the verbal consent of the participants by recording them. Participants who approve the consent form have the right to abandon from the research at any stage of the research.

3.3.2 Demographic information form

To collect information such as age, gender, income of the participants, the demographic information form was verbally directed after obtaining the consent of

the participants in the online interviews (Appendix E). The English version of the form is on the next appendix page (Appendix D).

In addition, the demographic information form includes a question to determine the art experiences of the participants before university life and to classify the process. The demographic information form does not contain any questions to reveal the identity of the participants.

3.3.3 Interview protocol

The researcher directed interview questions to reveal the experiences of the students who have attended art classes for at least two semesters at the selected university and the contribution of art to their SEL (Appendix G). The English version of the interview questions is on the next appendix page (Appendix F).

In addition, interviews were conducted online Zoom platform and no questions revealing the identity information of the participants were included in the interviews. During the interview, data were collected within the framework of four questions and four sub-questions to be directed to the participants. These questions explored the perceptions and the experiences of the participants about art and art classes they have taken in their undergraduate degree. The interviews also examined participants understanding of the concept of SEL. If the participants deem it appropriate, the researcher records the data by recording audio during the interview. Participants have the right to pass questions that they do not want to answer during the interview.

3.4 Ethical approval

Obtaining ethical approval before starting the research is an important point in this research as in all research. Ethical approvals (Carey, 2010) will have been obtained from the relevant institution before reaching the data collection stage in the research. There was no application that poses a risk within the scope of the research, and at this point, it was not foreseen that the study will create psychological, physical, sociological, legal, and economic risks on the participants. It is important to claim that this research topic did not have a sensitive content for the participants.

Before starting the research, the Institute of Social Sciences was consulted. Permission was obtained for the research process with the ethical approval form describing the scope and content of the research. The research was initiated with the approval of Boğaziçi University Social and Human Sciences Master's and Doctoral Theses Ethics Review Committee (Appendix A).

3.5 Pilot study

Prior to the quantitative research, it is particularly important to conduct a pilot study to partially anticipate the approaches of potential participants, to make a revision by getting feedback on the interview questions to be used, and to identify unforeseen problems that may occur during the research (Kim, 2011). Taking this into account, a pilot study was conducted with the participation of two students before the research was conducted, and the suitability and adequacy of the interview questions were evaluated.

For the pilot study, the participants were reached by posting advertisements on certain social media platforms of the university. During the pilot interviews, due to the COVID-19 pandemic, the researcher met with the participants via the online

communication platform Zoom. During the pilot interviews, the researcher first shared the consent form with the participants on the Zoom platform, allowing the participants to read the consent form. After the verbal consent of the participants was obtained, demographic information such as age, gender, average monthly income, faculty, and department were collected in the second stage.

The pilot study was conducted with two female participants, aged 22 and 23, on the online interview platform Zoom in November. The first pilot meeting lasted 18 minutes and the second pilot meeting lasted 12 minutes. Both participants in the pilot study were students in the faculty of science and literature and had art experiences before their university life. In addition to this, both participants stated that they belonged to the middle class as an economic class.

After the pilot interviews, it was seen that the average interview time, which was stated as 60 minutes in the consent form, was 15 minutes on average. Based on this, in all other interviews, the duration of the interview was shared with the participants as 30 minutes on average. The pilot study enabled the researcher to have an idea about the data collection process to be collected in the research and to approach the situations she may encounter with foresight. In addition, thanks to the pilot study, the researcher gained experience on how to deepen the answers she received while asking the research questions to the participants. For example, participants who gave short answers to the directed research questions were asked to give examples to gain more information about their experiences.

3.6 Participants

It is aimed to participate in the research of undergraduate students who have attended art classes for at least two semesters at a state university in Istanbul, Turkey. The

data were gathered in the form of semi-structured interview (Newcomer, Hatry, & Wholey, 2015) questions directed to the participants. Due to the COVID-19 process, the interviews were made by choosing the Zoom platform, one of the online voice search platforms.

The target population of this study is the undergraduate students at the selected state university. The lower limit for participation in the study is 18 years old and there is no upper limit. The university selected because when the vision and mission of this university is examined, it is a research university that cares about the SED of its students as well as their academic development. The reason the participants are preferred from the same university is to minimize all the situations that may be affected by past experiences and learning. According to the purpose of the research, there is no gender restriction for the population since the art effect will not be dealt with based on gender differences.

For the research, data were collected from twenty participants. In order to make the demographic information of the participants understandable, their demographic status is introduced in Appendix H. Appendix I, contains the aggregated demographic information of the participants with statistical explanations (see Table I1, Table I2, Table I3, Table I4, Table I5 and Table I6).

Participants participated in the research from different faculties and departments. They are individuals, each of whom has different art experiences and took different art classes in their university life. Analyzing and discussing this demographic information has proven to be immensely helpful as it provides a variety of contexts for the results of the research. In this study, each of the participants was coded and their information was recorded. No circumstance revealing personal information was shared during the research process.

3.7 Data collection

To gather data, researcher conducted one-on-one semi-structured interviews (Schmidt, 2004). The researcher first contacted the participants and determined the time and date of the interview. The participants were contacted via the online video call platform Zoom. In these interviews, semi-structured interview questions were asked to the participants. Online interviews lasted an average of 20 minutes. Volunteerism was essential in participating in all stages of the research. However, none of the participants requested to withdraw from the study.

Following the pilot study, advertisements were posted on certain social media platforms of the university to reach the maximum variety of participants. In addition, snowball sampling will be used to reach the participants (Gentles, Charles, Ploeg & McKibbin, 2015; Hancock & Gile, 2011). For example, some participants shared the research with their friends. Thus, the targeted number of participants was reached. This method was preferred because it is important that the participants have gained artistic experiences from the social environment formed in similar courses while reaching them.

During the online interview, the researcher first shared the consent form with the participant and informed the participant about the scope and process of the research. The approval to participate in the research, which was obtained by signing the consent form in the normal process, was continued with voice approval within the scope of COVID-19 restrictions. Then, the researcher received consent to participate in the research by voice recording from the participants who agreed to participate in the research. All the participants reached agreed to participate in the study and to have their voice recordings taken by giving their voice consent. After the consent of the participant was obtained, the demographic information form

covering the demographic information of age, gender, faculty, department, and past art experiences was collected by voice recording the participant's information.

In the interview protocol, semi-structured interview questions were directed to the participants (Appendix F). The English version of the interview questions is on the next appendix page (Appendix G). In the interview protocol consisting of four questions, the first question aimed to reveal the reasons why the participants preferred the chosen university. In that question, it was questioned whether the participants were aware of the social opportunities and the elective course opportunities they provided while choosing the university.

The second question was asked to understand the contribution of the experiences gained through the art lessons of the participants to their SEL and to understand the attitudes of the participants on this issue. In this question, the context of SEL was discussed within the scope of self-awareness, social relations, inner peace, and problem-solving skills. This question includes four sub-questions to deeply understand the experiences of the participants in the field of SEL. In the first question, the effect of art on the participants' ability to express themselves is questioned. In the second question, the effect of art on the social life of the participants is questioned. In the third question, it was aimed to reveal the effect of the lessons taken on the inner peace of the participants. The last sub-question was asked to reveal the critical thinking skills of the participants and the contribution of art to these skills.

The third question was directed to reveal the contribution of the participants' art experiences to their academic lives. In the last question, it was aimed to reveal the attitudes of the participants about the concept of SEL.

To ensure anonymity and confidentiality during interviews, any information that indicates identity will be avoided. During online conversations, the name of the participant was not taken, by giving a code name to each participant; it was ensured that personal information about the participants were kept confidential. These code names were also used during the analysis of the data. In addition to this, voice recordings of online interviews were stored on the researcher's personal computers; at the end of 5 years, it will be deleted from the computer and destroyed.

3.8 Data analysis

Researcher used a constant comparative method for identifying themes (Boeije, 2002). The collected data were organized using the constant comparative method and the themes were determined. In addition to this, thematic analysis method with inductive coding is ensured for analysis of data (Mayring, 2004). While defining thematic analysis, Braun and Clarke (2006) stated that it is an appropriate analysis technique to identify and report recurring themes. In this analysis method, it is aimed to deepen the research question by considering all the data.

The thematic analysis method was used to analyze participants' answers related to their experiences about the contribution of art to the SED of participants who are interested in arts and their approaches during their university education. The inductive open coding technique was used to analyze the responses of the participants to the four interview questions (Strauss & Corbin, 2008). With the help of this method, all the answers were scanned and the common concepts in the answers of the participants were selected.

Within the themes determined for each question about the research question, common themes were determined, and the participants were supported with the

supportive statements of these themes in the interviews. The data were collected in Turkish and written down in Turkish. Relevant parts with themes were translated into English to be used in research. The transcription was done by the researcher by listening to audio recordings.

3.9 Validity and reliability

Validity and reliability are essential and fragile headings for all type of research but especially in quantitative studies may affect results directly or indirectly (Leung, 2015). Validity and reliability in a qualitative study is achieved with credibility, authenticity, transferability, dependability, and confirmability (Silverman, D. 2020). Various methods can be used to ensure validity and reliability in quantitative studies. In order to ensure credibility (Hayashi Jr, Abib & Hoppen 2019), the answers given by the participants during the interviews were checked with the consent of the participants for member checking.

CHAPTER 4

FINDINGS

This chapter includes the demographic information of the participants (4.1) and the themes (4.2) that emerged in response to the research question as a result of their answers to the interview questions. Within the scope of this research, the analysis of the findings evaluated in the context of the participants' age, gender, socio-economic status, faculties, art experiences before their university life and finally the art courses they took at the university.

The discussion then concentrates on three main topics derived from four interview questions and four sub-questions addressed to the participants to answer the research question (see Appendix F for the English version and Appendix G for the Turkish version). Each title includes themes compiled from interview data using the thematic analysis method described in the previous section, as well as sub-themes of these themes.

4.1 Demographic characteristics of the participants

The demographic data of the participants are presented in Appendix H (see also Appendix I for the aggregated data of participants). General information about the participants is detailed in the previous chapter (Section 3.7). The study included only one online interview with each participant; A second supplementary interview was not conducted. All face-to-face interviews were recorded in Turkish.

A total of twenty participants were included in the study. Of these participants, seventeen were female and three were male. Since the gender factor will not be taken into consideration in the context of the research question, it is not aimed

to have an equal gender distribution in the number of participants. None of them hesitated to provide the requested demographic information.

The age range of the participants was determined as 20-38. Seven of the participants in this age range are 20-22, nine are 23-25, three are 25-28, and finally one is 38 years old. When the participants were asked about their pre-university art experiences, five of them stated that they had no previous art experience, and the remaining fifteen participants stated that they had various art experiences before their university life.

In the demographic information form, eleven participants stated that they belonged to the middle class when asked about their socio-economic status. While five of the participants stated that they belonged to the lower middle class, four of them stated that they belonged to the upper middle class. The purpose of posing this question to the participants is to reveal whether there is a connection between their past art experiences and their socio-economic status. However, when the answers of all participants were evaluated, no significant relationship was found between socio-economic status and past art experience acquisition.

While evaluating the elective art courses that the participants registered at the university, classification was made according to the course codes. Course codes are determined by the university as PA and FA. PA courses include painting, sculpture, ceramics, applied arts, art of animation, while FA courses include courses such as history of art, music and visual arts, contemporary art, classical music in cinema, film analysis, musicology, modern history of art, mythology in cinema, modern art, music appreciation, music in cinema. Nine of the participants preferred only PA coded elective courses, while six of them preferred FA coded courses. Finally, five of the participants preferred to attend both PA and FA coded elective art courses.

Four different faculties, namely arts and sciences, education, school of applied disciplines, and economics and administrative, participated in the research. The reason participants from different faculties are preferred is to evaluate the experiences of participants from different faculties on art perceptions. When the relationship between the faculties of the participants and the elective art courses they prefer to take was investigated, it was seen that the education faculty students preferred to take PA coded courses. On the other hand, it was observed that the students of the faculty of economics and administrative preferred to attend FA coded elective art courses.

4.2 Themes

In this section, the answers given by the participants to the interview questions were classified under themes in the context of the research question to provide a deeper understanding of the subjects and to draw a conceptual map of the study. While determining the themes and sub-themes, the components of the SEL context determined by CASEL (2021) were also considered.

Since the research question examines the ways in which art contributes to the SEL of higher education students, the themes are gathered under three main themes as individual, social, and academic contributions. To sum up, Table 1 is illustrated.

Table 1. Themes and Sub-themes

Themes	Sub-themes
Individual contributions	Self-awareness
	Self-confidence
	Self-management
	Inner peace
	Intrinsic motivation
Social contributions	Social awareness
	Socialization
Academic contributions	New career goal
	Better university life

4.2.1 Theme 1: Individual contributions

Regarding this theme, the participants were asked how the elective art courses they attended contributed to their SEL. All participants agree that the elective art courses they attend at the university provide individual contributions to them.

In order to deepen this theme, the sub-questions asked to the participants were asked how their experiences with elective art courses contributed to expressing themselves. In addition, they were asked about the effect of the experiences they have gained from the courses they attended on their inner peace. Individual contributions were deepened with five sub-themes with the answers of the participants along with the sub-questions posed.

4.2.1.1 Self-awareness

Participants stated that they developed self-awareness thanks to the elective art classes they attended. In the words of one,

I make art by getting rid of all my identities and roles. As myself, I shape or paint that clay. I am not a mother, sibling, teacher, or student, I just do what I want to express at that moment. For example, I am creating a work at that moment, and it symbolizes me. In art classes, I am alone with myself, I have a world of my own. I am just having a moment as me. I can say that it made me aware of myself. (Participant 4, see Appendix J, 1)

Participant 4 stated that she was a math teacher studying at his second university. She said that the art lessons she took revealed in her the experiences she had postponed for years in terms of discovering herself. In addition, she underlined that she received the support of art in revealing the feelings she postponed by sharing the products she produced with her friends around her. In the words of another participant who had similar experiences,

I can say that I gained awareness thanks to the lessons. Last year, I was diagnosed with attention deficit disorder from a psychiatrist, and while researching ways to cope with it, I learned that activities that use hand-eye coordination reduce attention deficit symptoms to a more controllable level.

As a solution to this, I took sculpture lessons and realized that I could quieten my brain a little and focus on myself during the lessons. In this way, I saw how difficult I was in expressing myself and I started to push myself to improve it. (Participant 5, see Appendix J, 2)

Participant 5 stated that he continues the art in addition to his psychiatric treatment because of his attention deficit diagnosis. At this point, he said that by using the healing effect of art as a tool, he developed himself in terms of self-awareness with the space that art opened for him. In addition to Participant 5's experience, the participants, who stated that they gained self-awareness thanks to the art classes they attended, claimed that they started to express themselves more successfully and easily thanks to this awareness. One of the participants who experienced this shared her thoughts as follows:

I think most of the lessons have had a positive impact on me. I think it helps me to understand and position myself around me and especially at university but also to myself in general. I feel they give me confidence in putting myself in a place. For example, before these lessons, I was afraid to express myself and my thoughts in a new social environment. But after I realized myself, it became easier for me to express myself. (Participant 1, see Appendix J, 3)

While Participant 1 was sampling the above-mentioned experience, she stated that while she experienced the positive effects of art more intensely within the borders of her university, this effect decreased in areas outside the university. Another participant, who thinks that the elective art classes she attends contribute to self-expression, expresses her experiences as follows:

I think that the courses I attended made a great contribution to my self-expression. Especially touching the mud was particularly good for me, I expressed my feelings and gained awareness of the things around me. I remember the first time I was projecting something from within myself. I expected to do this repeatedly every week. For example, I was emotionally expressing the things I experienced at that time in the process of producing, being able to freely give the shape I wanted was an area where I expressed myself. In other words, I think I can reflect what goes through my head and sometimes even what does not. I even thought that what came out was reflecting me. I discovered the way to express myself, it created space for me. I have adapted this skill I learned in the course into my life. (Participant 17, see Appendix J, 4)

In the words of another participant with similar experience:

I think that the art classes I took had an incredibly positive effect on me knowing and expressing myself. Since active participation in the lesson was required, I started to express myself in the small group with the encouragement of the teacher. I think this experience opened me up a lot. (Participant 18, see Appendix J, 5)

Participant 18 stated that he had improved in expressing himself thanks to the applications made in the elective art classes he took. In addition, Participant 9 expressed the contribution of the art classes she took to self-awareness and self-expression as follows:

First, the lessons I took created an awareness for me to see what I can do. When I see the resulting product, I am happy to see that I can express myself. I like this feeling. I was able to express my emotionality easily because it gave me a way to express myself. In addition, we produced something using the materials found at home in the sculpture lessons during the pandemic period. It was a wonderful experience and it showed me endless ways to express myself. (Participant 9, see Appendix J, 6)

Participant 16 expressed her opinion on the subject with the following words:

The environment in which we attend the classes is a safe environment. This provided an opportunity to reveal all my feelings and thoughts without inhibiting or filtering myself. In this way, I can say that I got to know myself. I learned to release my emotions. (Participant 16, see Appendix J, 7)

Participant 14 underlined that art, and especially sculpture, makes the greatest contribution to knowing and expressing itself. He expressed his experiences as follows:

I can say that the art classes I took changed my life. While I was dealing with mud in sculpture classes, I felt that something was flowing into the mud inside me. This made me happy, it allowed me to express my feelings. It allowed me to express directly what I was going through in a concrete way. It helped me a lot as it enabled me to turn my imagination into reality. For example, I can sculpt things that I cannot speak. I can say that sculpture is the easiest, correct and most beautiful way to express myself. (Participant 14, see Appendix J, 8)

In addition, another participant who had difficulty expressing her feelings stated her experiences as follows:

I love to be interested in art and I feel comfortable. Just talking about ideas seems like a liberating experience to me. I felt this a lot more before the classes were online. When I talk about my intense experiences, for example, experiences with emotional charge, I talk very metaphorically. Especially if my experience is fresh. My involvement with art allowed me to express my metaphors more clearly and easily. (Participant 8, see Appendix J, 9)

One of the participants expressed the art lessons he took to improve his skills in expressing himself with the following words:

I took various art classes. First, sculpture and ceramics, then cinema lessons. When I think about all these lessons, I can say that they showed me alternative ways of expressing myself. It relaxed me a lot. I saw that art can be a tool for me to share my feelings with people. This is how I started to express myself. (Participant 12, see Appendix J, 10)

In addition to the experience mentioned above, Participant 12 added to his experiences that thanks to the art classes he took, he gained new ideas about what he wanted to do in the future, as well as providing self-awareness about what kind of environment and what kind of subjects he could not work on. However, some of the participants stated that the positive effects of the art classes they attended on self-awareness also contributed positively to their creativity. In one's words,

I think it increases my creative ability along with awareness. We are so used to imitating things that I realized that I started to create my own without looking at anything. I can say that the lessons gave me a space to realize myself. Thanks to this field, I discovered myself. When it comes to art, I saw that what I could do was limitless. My creativity increased not only in art but in every field. I started to produce more creative works professionally. (Participant 6, see Appendix J, 11)

While talking about how Participant 6 became a more creative person thanks to the art classes she attended, she stated that she used this creativity in different areas of her life. She exemplified these different areas with the assignments in other courses she took at school and the solutions she produced for the problems she encountered.

4.2.1.2 Self-confidence

Participants stated that one of the individual contributions of the art courses they took was to improve their self-confidence. In addition, they stated that a safe environment was created in art classes with the support of both the teachers' attitudes and the support of other students taking the course, and their thoughts, feelings and products were accepted in this safe space. One of the participants explained the change she observed in herself thanks to the art classes as follows:

In the comics classes, our teacher demanded excessive active participation from the students during the lesson. It was a course that proceeded through constant discussions. There were 6 of us in the class and we were sitting around a table and studying the lesson. I was an extremely nervous person about speaking in lectures and I think this course opened me up a lot. The course I took had a very self-confident side. I also gained an intellectual self-confidence thanks to what I learned. (Participant 18, see Appendix J, 12)

Each participant developed the concept of self-confidence by gaining different experiences thanks to the art classes they took. One of the participants shared the following experience while explaining the contribution of the art classes to her as:

Our teacher who taught in the art history class I took was an artist. When we talked to our teacher in the lessons, his approach away from restrictions and stereotypes made me feel extremely comfortable. I think it builds self-confidence in me. I started to approach myself and the things I produce more confidently. I used to be very reluctant to show or share what I have produced before. Thanks to the lessons, I started to accept the things I produced. While it was difficult to share, I can now share much more easily. (Participant 3, see Appendix J, 13)

She stated that for Participant 3, she felt comfortable in the classroom environment she was in and expressed her thoughts and stated that art helped her increase her self-confidence. Another person, Participant 16, stated that she received the support of art in expressing her feelings with the following experiences:

I am interested in expressionist art. I think that the lessons I have taken have improved my self-confidence in this sense. I accepted myself as I am. When I got to know my feelings and my own inner world, my self-confidence increased. These lessons are like a journey into my inner world. It allowed me to experience shooting outside in a safe environment without hindering myself and passing it through a filter. It made me accept my thoughts and

feelings as they are. I made peace with myself. (Participant 16, see Appendix J, 14)

A participant who discovered the contribution of the art classes she took in terms of self-confidence, thanks to the presentations she had to make in the lessons, shared her experiences as follows:

I am not a person who never speaks in classes, I do not take the floor, I do not answer any questions. In the art class I took, we had to make a presentation as a requirement of the course. Having to make 10-minute presentations has been an incredible threshold for me. This experience broke things for me, made me go beyond myself. Of course, this was something that the teacher's attitude and the environment provided. For example, before I made a presentation, I did not participate in the discussions in the class, but after I made my presentation, I started to trust myself and take my word. Moreover, I can say that I started to feel more competent in terms of the lessons I took and to be more confident when talking about these issues in social environments. (Participant 19, see Appendix J, 15)

Participant 19 stated that by adapting the experience she gained in art classes to her other lessons and even to her social life, she felt more self-confident in many environments. Another person, Participant 14, referred to self-confidence, an individual contribution that art provides to himself, as follows:

I can say that I am a shy person due to my personality. The art classes I attended helped me to get rid of this shyness. When I go to the atelier, everyone is chatting with each other, the atmosphere is very pleasant, and the people are very comfortable. As I went, I began to relax. Of course, the teacher of the course has a profoundly serious role here. As time passed, I got rid of my shyness, and as the sculptures I made were appreciated, my self-confidence increased. So, I started to produce more. (Participant 14, see Appendix J, 16)

Although one of the participants saw herself as inadequate in art, she expressed how the lessons developed her and what kind of experiences she had as a result:

At the beginning, I had no idea what to expect when I was taking sculpture lessons. I can say that the environment of the lesson surprised me extra. You do what you do, there is no concept of beautiful or ugly. I mean, of course there is, but no one criticizes you negatively in the atelier. Nobody is saying what you did was bad. The feeling of overseeing everything and not competing with anyone was very good for me. I felt accepted by the people there, which improved my self-confidence and made me feel more comfortable. (Participant 2, see Appendix J, 17)

In addition to this experience that Participant 2 shared, she revealed that her increased self-confidence also freed her to explore and express herself. She added that she continued to explore art and take art classes, even though it was an area she did not know at first.

4.2.1.3 Self-management

The participants talked about their experiences that disciplined them among the individual contributions of the elective art courses they took. All these experiences are gathered under the title of self-management. Although it was not interesting that art caused a change in self-management, the participants expressed their experiences on this subject in different ways during the interviews. In the words of one,

When I took the sculpture class, my life was incredibly busy. These lessons made me more motivated. I can say that I learned to be aware of the moment and to silence the intensity thanks to the sculpture lesson. Since the lessons took place in a very peaceful environment, my perspective towards life changed with embellishment. For example, I learned to be positive, tolerant, and patient. Then I became a more programmed person. I quit my procrastination habit. I was trying to complete all my other classes on time so I could go to the sculpture class. Numerical courses are like this anyway, they always require regular follow-up. Thanks to the sculpture lessons I took, I can say that I am a more organized and organized person. (Participant 7, Appendix J, 18)

While Participant 7 stated that her self-discipline improved with the contribution of the art classes she took, another participant shared her own experiences as follows:

I can say that the art classes I took put me in order. Contrary to general, I was a bit of an over-disciplined person. I can say that my over-disciplined state in my department courses was also effective in my whole life, and they fed each other. But living like this is very tiring. Thanks to art classes, I became aware of my over-disciplined state and learned to control it. In sculpture, you can control the mud up to a point, that's how life is. No matter how systematically you approach, you may encounter unexpected things. I can say that my academic life has become easier thanks to the sculpture course. (Participant 1, Appendix J, 19)

While Participant 1 stated that he achieved to control his self-discipline thanks to art lessons, Participant 5 expressed his self-discipline experience as follows:

The fact that I have attention deficit has always made my life difficult. Not being able to focus on one thing is a serious obstacle to living your life. Thanks to art classes, I experienced being able to focus, even for short moments, and the lessons were a guide for me to adapt this to my life. I can say that I have developed a management mechanism within myself. I have seen what I can do to focus my attention on something when I am distracted. (Participant 5, Appendix J, 20)

At this point, Participant 5 stated that he developed alternative ways on how to deal with a problem he had to deal with and stated that although he took the lessons he took online, he made a great contribution individually. In addition to self-discipline, problem solving methods are also included in the contribution of art courses to self-management. In the words of one,

I started managing myself thanks to art classes. I think I do this especially when I run into problems. Before I took painting class, I did not believe I could do anything, even if I did, I thought I would fail. I always approached the same way about solving the problems I encountered. I would delay or run away, but I would rather not face it. I may think that I cannot do it, but I experienced the idea that I can start from somewhere for the first time in painting. This is how I approach problems now. (Participant 10, Appendix J, 21)

Participant 12, who uses the experiences he gained from the elective art courses he took while solving the problems he encounters in his life, underlines that these experiences develop him in terms of self-management. In the words of him,

The art courses I took include both applied art courses such as sculpture and ceramics, and there are also courses that can be seen more theoretical, such as cinema courses. First of all, I can say for the sculpture classes I took, it definitely made me a more organized person. I think I had the pleasure of finishing the work I started mostly thanks to the sculpture lessons. In addition, I learned patience, you must be patient with mud. Such are the problems with people, you can get good results when you are patient in the problems you encounter. For example, cinema classes also taught to move forward in life step by step. First the script, then the actors, the venue, then the editing, etc. After gaining these experiences, I became a more aware person while making decisions and applying them. (Participant 12, Appendix J, 22)

Participant 2, who had similar experiences to the effects of the art classes that Participant 12 took on her self-management skill, described her experiences with these words:

I learned about the elective art classes through a friend of mine. My schedule was not terribly busy when I bought a sculpture, and I could spare time for myself. When I left the sculpture in the next period, I felt that I was struggling academically. But then I observed this in myself. I took the sculpture class during the face-to-face class period. Every week, I was living my other days in a much more planned way so that I could organize all my other lessons and spend time in the atelier. In this way, I can say that the sculpture course I took provided me with the discipline to attend classes in my next semesters. I later applied the ability to go to a regular place that I acquired there in other areas of my life. Like attending my other department classes regularly, although not very fondly. (Participant 2, Appendix J, 23)

On the other hand, one of the participants, while explaining the effect of the elective art courses she took on self-management from a completely different perspective, exemplified her experiences as follows:

Elective art courses are the courses I met during the online semester. Of course, the pandemic may also have an effect, but I can say that art classes created a space for me to escape from my responsibilities. For example, when I have an assignment to complete, I prefer to paint instead of doing it. Or I will go to Erasmus in a few months, and I have documents to complete. Instead of taking the time to complete them, I can say that I discovered art as a way of escaping from such responsibilities. In other words, I can say that I have moved away from discipline rather than being disciplined. (Participant 13, Appendix J, 24)

Participant 13 stated that, unlike the other participants, the art courses she took affected the self-management mechanism in a different way. However, the participant discovered his interest in painting as a result of the art classes he took and expressed in the interviews that he relaxed by painting. She underlined that this experience relieved her and that although she delayed the work she had to complete, she completed it with the strength she gained from her experience.

4.2.1.4 Inner peace

Art supports the concept of inner peace as it provides space for people to express their feelings. Lawton and La Porte (2013) underlined in their research that art is a great facilitator in providing inner peace. In the interviews, the participants

frequently emphasized the concept of inner peace among the contributions of the elective art courses they took. In the words of one,

Peace and atelier are like the same concepts for me. I think the lessons have an extra contribution on inner peace, too. When I went there, I felt that I was free from all daily life problems and emptying my mind. I am alone with the mud in the statue. We are occupied by so many factors in daily life that I could silence them all in the atelier. I think I am more aware and more peaceful. The days I went to the statue, even just the possibility of going, seemed particularly good to me. Being there was a big factor for me to feel peaceful at that moment and afterwards. (Participant 2, Appendix J, 25)

Participant 2 underlined that just going to the sculpture class made him feel very peaceful. In addition, Participant 8 summarized his experiences as a result of the elective art course he took as follows:

In fact, the lessons helped me find a way to be more peaceful. It is like a direction where you can relax yourself. I have always found it very relaxing to do things with my hands. That includes cooking, of course. For example, if people are not artists or craftsmen, there is nothing they do or produce with their hands in their daily lives. We express ourselves with our body in dance, which is an experience like the one I had in sculpture. I find it very relaxing to do something with my hands or my body. Everything I produced with my hands gave me the opportunity to experience it. I can say that art forms such as dance, theater and sculpture that have physical application opened new ways for me to find my inner peace. (Participant 8, Appendix J, 26)

The concept of inner peace was determined as a concept that was underlined and experienced by almost all the higher education students participating in the research.

Participant 20 expressed her experiences in this regard as follows:

It was positive and contributed a lot. We are very tired of the lessons we take during the semester. Classes are very intense, and these art classes show us something quite different apart from other academic classes. It is not just learning, there are emotions in art. It makes you feel something, it awakens new emotions. This made me feel more peaceful. I can say it is like taking a breather in the hustle and bustle of academic classes. Apart from the compulsory academic courses, it made me feel good by acquiring a new skill. (Participant 20, Appendix J, 27)

While Participant 4 expressed her contribution to the inner peace of the elective art courses she took, she linked her past experiences of peace and conveyed her experiences with the following sentences:

First, it gave me great relief. In my painting class, I painted a place where I felt very good and happy as a child. I hung that picture in my house and every time I look at it, I go back to that moment. Every time I look at it, I feel like I am in that moment. In the ceramics class, I produced a work about roses that gave me peace. Thinking and talking about the abstract equivalents of that rose made me feel very good. Thanks to sculpture and painting lessons, I started to reveal my thoughts and feelings more easily. I can say that this made me a more peaceful person. Imagine that you can go back to a very happy moment with a piece of art you have created, and you can express your stuck emotions. It is a wonderful and liberating experience; I feel so much more peaceful now. (Person 4, Appendix J, 28)

Participant 4 stated that her art experiences were not limited to producing an alternative to remember her happy and peaceful moments, but also showed her a way to increase her inner peace by talking about art. Another participant explained her experiences on inner peace as follows:

Sculpture certainly does a great deal of peace of mind. For example, our sculpture lessons were from 1 to 5 in the pre-pandemic period, that is, 4 hours. In this 4-hour period, I never said that I should leave class early. I felt very comfortable. No one questions or judges me. In this situation, it made me feel extremely peaceful, I did not even realize how time passed. I also experienced something like this in FA classes. Everyone was very positive in the lesson; I think the contribution of the lecturer is very big in this regard. For example, when there was a scene that could affect us while watching a movie, the teacher would write it to us in the chat section. "Friends will be a suicide scene; sensitive friends may not watch." shaped. This state of serious sensitivity made me feel very peaceful. The fact that the people around me were positive helped me to be positive even if I had a bad day. (Participant 6, Appendix J, 29)

Although Participant 6 took a PA (sculpture) course and an FA course that progressed with two different concepts, she conveyed in her own words that she had similar experiences with different applications. In the words of another participant with similar experience:

Focusing on something and producing something out of it brought me back to myself. I think this has a positive effect on my inner peace. I normally could not stay very long without looking at my phone. The phone was always in my hand. But at the end of art classes, I made a habit of looking at my phone for less time and sometimes turning on music and painting. I went inside, I felt good, I think it has a positive effect in this sense. I have become a more peaceful person. It is very good for me to paint while listening to music when I am restless, busy, and depressed. For example, at the beginning of the pandemic, I felt good this way. (Participant 10, Appendix J, 30)

One of the participants expressed her contribution to the inner peace of the elective sculpture courses she took with the following observations:

I think we cut off our connection with the outside world when we went to the sculpture class. The friendly atmosphere there and the classical music that pops up are things that really touch the soul. I think that even people who do not like classical music like it in a workshop environment, and the music is relaxing and leads to inner peace. The environment and people also support this. There are always smiling people around us. No matter how negative it is, it is as if all people leave all their negativity outside the door and enter through that door. Smiling people, music and the smell of coffee mixed with them really provide all the factors that provide inner peace for me. (Participant 7, Appendix J, 31)

Another participant, while expressing her art experiences within the framework of the concept of inner peace, expressed her contribution to the elective art courses she took as follows:

I think I am talking about the directions of these courses, the tasks that need to be completed, I felt them much closer to myself. Because of this, I felt much more peaceful and happier. In other classes, I felt like I was getting into wars that were not mine. As if there is only one world and I am trying something. With the tasks we completed in the lessons, for example, by watching movies or listening to songs from different continents, he showed me that everyone can have a world and I do not have to go to anyone's war. It taught myself to be happier, and I can say that it made me a more peaceful person. In addition, I adapted what I learned into my life, and continuing to do this job, which gives me peace of mind without any obligation, gave me a permanent peace of mind. (Participant 11, Appendix J, 32)

On the other hand, Participant 3 stated the effects of the elective art courses she took on the concept of inner peace as follows:

I do not think that the lessons have a very positive contribution to my inner peace. I mean because everything I have experienced leads me to a conflict. This has caused me to face conflicts. I can say it made me feel gloomier. (Participant 3, Appendix J, 33)

4.2.1.5 Intrinsic motivation

When the contributions of art to people are evaluated, the last sub-theme is intrinsic motivation. The contributions of art to increase internal motivation were evaluated

by the participants with different experiences such as increased motivation, opening space for oneself and feeling competent.

The participants stated that the elective art courses they took gave them the opportunity to open a personal space, and thus their internal motivation increased. One of the participants expressed her experience on this subject with the following words:

I can say that the lessons I learned indirectly contributed to my whole life because they shaped me so much in my own life. I can listen to myself, so I do not fight certain issues. I struggle more with some issues as well. I learned to make space for myself. These lessons motivated me to do the things I love. I also started to feel more courageous because I was holding on to the things I love and being a part of them. (Participant 11, Appendix J, 34)

Another participant with similar experience expressed how her internal motivation was affected as follows:

Taking my face-to-face courses made me motivated. The second time I bought it, it coincided with the pandemic period. I was very motivated to take a course that was so enjoyable and interesting even though it was online. Taking lessons from departments other than my field has been a development. My horizons have expanded, and it has helped me become a versatile person. I feel like I could talk for hours on baroque music right now. In this sense, feeling competent motivates me a lot. (Participant 19, Appendix J, 35)

While Participant 19 stated that the art courses he took as elective had a positive effect on her internal motivation, she also underlined that feeling competent in the field she took the courses contributed to increasing her internal motivation. In addition, Participant 13 recounted her own experiences as:

The art classes I took had such an effect on my motivation. When I study for the courses I take at the same time, that is, only the field courses, the semester becomes unbearable. But taking art classes gives me the opportunity to work on my field courses. I both relax and feel good emotionally. In this way, I increase my motivation, and, in this way, I focus on my field courses and become more successful. (Participant 13, Appendix J, 36)

In the words of another participant with similar experience,

The sculpture lessons I took first affected my motivation. Second, I have become a more programmed person. I quit my procrastination habit. I think this has had a positive impact on my success. It is like a cycle that feeds off

each other. Thanks to the sculpture lesson, my inner motivation increased, and I started to adapt to other lessons more easily. My courses that take other courses are, for example, mathematics, physics, chemistry. It is not easy to motivate them to work. But with the positive effect of the sculpture course on my motivation, I started to be successful in them as well, which increased my motivation. I can say that the sculpture lesson made me a happier person by increasing my motivation. (Participant 7, Appendix J, 37)

4.2.2 Theme 2: Social contributions

This theme, such as the theme of individual contribution, was examined by asking question about the contribution of the elective art courses they took to their SEL. All participants agree that the elective art courses they take at the university make social contributions to them.

In order to elaborate this theme, sub-questions were asked to the participants and their experiences of how the art courses they took affect the relationships they established in social environments were investigated. The answers of the participants and the sub-questions asked and the social contributions of the elective art courses to the participants were deepened with two sub-themes.

4.2.2.1 Social awareness

The social awareness sub-theme was determined by the participants as a social contribution that was frequently underlined during their experience sharing. The participants stated that with the support of the elective art courses they took, they gained awareness in their social relations, improved themselves in empathy, and established better social relations. One of the participants expressed her own experience in social awareness with these words:

I can say that it has sensitized me, and I have become a more emotional person. For example, I started to think and care more about the feelings of the people in front of me. I observed the same state of empathy in both PA and

FA classes. Of course, it may have something to do with the instructor of the course. (Participant 6, Appendix J, 38)

Participant 6 stated that she had improved himself in empathizing with others thanks to the elective art courses she took and stated that in addition to the content of the courses, the lecturers also contributed greatly. In addition, Participant 11 used the following words while describing the social awareness experience he observed in herself:

I think I can understand people better thanks to the lessons I have taken. It improved my empathy skills. I do not think I am a judgmental person anyway because everyone has their own story, but I started to approach people less prejudiced, more acceptingly and maybe more compassionately. With the development of my empathy skills, I started to establish better social relations. (Participant 11, Appendix J, 39)

In the words of another participant with similar experience,

The lessons take place in such a peaceful environment that the teacher communicates with people with a smiling face, accompanied by classical music. It is like a completely different world. As I approached people, I started to move forward with what I learned. I think the sculpture taught me to be patient not only about mud but also about people. For example, I started to empathize, my tolerance increased towards everyone around me. (Participant 7, Appendix J, 40)

While the participants shared their experiences about the social contributions of the elective art courses they took, they stated that they gained social awareness that would make their existing social relations stronger thanks to these courses.

Participant 1 described her own experiences in these words:

I was very shy when entering social circles, especially before sculpture. I have taken six art classes so far. Even in my own social circle, I felt like I could not find much place. But being in large groups without being judged in these lessons opened a whole new door for me to experience. Now I can say that I establish my social relations with this awareness. I realized the balance of accepting and being accepted socially I can say that it was easier to maintain this effect during the course. If it was ten units in the sculpture course, I could see the effect of eight units inside the school and five units on my relationships outside the school. (Participant 1, Appendix J, 41)

Participant 17, who had similar experiences to the effects of the art classes that

Participant 1 took on her social skill, described her experiences with these words:

The skills I learned in the course were also reflected in my social relationships. Because I am someone who transfers a lot of what I do and prefers to share. In this sense, it has affected me very positively. In fact, a new sharing area has been created. The shares I shared with people who are interested in this field and our conversations about them increased. It has made my social relations productive. For example, I explained these lessons to my friends so much that they also took the lesson, and we started to produce together in the lesson. Our relations have strengthened. In fact, I was talking to a friend of mine who did not take the course, and it gave me an idea. My social relations were nourished in this way. We could talk about it for hours with my friends. (Participant 17, Appendix J, 42)

Another participant stated that although she did not have the opportunity to acquire a new social environment because she took the course during the pandemic period, she enriched her existing social relations with the following words:

First, my interest increased. For example, after taking art classes, we started going to the Istanbul Museum of Modern Art and the Sakıp Sabancı Museum. I started visiting the museum with my children. I can say that my social skills have improved and given direction to my social life. I included art in my social life, and it shed light on me. I have acquired a new social activity with my friends. Although the number of my social relations has not changed, its content has become richer. For example, instead of sitting with my friends and drinking coffee in a cafe, we prefer to visit a museum. (Participant 4, Appendix J, 43)

Participant 5, who met with art classes online, mentioned that they have acquired a new communication topic while explaining the contribution of the courses he took to his social environment and relations. He described his experiences in the following words:

Since I took the course online, I do not think it has much social impact. I think it would be much more beneficial if it was face to face. When I took the sculpture class, this became a new conversational material for us while talking to my other friends. For example, when I am talking about what you are doing, I am pushing it because I took a sculpture class. This seems to be a new topic for our conversations. In addition to this, I can say that the sculpture lesson helped me to establish my social relations in a more aware way. So, I gained social awareness. (Participant 5, Appendix J, 44)

While those who took the courses online from the participants stated that they did not have a serious experience in socializing due to the pandemic and restrictions, they

stated that the experience they gained to enrich their existing social relations made an incredibly positive contribution.

In the interviews, which were deepened by the questions asked while investigating the contribution of elective art courses to the field of SEL, the participants stated that the experiences they gained in these courses contributed positively to them to adapt to the school, classroom, and social environment. In the words of one,

My shyness in social environments was broken thanks to the sculpture course I took. I was very relieved as my self-confidence increased and it increased my expressive power in the social environment. Thanks to the environment of the course, it seems like it helped me adapt to school, lessons and life. Sculpture lessons and the contribution of my social environment there are excessively big for me in creating my social context. Since it is easier for me to express myself, I can adapt to social environments much more easily. (Participant 14, Appendix J, 45)

Another participant shared her experiences about the social contribution of the art classes she met in her first year of school as follows:

It was my first year in school when I took the sculpture class. I felt very happy when I felt at peace and cleared my head. It has a great social environment. At that time, for example, it was the beginning of school, and I was trying to adapt to the school. When I went to class, I was getting away from all my worries about school. I think I can say that it made my adaptation to school easier. (Participant 2, Appendix J, 46)

In the words of another participant with similar experience,

The pandemic period has given me a lot of support to adapt to the flow at school. The environment of the atelier was completely different, it was as if I had met the people there for years, even when we first went. Our adaptation was truly short, and we were able to go with the flow right away. Sculpture was our common denominator there, and I think our teacher's attitude made it easier, of course. It felt like belonging, even in online times, it really is a great alternative. (Participant 9, Appendix J, 47)

4.2.2.2 Socialization

The participants also stated in their experiences that they gained a new social environment through the lessons, together with the non-judgmental and accepting

environment provided by the art classes they took. One of the participants described her experience with the following words:

Before I took these classes, comics was not something I would describe as my field of interest. After being heavily exposed to these contents in lectures, I acquired a new field of interest. It gave me intense pleasure to talk about this area of interest and it created a new social environment for me. I started to talk about this subject both inside and outside of the lessons. Talking about it has become something enjoyable for me. Even though I do not feel very competent in my circle of friends, they saw me as competent in this regard and took my ideas. I can say that it opened a new field in social media for me. Although one or two of my friends were interested in these subjects, it was a rare communication channel for us to talk about art or specifically comics. After I took the lessons, I can say that it became a new socialization tool that we routinely talk about. (Participant 18, Appendix J, 48)

Participant 12 used the following words while expressing the contribution of the art classes he took to socialization:

I think my social relations were greatly affected within the framework of the art classes I took. The course itself is already contributing, first of all. Then this is my area of interest, as the place it occupies in my life, it actually starts to take place in the center of my life. At one point, this creates a perception that attracts attention in people. I have observed this a lot, especially when talking to people outside of school. I think that education without art is not university education. The lessons allowed me to become competent about the subjects that I was interested in, and I saw the positive effect of this in social environments. In this case, I started to shape my social circle accordingly. I created a social environment in the context of art. It has helped me connect with other people. (Participant 12, Appendix J, 49)

Participant 12 stated that he took both PA and FA coded art classes and that these lessons contributed to his socialization in a positive way.

In the interviews, the participants also stated that they discovered new areas of interest thanks to the elective art courses they took, and, in this context, they acquired new social circles. Participant 13 expressed the social contribution of the elective art courses she took as follows:

We do more personal work, but it was nice to meet other people who are interested in art. For example, in the ceramics class, we sometimes go to exhibitions and visit museums. We speak the same language together; we see different points of view. I can say that I gained a new social environment thanks to the art classes I took. In addition, my own social circle began to see me more competent in this regard. We have shifted our socialization area

towards art. They ask me to make plans for exhibitions or museums. We get together and do events like this together. We discuss and evaluate. Thus, we have acquired a new socialization tool within ourselves. I am trying to combine my old social circle with my friends I met in classes under the roof of art. I have not succeeded yet due to the pandemic, but I think this effort will yield positive results. (Participant 13, Appendix J, 50)

In the words of another participant with similar experience:

The sculpture course contributed to my social relations. People's perspectives have changed in an instant. In their minds, I was described as someone who deals with art. I am thought to be more creative by my social circle. Even though time passed, I remained in everyone's minds as the girl with an exhibition. I experienced something similar in FA class. Using the skills, I acquired in social environments enabled me to acquire a new social environment. Because I have gained new interests, and of course, my communication with people who are interested in these interests has increased. The social circle I established there enabled me to create a brand-new environment and network. (Participant 6, Appendix J, 51)

While Participant 6 stated that he was remembered by the products she created and the exhibitions she participated in by her social environment, which existed with the contribution of the elective art courses she took, she added to her experiences that she established more productive and rich relations with her social environment.

Another similar experience was expressed by Participant 15 in the following words:

I have more ideas and visions about art. First, it strengthened my social relations. I can say that I am more accepted socially. I guess I can say that the group of friends in the classes also added new perspectives to me, and because it changed my point of view, my social relations were enriched with art. I can say this for both my existing social relations and the social relations I have newly established. (Participant 15, Appendix J, 52)

The participants, who stated that the art classes they took had a positive effect on their socialization, underlined that they gained a brand-new social environment thanks to the elective courses as well as strengthening their social relations and acquiring new interests. Participant 7 expressed her experience in this sense with the following words:

I am a physics teacher student. Therefore, my social circle is always full of people from numerical fields such as engineers, physics teaching, mathematics teaching, even outside the classroom. In general, our point of view is like each other because our logic of thinking is numerical logic. But

there are students from all departments in the sculpture class I took, and we get the chance to sit and chat with them. Thanks to this, I gained a social circle from different departments. I can summarize as follows, I had the opportunity to socialize with people from different departments in art classes, and this gave me different perspectives. (Participant 7, Appendix J, 53)

Like Participant 7, Participant 10 stated that the elective art courses she took had a positive effect on the social relations she established with students studying in different faculties. In addition, Participant 10 expressed in her experiences that she contributed to the enrichment of some of her existing friendship relations. In her own words,

Seeing that I took the same class with people from different departments and doing the same things in the painting class I took had a positive effect on me. I became friends with people who took painting lessons from different departments. Our communication continued after the lesson. Also, when I say that I am taking painting lessons, it becomes a topic of conversation with my friends. For example, when I say that I am painting in an environment with people I do not know, we immediately start chatting. At this point, I can say that it provided me with a socialization space. Even in other classes, I started talking to people I did not know. I also experienced something like this. A friend of mine from high school, whom I never spoke to, saw my pictures that I shared on social media. Then, thanks to the painting, we started to exchange ideas and talk again. (Participant 10, Appendix J, 54)

On the other hand, another participant drew attention to the following points while explaining the contribution of art classes on socialization:

In fact, it did not change the relationships and friendships in my existing social circle. But I can say that I gained a new awareness about talking about art. I can say that I understood the value of the people and the environment who had similar interests and for similar purposes. For example, I did not have such a social expectation before the classes. But art classes opened such a door for me in terms of socialization. (Participant 19, Appendix J, 55)

4.2.3 Theme 3: Academic contributions

The academic contribution theme, like the other two main themes, was examined by asking the participants about the contribution of the elective art courses they took to their SEL. Most of the participants shared their experiences that the elective art courses they took made academic contributions.

This theme was elaborated by asking the participants a question about whether the art courses they took had an academic contribution. The answers of the participants and the sub-questions asked and the academic contributions of the elective art courses to the participants were deepened with two sub-themes.

4.2.3.1 New career goals

In the interviews, the participants stated that the elective art courses they took were guiding in terms of setting new career goals while talking about the contributions they made to them. Participant 4 shared her own experiences on this subject as follows:

I dream of being a therapist. The idea of using painting in my therapies came to mind thanks to the classes I took. Consider, for example, a mother-child therapy. They can reflect all their relationships on the picture they draw. I can say that the lessons I took were a first step for the art therapy trainings I want to take in the future. He gave me the idea of working interdisciplinary. I think that the picture will make a great contribution to the psychological healing process. This is how I plan my career. (Participant 4, Appendix J, 56)

While Participant 4 stated that she will shape her future career by using the fields of art and psychology together in terms of working interdisciplinary, Participant 8, who is also a psychology student, stated that she plans to evaluate art in her future career as follows:

The academia is a bit split in the social sciences and the arts. We can say that psychology is the closest to the natural sciences. When I started college, I did not think it was like that. I had imagined that the episode would be more all-encompassing, and I was disappointed that it did not. The art classes I take have this look I dream of. If I had never taken these courses, I would probably have continued my education with resentment towards academic life. Art classes helped me hold on to academic life. Seeing this possibility made me see an alternative to thinking more interdisciplinary and adapting it to my future academic career. (Participant 8, Appendix J, 57)

In the words of another participant with similar experience:

It had an incredibly positive effect on my other lessons. Even just taking 3-4 hours of sculpture lessons, I was able to focus on other lessons with a more open and relaxed mind. On the other hand, I was feeling good, and this made

my academic life much easier. As I continued to be intertwined with art classes, I decided that I wanted to continue my academic life by establishing a link between my field and art. Psychology and art studies are already a lot, but I am also planning an academic future in this field. (Participant 17, Appendix J, 58)

While some of the participants stated that they experienced the connection between their fields and art to work interdisciplinary, thanks to the art courses they took, some of the participants stated that the art offered them a brand-new career plan alternative. Participant 12 expressed the contribution of the art classes he took on his future career plans with the following words:

Academically, art classes gave me an option. I was normally thinking of progressing from history or social sciences. But it brought me an option such as whether I should do my master's degree and my doctorate on cinema or work on the history of cinema. Because like this, I want to perform this job as well. Having cinema in the center instead of hosting it as a secondary career in my life will improve me more. That is what happened in the classes I took. It is more important than history in my life right now. Art produced an academic alternative for me. If I cannot continue in this way, at worst, I want to continue with interdisciplinary work. (Participant 12, Appendix J, 59)

Participant 12 stated that he discovered alternative ways for his future academic career with the elective art courses he took during his undergraduate education. In addition, Participant 6 explained the contribution of the art courses she took to her academic life with the following words:

It has made a huge contribution. Because if I think of doing a master's degree, I think of doing it in the field of art, based on the art courses I take. I can also do sculpture making, creation, creativity or maybe an interdisciplinary combination. Seriously, especially the PA lesson impressed me. FA also affected my academic life, but I do not plan to continue it in my future academic life. I only took it as a lesson, but sculpture lessons are not like that. It has also helped my other courses, and I can say that it has contributed to my academic development in terms of meeting people from different departments in both PA and FA courses and exchanging information about the courses. (Participant 6, Appendix J, 60)

In the words of another participant with similar experience,

Art classes opened such a door for me. As I said at the beginning, I am a business student, but I am not on good terms with my department. I realized this as soon as I entered my section, but what I did not realize as soon as I entered was that I would have alternatives. I have been taking a lot of

sociology courses in the last two years and I am thinking of changing my discipline in this direction in my master's degree. I gained this awareness thanks to the FA courses I took. I am planning to change my branch completely and shift to fields such as sociology, psychology, and anthropology in my master's degree. I can say that I gained an awareness in my academic life with art classes. (Participant 18, Appendix J, 61)

4.2.3.2 Better university life

In the interviews, the participants stated that the art courses they took had a positive effect not only on their academic processes but also on their university life.

Participant 7 expressed the contribution of the art classes he took on his future career plans with the following words:

First, my motivation was positively affected by the art classes I took. I also became a more planned person. Before I took art classes, I had a serious procrastination habit. I could delay everything. But with the art classes I took, I stopped this habit. I started living a more aware university life. It is difficult to say whether I have observed a numerical success in my academic life. Because, of course, the only component was not art classes. But I can say that I have a much more enjoyable university life. Art perspective also affected my university life and academic perspective, I think, in a positive way. (Participant 7, Appendix J, 62)

Participant 7 stated that the elective art courses she took indirectly affected her undergraduate education positively. Participant 15, on the other hand, stated that she facilitated her academic process by adapting the writing skills she developed in the art classes she took to the compulsory courses she took in undergraduate education.

In the words of her,

As I fulfilled the obligations of these courses, I felt improved. Most of my courses are numerical. In any homework I prepared, of course, I was proceeding through numerical obligations. But I gained a completely different academic perspective in these courses. This has been a colorful and diverse perspective for me that I can adapt to my university life. We were working on writing in art classes. In fact, I can say that I gained a skill, and this skill has made my academic life easier. In this way, I feel more competent in my field courses. I can even approach numerical lessons from a broader perspective. Of course, this even affected my year-end average. (Participant 15, Appendix J, 63)

Another participant expressed her experience with these words:

To tell the truth, the department I studied academically is a department that raises a little bit white-collar. We can say that it is a department that does not have too many academic expectations, but rather has expectations such as graduating and getting a job. Taking art classes made me feel like I was in university a little more. For example, after I took the sculpture course, I found the strength to take a sociology course. Since my department was aimed at getting a little more vocational and white-collar training, I saw myself below the people who studied in other departments with the same score. After this class, I saw that we were all the same and felt more academic, obviously. If I had not experienced the art classes, maybe I would not have noticed it, or I would have felt it was too late. (Participant 1, Appendix J, 64)

Some of the participants stated that they gained a general academic awareness rather than an academic development while evaluating the indirect contribution of the elective art courses they took to their university life. Participant 11 expressed the indirect academic contribution of the elective art courses she took with the following words:

I am not sure that it directly contributed to my academic life. I think it contributes indirectly. For example, I may be paying extra attention to colors while preparing a presentation. Considering that it also improved my perspective, it certainly affected my entire university life in a positive way, because I think it shaped me a lot. Thanks to art classes, I gained a place to hold on to do the things I love at university. (Participant 11, Appendix J, 65)

In the words of Participant 14, who has similar experience with Participant 11,

I do not think that the art classes I take have a specific contribution to my field. When I mention it in job interviews or something, people attract a lot of attention, but I can say that it is a positive point for me to have it on my resume. I want to add sculpture to my academic life. I can say that knowing this field has made my university life more productive. You know, I have not researched or observed a numerical increase in my average, but I think it may have been successful in my field courses as it raised my mood. (Participant 14, Appendix J, 66)

CHAPTER 5

DISCUSSION AND CONCLUSION

This last chapter consists of discussion (5.1), conclusion (5.2), recommendations (5.3), and limitations (5.4). As the first part, the discussion section includes a general discussion of the research findings and highlights the issues that came to the fore during the interviews. The second part summarizes the whole study as a conclusion. The third part, i.e., the recommendations part, is given under three sub-headings: suggestions for future studies, suggestions to the higher education community, and suggestions to higher education students. In the last part, the limitations of the study are expressed.

5.1 Discussion

This study evaluated the contributions of art in the context of SEL from the perspective of adult and higher education. In other words, the purpose of this research was to reveal the contribution of art to the SEL of higher education students who are interested in arts during their university life and their perceptions about this contribution. Participants were undergraduate students who had at least two semesters of art-related experience thanks to the art courses they took at the university; they consisted of volunteers reached through snowball sampling.

The analysis of responses using the thematic analysis method revealed the contribution of the participants' art experiences to their SEL and the participants' attitudes towards this contribution. The findings of the study show parallelism with the concepts in the literature. Participants stated that they perceive art as a tool that

provides individual, social and academic contributions to their lives; and in this context, art supports their holistic development in terms of SEL.

In the interviews, demographic information of the participants was collected first, and demographic differences were compared while evaluating the findings. When the themes revealed by the thematic analysis as a result of the interviews were evaluated in terms of gender, no difference was observed in the experiences of the male and female participants. However, in order to come to a more definite conclusion, the gender distribution of the participants should be the same or close to each other. Since the number of male participants in the study is very low, it is difficult to reveal the contribution of male participants' art experiences to their social and emotional learning when evaluated in terms of art experiences.

In addition, differences in socio-economic status did not make a difference in terms of the contribution of art to participants' SEL. All of the participants were distributed around the middle socioeconomic status. No participant stated that they felt belonging to a high or low status. For this reason, it will not be possible to highlight that there is a great socio-economic difference among the students participating in the research. Of course, socio-economic status may have been a factor that facilitated participants' access to art in the pre-university period, but it is not possible to make a clear judgment about this. In this research, it is possible to conclude that socio-economic status may have had an impact on past art experiences. However, it was not possible to detect a significant difference since the participants came from similar backgrounds.

The purpose of collecting demographic information about the past art experiences of the participants in the research is to determine whether there is an experientially significant difference between the participants with or without past art

experience. In this research, when the contribution of art to the SEL of the participants who had previous art experience and the participants who were introduced to art for the first time through the elective art courses they took at the university, no significant difference was found. However, apart from the demographic information form, no questions were asked to examine the past art experiences of the participants. For this reason, it is not possible to determine the effect of their past art experiences with a simple question asked in the demographic information form.

On the other hand, in a study that focuses on experiencing art at an early age and experiencing it in university life, different contributions can be determined on SEL. Although the field of SED is an approach that is examined especially in early childhood, it is a fact that the SEL of adults should be supported (Seal, et al., 2011). Individuals, whose art experience dates back much earlier, who may have met art during pre-school, primary, secondary, or high school periods and advanced with art support in their developmental journey, may not need elective art courses given at the university since they have already gained this experience in their university life.

In addition, it is not possible to evaluate individuals independently of their past experiences. At the same time, in order to reveal the effect of past experiences on new experiences of the present, it is necessary to conduct a comprehensive study focusing only on this subject. Since the focus of this research is not to reveal the effect of past art experiences, and there is no significant difference between the participants with or without past art experience, it is possible to indicate that there is no difference in this sense.

Since the participant group included students from different faculties, no difference was found when the contribution of the academic education and elective

art courses were examined. It is possible to indicate that the disciplinary approach of art came into play at this point, rendering all background differences meaningless and bringing the participants together within the framework of similar experiences. All participants stated that art contributes to their lives, but the attitudes of the participants from different faculties about this contribution differ from each other. For example, participants from departments such as mathematics, economics, and business, whose academic fields are mainly numerical, saw art classes as a means to relax more, increase inner motivation, and reach inner peace.

On the contrary, participants from fields such as teaching, psychology, sociology, and philosophy saw art as an end rather than a tool, expressed their attitudes more broadly about the contributions of art to their lives, and some of them took steps to determine their future goals by putting art at the center of their lives. At this point, it is important to highlight that there are differences in attitudes regarding the contribution of art to the lives of the participants.

As can be seen in the discussion above within the framework of demographic information from the participants, different genders, socio-economic statuses, past experiences, and educational fields diversify the contribution of art to individuals. However, it is possible to argue that all these participants stated that art made a positive contribution to their lives. Only the attitudes of the participants within the scope of this contribution seem to differ.

The answers given by the participants to the questions asked to reveal the contribution of their art experiences to their SEL were evaluated with reference to the SEL components of CASEL (2021) as mentioned in the literature. The benefits of art to the participants were grouped into three main themes: individual, social, and academic contributions. The five competencies of CASEL as mentioned in the

literature and the themes reached when the experiences of the participants with the art classes were analyzed, it is seen that there are one-to-one matches. In order to answer the research question, four interview questions were directed to the participants and the answers given by the participants to these questions were explained in detail in the previous chapter.

In the context of the contribution of higher education students' art experiences to their SED and SEL, the first of the contributions determined as a result of interviews is individual contributions of art. According to the literature, one of the most important contributions of SED and SEL to adults can be summarized as balancing their emotions and becoming aware of themselves (Conley, 2015). Individuals who balance their emotions with the support of art and are aware of themselves develop themselves positively in terms of self-awareness, self-confidence, and self-management; they become individuals with high inner motivation and inner peace. As underlined in the findings chapter, participants stated that the art classes, they took contributed to their individual self-confidence, inner peace, self-management, self-awareness, and intrinsic motivation. The sub-themes that emerged under the theme of individual contributions exactly overlap with the self-awareness and self-management components of SEL. The self-awareness and self-management skills defined in the literature correspond with CASEL's SEL perspective when compared with the answers of the participants (CASEL, 2021).

As mentioned in the literature review, Lawrence (2005) and Lawton & La Porte (2013) underlined the effect of art on self-expression and inner peace. Individuals who can express themselves through art become more peaceful. As noted by many participants in the findings section, art provided them with a space to express themselves, thus fostering the concepts of inner peace. Findings highlighted

that art has always been one of the most important and special ways for individuals to express themselves. While art offers individuals various ways of expressing themselves, it also creates a space for people to discover themselves (Noë, 2015; Piirto, 2011). The contribution of art to individuals is expressed in the report published by IFCA (İKSV in Turkish) (Ece, & Fazlıoğlu Akın, 2014) as follows:

Contribution of arts education in the development of children, young people and adults who receive lifelong education is the development of creativity and creative thinking abilities, the development of the ability to make connections (cognitive and emotional learning), the development of aesthetic sensitivity (criticism), and the acquisition and development of artistic abilities and learning art practices. (p. 14).

Underlining the healing power of art, one of the participants stated that she gave up going to therapy because of the art classes she took. In this study, while investigating the contribution of art to the SEL of higher education students, the most underlined point by the participants is that they improved self-expression with the help of art lessons. Individuals who can express themselves have the opportunity to discover themselves, nurture their self-confidence, feel more comfortable in social environments, and accordingly develop holistically (Barton, 2015). With the support of these skills brought by art experiences, individuals change their perspectives on the problems they see as unsolvable, improve their critical thinking skills, and increase their creativity (Şahin, 2009).

On the other hand, art may not always heal. Although it is not underlined much in the literature, it can be said that some individuals who have discovered themselves and have the opportunity to express themselves in different ways may have to face some challenging emotions in the presence of this new field that art has opened up to them. One of the participants shared her experience on this subject as follows:

Art gave me a chance to express myself better. But starting to express myself better did not affect my emotional state in a positive way. I had to face some

emotions that I suppressed and concealed. I have become a bit of a depressed person. I only paint when I am unhappy. Art and unhappiness can sometimes mean the same thing to me. It depends on my mood, but I also observed such an effect on myself. (Participant 8, Appendix J, 67)

As stated by the participant above in her sharing of experience, in some cases, art can drag people into a depressive mode, or it can be paired with a negative mood as it is seen as a tool to get rid of this depressive mode. It is an underlined subject in the literature that art has positive contributions to individuals that can be evaluated both spiritually and physically.

Moreover, another theme that emerged according to the answers given by the participants to the interview questions is the theme of social contributions of art. Participants stated that the elective art courses they took contributed to social awareness, adaptation, and socialization. When it comes to social contributions, the most underlined concept has been the concept of empathy. The participants, who discovered themselves, and had the opportunity to express themselves, started to develop themselves socially, to empathize more easily with their social environment, and to feel more competent in the social sense with the support of the art classes they took. The theme of social contributions and the sub-themes under this theme intersect with the components of social awareness and relationship skills of SEL. As explored in the literature review, the definition of social awareness and relationship skills of CASEL overlap in the participants' experiences towards elective art classes and their contribution to holistic development in terms of SEL.

Finally, the theme that emerged while analyzing the answers given by the participants in the interviews is the theme of academic contributions of art. Under this theme, participants stated that these courses provide academic contributions, and they can achieve new career goals and live a better university life with these contributions. Although this theme does not fully overlap with any of the

components of SEL, it has common points with the component of responsible decision making. On the other hand, some of the participants stated that the elective courses they took started to take too much space in the center of their lives; and this had a negative impact on their academic life, albeit for a short time. These participants, who see art as an escape, also stated that they use art to escape their responsibilities.

From a different perspective, it is important to indicate that the art courses that are the subject of the research are elective art courses. Participants who took these elective art courses they were curious about or wanted to develop, of their own free will, without being subject to any obligation. The fact that the courses are elective, and therefore do not cause any grade anxiety in the participants has had an impact on the participants to develop a positive attitude towards the elective art courses and the contributions these courses make to their lives. It is also a matter of debate that if the elective art courses, which are the subject of the research, were compulsory, the attitudes of the students who take the course about these courses might change. In summary, as the participants stated in the research, one of the most important reasons for the positive contributions of the art courses they took to their individual, social and academic lives is that these courses are elective courses, so they do not cause any grade concerns, and the participants chose the courses based on their preferences.

When the findings of the study were examined, it was observed that while the participants achieved an individual, social, and academic transformation thanks to the art lessons they took, some points diverged with these experiences. It is important to indicate that this disintegration arises from the methodological differences between practical applied art courses and theoretical art courses. Participants stated

that art classes such as sculpture, ceramics, and painting, which were experienced through practice, had a greater effect on self-discovery. On the other hand, the participants who preferred the theoretical-oriented art courses stated that these contributed more in terms of intellectual development and that they gained individual, social and academic contributions by improving themselves in this context. Despite these differences, common results were observed in the contribution of art to their SEL in terms of the experiences that the participants eventually gained.

Some of the participants encountered art classes at some stage of their university life and continued these courses. Although some did not take elective courses at school, they integrated art into their lives. Some decided to build their entire academic future in the context of art. These art experiences, which they gained through elective courses at the university, will also support the participants in terms of imagination, creativity, socialization, critical thinking, adaptation, and problem solving, and help them to graduate as individuals who have completed their holistic development with 21st century skills, so they take a step into their business life (Cansoy, 2018).

5.2 Conclusion

The main purpose of this research is to reveal the contribution of art to the SEL of higher education students. The answers of the participants interviewed for this study to the research questions were analyzed using the thematic analysis method as discussed. The findings show that the elective art courses taken by the participants at the university provide individual, social, and academic contributions to the participants, and thus, art can serve as a supporter to reinforce SEL.

When the findings of the study are evaluated, the support of the arts to support the holistic development of higher education students in line with the purposes of higher education is undeniable. In this research, it is possible to highlight that it is sufficient to create a SEL space in the classroom environment to ensure SED. While the elective art courses at the university provide an environment that will support the SEL of higher education students, they work together with social support areas such as school culture, administrative approaches, and student clubs. When the educational approach, culture, and extracurricular activity opportunities of the university where the participants are educated are evaluated, it is important to indicate that there is an attitude that will support SEL. In this context, it would be insufficient to claim that SED was achieved only with the art classes that the participants took.

The contribution of the experiences of art to the field of SEL is enormous (Belfiore, 2011). Art is a unique tool that provides the space for experience to support all components of SEL (Baker, 2013; Piirto, 2011). Within the scope of this study, while the contribution of the participants' art experiences to their SEL is investigated, the experiences shared by the participants reveal results that support these judgments.

Thus, when all these above-mentioned contributions are taken into consideration, it is important to highlight that art experiences contribute positively to the SEL of higher education students.

5.3 Recommendations

The aim of this research is to reveal the contribution of art to the SEL of higher education students who are interested in arts during their university life and their

perceptions about this contribution. Because of some limitations, it is just an exploratory search. The recommendations given below to make this research better and to benefit from its results are grouped under three headings as recommendations for researchers, recommendations to the higher education community, and recommendations to higher education students.

5.3.1 Recommendations for researchers

In order to collect data that can generalize in future studies, it will be useful to work with larger samples to detect if there are any significant differences in terms of certain variables such as gender and socio-economic status. Since higher education undergraduate students are a very large and diverse group, they form a diverse sample group, so their experiences and exchanges provide information-rich data.

In addition to the above mentioned recommendation, the evaluation of the selected sample group in two equally distributed groups in terms of past art experiences, as the control and experimental group, can create a more productive data group in order to see the contribution of the art courses taken at the university to the SED of the students.

Another recommendation is to conduct face-to-face interviews with the participants in order to gain more productive study results. Face-to-face interviews will be a much more convenient way to share the same environment with the participant, to observe their behavior while answering the questions, and to guide the interview process more efficiently. In addition, since the environment of the art classes taken by the interviewed participants is an important developmental factor, the environment of the art classes can be observed and added to the study as a researcher note.

Final recommendation that can be used in future research is to create a sample from different universities. In addition, an even richer sample group can be created by considering both public and private universities. At this point, the effect of art on SEL can be evaluated by considering different contexts such as past experiences and socio-economic class.

5.3.2 Recommendations for higher education community

Recommendations presented under this heading are recommendations for university professors, faculty members, administrators, and policy makers. It is possible to argue that if university professors, faculty members, administrators, and policy makers research, develop and implement studies on the place of art in adult education and higher education in cooperation, adult education and higher education in Turkey will gain a brand-new context.

First of all, taking into account the contribution of art to SEL mentioned above, university professors can use art as a learning tool in their classes. At this point, they can consider the approach to learning with art or simply collaborate with art classes to create a more productive learning space for their students. Thus, the resulting interdisciplinary learning area will yield much more inclusive and creative results. Especially when higher education is considered, it may be possible to devote much less time to such extra-curricular studies. However, it is clearly seen in the research results that this area should definitely be supported.

On the other hand, faculty members can also support students by informing them about various elective courses available in other faculties in their schools. As mentioned above, they can enrich the field of interdisciplinary learning by collaborating with other faculties and adding art and SEL to these studies. In

addition, faculty members can enrich the programs by adding art and elective art courses to their faculty's curricula. Thus, university students whose SED is supported can accelerate their holistic development, spend their university life much more productively and graduate from the university as much more competent individuals.

Similar to faculty members, administrators can carry higher education to a completely different context by supporting curricula that include arts. Another duty of the administrators is to guide the policy makers to implement the programs that contain art and to develop programs that can be implemented. Finally, policy makers can support the SEL approach and the teaching models that include the arts and integrate it into existing programs.

5.3.3 Recommendations for higher education students

As can be seen in the research results above, undergraduate students who took elective art courses during their university education mentioned that their art experiences contributed to them in a wide variety of ways. When these contributions are evaluated in terms of SED, they have also contributed greatly to university students' becoming holistically competent individuals by supporting SEL.

It is crucial to argue that people who have been interested in any branch of art at any stage of their lives show great developments, sometimes consciously and sometimes unconsciously, with the experiences they have gained. For this reason, university students can be given recommendations to use all the opportunities in their schools, to take elective courses in the fields they are curious about, and not to keep arts separate from this process. While this work of art is sometimes just an escape you can use to clear your mind, it can also turn into a business line where you give

your full focus. Art is one of the most important intermediaries that supports not only events but also life with a much broader perspective.

5.4 Limitations

The first limitation encountered in this study is that the number of participants is not equally distributed by gender. Since the majority of the participants were women, a comparison between genders could not be made while analyzing the results. In connection with this limitation, the research was insufficient to reveal positive or negative aspects of art on the SEL of male students. In addition, since I am a woman as a researcher and data analyst, the point of neutral evaluation of the research in the context of genders was lacking.

In addition to the above mentioned limitation, another limitation is related to the university where the participants are studying. When the universities in Turkey are evaluated, the university chosen for the research has more opportunities than many state universities in terms of conditions such as elective course opportunities, social opportunities, and extracurricular activities. It is difficult to claim that it is possible to obtain effective results by evaluating a single state university.

On the other hand, since the research was conducted during the COVID-19 pandemic period, it is possible to claim that there were many limitations encountered. The most important of these limitations is that it was studied with a small sample. The results obtained by working with a more crowded and evenly distributed data group could have been evaluated much more efficiently.

Another limitation encountered due to the COVID-19 pandemic is that all universities have switched to the distance education system in this process. Among the participants, there were also those who took courses only during the online

period. It has become difficult to observe the effect of online courses on students' SEL, especially when applied courses such as art courses are considered. Even among the participants, students who had the opportunity to take courses both face-to-face and online stated that these two experiences were very different from each other.

One of the limitations faced due to the pandemic was the necessity of conducting interviews to collect data online. Although online interviews provided the widest accessibility, they caused a more inefficient data collection process than face-to-face interviews. In addition, due to the digital fatigue caused by the period when everything progressed online, the participants could not convey their experience sharing in depth in the interviews. Sharing the same environment during the interviews would have enabled the conversation to proceed in a more comfortable flow and increased the efficiency of the data received from the participants.

Finally, in addition to the interviews, the observation of the environments in which the participants gained artistic experience also constitutes an important data source for the research. Another limitation may be the inability to observe the environments in which the students have experienced art, since participation in the elective art classes was online.

REFLECTION

When I started my master's degree, I only had in mind to put forward a thesis on art, a discipline that I encountered in my undergraduate life and changed my life. I just started knowing this and putting art at the center. I wanted to bring these together and have a research process that I would pursue with great passion. While I was thinking about how to put it all together, my research took shape.

As Picasso said, everything we can imagine is real. Art gives us the opportunity to realize ourselves. I had a dream. I wanted to bring together subjects in disciplines that are not directly related to each other and do an interdisciplinary study. I had adults, arts and alternative learning models that stayed in my mind from my undergraduate education. Thanks to art, I both realized my dream and had the opportunity to learn about the unique contributions of other people's art experiences to their lives.

During this process, I met wonderful people, and I was nourished by many different experiences as a researcher. I can say that I enjoyed the data collection process during the research. I had research experiences in which I used the quantitative research method, but I also learned in the process how much the qualitative research method gives me pleasure and how suitable it is for me. I must admit that there were times when I was very tired. Especially the pandemic caused disruptions in many procedures, but I also discovered how valuable art can be in order to adapt to such extreme conditions. Finally, I dedicate this study to everyone who works tirelessly and believes in making the world a better place.

APPENDIX A
ETHICAL APPROVAL FORM

Evrak Tarih ve Sayısı: 17.06.2021-17980

T.C.
BOĞAZIÇI ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER YÜKSEK LİSANS VE DOKTORA TEZLERİ ETİK İNCELEME
KOMİSYONU
TOPLANTI TUTANAĞI

Toplantı Sayısı : 18
Toplantı Tarihi : 17.06.2021
Toplantı Saati : 13:00
Toplantı Yeri : Zoom Sanal Toplantı
Bulunanlar : Dr. Öğr. Üyesi Yasemin Sohtorik İlkmen, Prof. Dr. Ebru Kaya, Prof. Dr. Fatma Nevra Seggie
Bulunmayanlar :

Merve Şen
Eğitim Bilimleri

Sayın Araştırmacı,

"Contribution of Art to Higher Education Students' Social and Emotional Learning" başlıklı projeniz ile ilgili olarak yaptığımız SBB-EAK 2021/43 sayılı başvuru komisyonumuz tarafından 17 Haziran 2021 tarihli toplantıda incelenmiş ve uygun bulunmuştur.

Bu karar tüm üyelerin toplantıya çevrimiçi olarak katılımı ve oybirliği ile alınmıştır. COVID-19 önlemleri kapsamında kurul üyelerinden ıslak imza alınmadığı için bu onay mektubu üye ve raportör olarak Ebru Kaya tarafından bütün üyeler adına e-imzalanmıştır.

Saygılarımızla, bilgilerinizi rica ederiz.

Prof. Dr. Ebru KAYA
ÜYE

e-İmzalıdır
Prof. Dr. Ebru KAYA
Raportör

SOBETİK 18 17.06.2021

Bu belge 5070 sayılı Elektronik İmza Kanununun 5. Maddesi gereğince güvenli elektronik imza ile imzalanmıştır.

APPENDIX B

INFORMED CONSENT FORM (IN ENGLISH)

Research Sponsoring Institution: Boğaziçi University
Research Name: Contribution of Art to Higher Education Students' Social and Emotional Learning
Project Manager: Prof. Dr. Fatma Nevra Seggie
E-mail Address:
Phone Number:
Researcher's Name: Merve Şen
E-mail Address:
Phone Number:

Dear Participant,

I invite you to the scientific research study I carried out within the scope of my master's thesis, Boğaziçi University Institute of Social Sciences Educational Sciences. Before your decision, I want to inform you about the research. The aim of this research is to reveal the contribution of art to the social and emotional learning of higher education students who are interested in art throughout their university life, and their perceptions and experiences regarding this contribution. This research is conducted by Boğaziçi University Social Sciences Institute Educational Sciences master's student Merve Şen and under the supervision of Prof. Dr. Fatma Nevra Seggie.

This research is conducted for a scientific purpose and confidentiality of participant information is essential. First of all, your information about your art history will be collected with the demographic information form. At this stage of the research, semi-structured interviews with you will be made through online meeting platforms (Zoom, Skype, Google Meet, etc.) and audio recording will be taken with your permission. In case you do not want the audio recording to be taken, the researcher will record your answers by taking notes. Interviews are expected to last approximately 60 minutes. Your identity information will not be asked at any stage of the interview, and records and notes will not be shared with anyone other than researchers. Research data will be stored completely anonymously. The data will be evaluated collectively and will only be used for scientific publication purposes.

Participation in this research is completely voluntary and no payment will be made. For the purpose of the study, you are expected to attend the interview and answer the questions. The lower limit for participation in the study is 18 years old and there is no upper limit. If you participate in the study, you have the right to withdraw from the study without giving any reason at any stage of the study and not to answer the

questions you do not want. If you withdraw from the study, the collected data will be destroyed.

If you need more information about the purpose of the research other than the information given above, you can reach the researchers from the contact information above. You can contact the “Social and Human Sciences Master's and Doctorate Thesis Ethics Review Commission” at sbe-ethics@boun.edu.tr.

* I read the text above and fully understood the scope and purpose of the study I was asked to participate in, and my responsibilities as a participant. I have the opportunity to ask questions about the work. I realized that I could quit this study at any time and without giving any reason, and if I quit, I would not encounter any negativity.

Under these circumstances, I agree to participate in the research in question of my own free will, without any pressure or coercion.

Name and Surname

Date

Signature

In this research, I agree to have my voice recording within the scope of the interview.

Name and Surname

Date

Signature

APPENDIX C

INFORMED CONSENT FORM (IN TURKISH)

Arařtırmaı Destekleyen Kurum: Boęaziçi Üniversitesi
Arařtırmanın Adı: Sanatın Yüksek Öğrenim Öğrencilerinin Sosyal ve Duygusal Öğrenmelerine Katkısı (Contribution of Art to Higher Education Students' Social and Emotional Learning)
Tez Danıřmanı: Prof. Dr. Fatma Nevra Seggie
E-mail Adresi:
Telefonu:
Arařtırmacının Adı: Merve řen
E-mail Adresi:
Telefonu:

Sayın Katılımcı,

Sizi Boęaziçi Üniversitesi Sosyal Bilimler Enstitüsü Eğitim Bilimleri bölümü yüksek lisans tezim kapsamında yürüttüğüm bilimsel araştırma çalışmasına davet ediyorum. Kararınızdan önce araştırma hakkında sizi bilgilendirmek istiyorum. Bu araştırmanın amacı, üniversite yaşamları boyunca sanatla ilgilenen yükseköğretim öğrencilerinin sosyal ve duygusal öğrenmelerine sanatın katkısını ve bu katkıya ilişkin algılarını ve deneyimlerini ortaya koymaktır. Bu araştırma Boęaziçi Üniversitesi Sosyal Bilimler Enstitüsü Eğitim Bilimleri yüksek lisans öğrencisi Merve řen tarafından ve Prof. Dr. Fatma Nevra Seggie danışmanlığında yürütölmektedir.

Bu araştırma bilimsel bir amaçla yapılmaktadır ve katılımcı bilgilerinin gizlilięi esas tutulmaktadır. İlk olarak demografik bilgi formu ile sanat geçmiřinize dair bilgileriniz toplanacaktır. Arařtırmanın bu aşamasında sizinle yarı-yapılandırılmış görüşmeler online toplantı platformları (Zoom, Skype, Google Meet, vb.) aracılıęıyla yapılacak ve görüşmede izniniz alınarak ses kaydı alınacaktır. Ses kaydınızın alınmasını istemediğiniz durumda arařtırmacılar cevaplarınızı not olarak kaydedecektir. Görüşmelerin yaklaşık olarak 60 dakika sürmesi beklenmektedir. Görüşmenin hiçbir aşamasında kimlik bilgileriniz sorulmayacak, kayıtlar ve notlar arařtırmacılar dışında kimseyle paylaşılmayacaktır. Arařtırma verileri anonim olarak saklanacaktır. Veriler toplu halde deęerlendirilecek olup yalnızca bilimsel yayın amacıyla kullanılacaktır.

Bu arařtırmaya katılım tamamen gönüllölük esasına dayalıdır ve herhangi bir ödeme yapılmayacaktır. Çalışmanın amacı için sizden beklenen, görüşmeye katılıp soruları cevaplamanızdır. Çalışmaya katılımda alt sınır 18 yaş olup herhangi bir üst sınır bulunmamaktadır. Çalışmaya katıldığınız takdirde çalışmanın herhangi bir aşamasında herhangi bir sebep göstermeden çalışmadan çekilme ve istemediğiniz

sorulara cevap vermeme hakkına sahiptir. Çalışmadan çekilmeniz durumunda, toplanan veriler imha edilecektir.

Eğer araştırmanın amacı ile ilgili verilen bu bilgiler dışında daha fazla bilgiye ihtiyaç duyarsanız yukarıdaki iletişim bilgilerinden arařtırmacılara ulaşabilir, ‘‘Sosyal ve Beşeri Bilimler Yüksek Lisans ve Doktora Tezleri Etik İnceleme Komisyonu’’ ile sbe-ethics@boun.edu.tr adresi üzerinden iletişime geçebilirsiniz.

*Yukarıdaki metni okudum ve katılmam istenen çalışmanın kapsamını ve amacını, katılımcı olarak üzerime düşen sorumlulukları tamamen anladım. Çalışma hakkında soru sorma imkanına sahibim. Bu çalışmayı istediğim zaman ve herhangi bir neden belirtmek zorunda kalmadan bırakabileceğimi ve bıraktığım takdirde herhangi bir olumsuzluk ile karşılaşmayacağımı anladım.

Bu koşullarda söz konusu arařtırmaya kendi isteğimle, hiçbir baskı ve zorlama olmaksızın katılmayı kabul ediyorum.

Ad-Soyad

Tarih

İmza

Bu arařtırmada görüşme kapsamında ses kaydımın alınmasını kabul ediyorum.

Ad-Soyad

Tarih

İmza

APPENDIX D
DEMOGRAPHIC INFORMATION FORM
(IN ENGLISH)

Answer the following questions without giving your credentials.

Age:

Gender:

Average Monthly Income:

Faculty and Department:

Is there an art activity that you regularly engaged in before your university life?

Yes

No

If your answer is YES, state which field of art you are interested in.

What art activity did you engage in during your university life?

How did you meet this art activity? (through school, friend recommendation, social media, etc.)

How long did you continue this activity?

APPENDIX E
DEMOGRAPHIC INFORMATION FORM
(IN TURKISH)

Aşağıdaki soruları kimlik bilgilerinizi vermeden cevaplayınız.

Yaş:

Cinsiyet:

Ortalama Aylık Gelir:

Fakülte ve Bölüm:

Üniversite hayatınız öncesinde düzenli olarak yaptığınız bir sanat etkinliği var mı?

Evet

Hayır

Cevabınız EVET ise hangi sanat dalıyla ilgilendiğinizi belirtiniz.

Üniversite hayatınız boyunca hangi sanat faaliyetlerinde bulundunuz?

Bu sanat etkinliğiyle nasıl tanıştınız? (okul, arkadaş tavsiyesi, sosyal medya vb. aracılığıyla)

Bu aktiviteye ne kadar devam ettiniz?

APPENDIX F

INTERVIEW QUESTIONS (IN ENGLISH)

1. Why did you choose this university for your university education?
2. In what way do you think the art classes you attended at the university affected your social and emotional development?
 - a. *How do you think these art classes have affected you in expressing yourself?*
 - b. *How do you think art classes affect the relationships you establish in social environments?*
 - c. *How do you think these lessons contribute to the concept of inner peace?*
 - d. *What methods do you use to solve the problems you encounter in your life?*
3. How do you think the art classes you took at university contributed to your academic development?
4. What does the concept of social and emotional learning mean to you?

APPENDIX G

INTERVIEW QUESTIONS (IN TURKISH)

1. Üniversite eğitiminiz için neden bu üniversiteyi tercih ettiniz?
2. Üniversitede katıldığınız sanat derslerinin sosyal ve duygusal gelişiminizi ne yönde etkilediğini düşünüyorsunuz?
 - a) *Bu sanat derslerinin kendinizi ifade etmeniz konusunda sizi nasıl etkilediğini düşünüyorsunuz?*
 - b) *Sanat derslerinin sosyal ortamlarda kurduğunuz ilişkileri ne yönde etkilediğini düşünüyorsunuz?*
 - c) *Bu derslerin iç huzur kavramınıza nasıl katkı sağladığını düşünüyorsunuz?*
 - d) *Yaşamınızda karşılaştığınız problemleri çözerken ne gibi yöntemlere başvurursunuz?*
3. Üniversitede aldığınız sanat derslerinin akademik gelişiminize nasıl katkı sağladığını düşünüyorsunuz?
4. Sosyal ve duygusal öğrenme kavramı sizin için ne ifade ediyor?

APPENDIX H

DEMOGRAPHIC INFORMATION OF THE PARTICIPANTS

Name	Age	Gender	Socio-economic status	Faculty/ Department	Past art experience (field of art)	Art classes taken at university	Duration (year)
Participant 1	23	F	Middle	School of applied disciplines/ Management information systems	Yes (music)	Painting, sculpture, history of art	3
Participant 2	23	F	Middle	School of applied disciplines/ Tourism administration	Yes (music)	Sculpture	1
Participant 3	22	F	Lower middle	Faculty of education / Guidance and psychological counseling	Yes (painting)	Painting	2
Participant 4	38	F	Upper middle	Faculty of arts and sciences/ Psychology	No	Ceramics, painting, sculpture, history of art	2
Participant 5	28	M	Lower middle	Faculty of arts and sciences/ Translation and interpreting studies	No	Sculpture	2
Participant 6	24	F	Middle	Faculty of education / Mathematics education	Yes (painting)	Sculpture, music, and visual arts	2
Participant 7	27	F	Middle	Faculty of education / Physics education	Yes (photography)	Painting, sculpture	2

Participant 8	23	F	Middle	Faculty of arts and sciences/ Psychology	Yes (theatre and literature)	Contemporary art, painting, sculpture, applied arts	3
Participant 9	23	F	Middle	Faculty of arts and sciences/ Psychology	Yes (music and painting)	Sculpture	1
Participant 10	21	F	Lower middle	Faculty of education / Guidance and psychological counseling	No	Painting, sculpture	2
Participant 11	23	F	Middle	School of applied disciplines/ Management information systems	No	Classical music in cinema, film analysis, musicology	3
Participant 12	25	M	Lower middle	Faculty of arts and sciences/ History	Yes (theatre)	Ceramics, sculpture, film analysis	5
Participant 13	20	F	Middle	Faculty of arts and sciences/ Mathematics	Yes (painting)	Ceramics, sculpture	1
Participant 14	27	M	Lower middle	School of applied disciplines/ Management information systems	Yes (painting)	Art of animation, sculpture	9
Participant 15	22	F	Middle	Economics and administrative/ Economics	No	Film analysis, music, and visual arts	2
Participant 16	23	F	Lower middle	Faculty of arts and sciences/ Psychology	Yes (writing)	Modern history of art, mythology in cinema	2
Participant 17	22	F	Middle	Faculty of arts and sciences/ Psychology	Yes (music)	Ceramics, sculpture	2

Participant 18	22	F	Upper middle	Economics and administrative/ Management	Yes (painting)	Film analysis, music in cinema, music, and visual arts	2
Participant 19	22	F	Upper middle	Faculty of arts and sciences/ Linguistics	Yes (theatre)	Modern art, music appreciation	1
Participant 20	23	F	Middle	Faculty of arts and sciences/ Mathematics	Yes (music)	Contemporary art, music, and visual arts	2

APPENDIX I

AGGREGATED DATA OF PARTICIPANTS

Table I1. Distribution of Participants According to Age Groups

Age Group	Number of Participants
20-22 years	7
23-25 years	9
26-28 years	3
28+ years	1
	Total: 20

Table I2. Distribution of Participants According to Gender

Gender Group	Number of Participants
Female (F)	17
Male (M)	3
	Total: 20

Table I3. Distribution of Participants According to Socio-economic Status

Socio-Economic Status	Number of Participants
Lower Middle	5
Middle	11
Upper Middle	4
	Total: 20

Table I4. Distribution of Participants According to Faculty

Faculty	Number of Participants
Arts and sciences	10
Education	4
School of applied disciplines	4
Economics and administrative	2
	Total: 20

Table I5. Distribution of Participants According to Past Art Experience

Past Art Experience	Number of Participants
Yes	15
No	5
	Total: 20

Table I6. Distribution of Participants According to Type of Art Classes

Type of art classes	Number of Participants
PA (painting, sculpture, ceramics, applied arts, art of animation)	9
FA (history of art, music and visual arts, contemporary art, classical music in cinema, film analysis, musicology, modern history of art, mythology in cinema, modern art, music appreciation, music in cinema)	6
PA and FA	5
	Total: 20

APPENDIX J

PARTICIPANTS' QOUTES IN TURKISH

1. Bütün kimliklerimden ve rollerimden sıyrılarak sanat yapıyorum. Kendim olarak o çamura şekil veriyorum ya da resim yapıyorum. Anne, evlat, öğretmen, öğrenci değilim o an sadece ne ifade etmek istiyorsam onu yapıyorum. Mesela ben o an bir eser ortaya koyuyorum ve bu aslında beni simgeliyor. Sanat derslerinde kendimle baş başa kalıyorum, kendime ait bir dünyam oluyor. Sadece ben olarak bir an yaşıyorum. Kendim hakkında farkındalık sahibi olmamı sağladığımı söyleyebilirim. (Participant 4)

2. Dersler sayesinde farkındalık kazandığımı söyleyebilirim. Önceki sene psikiyatrdan dikkat eksikliği tanısı aldım ve bununla başa çıkma yollarını araştırırken el göz koordinasyonunun kullanıldığı aktivitelerin dikkat eksikliği semptomlarını daha kontrol edilebilir seviyeye çektiğini öğrendim. Buna çözüm olması için heykel dersleri aldım ve derslerde beynimi biraz susturup kendime odaklanabildiğimi fark ettim. Bu sayede kendimi ifade etmekte ne kadar zorlandığımı gördüm ve bunu geliştirmek için kendimi zorlamaya başladım. (Participant 5)

3. Derslerin çoğunun beni olumlu yönde etkilediğini düşünüyorum. Bence çevremi ve özellikle üniversitede hem de genelde ait olduğum kendimi anlamam ve konumlandırmamda yardımcı olduğunu düşünüyorum. Kendimi bir yere koymamda bana güven verdiklerini hissediyorum. Mesela bu derslerden önce yeni bir sosyal çevrede kendimi ve düşüncelerimi ifade etmekten çekiniyordum. Ama kendimin farkına vardıktan sonra kendimi ifade etmem de kolaylaştı. (Participant 1)

4. Katıldığım derslerin bana kendimi ifade etmem konusunda çok büyük katkı sağladığını düşünüyorum. Özellikle çamura dokunmak bana çok iyi geliyordu, duygularımı ifade edip çevremdeki şeylere karşı farkındalık kazandım. İlk defa kendi içimden bir şeyleri yansıttığımı hatırlıyorum. Her hafta tekrar tekrar bunu yapmayı bekliyordum. Mesela, duygusal olarak o dönemde yaşadığım şeyleri o üretme sürecinde ifade ediyordum, özgür şekilde istediğim şekli verebilmek aslında benim kendimi ifade ettiğim bir alan oldu. Yani kafamdan geçenleri hatta bazen geçmeyenleri bile yansıtabildiğimi düşünüyorum. Hatta ortaya çıkan şey beni yansıtıyor diye düşünüyordum. Kendimi ifade etmenin yolunu keşfettim, bana alan yarattı. Derste edindiğim bu beceriyi hayatıma da uyarladım. (Participant 17)

5. Aldığım sanat derslerinin kendimi tanımamda ve ifade etmemde bana çok olumlu etkisi olduğunu düşünüyorum. Derse aktif katılım zorunlu olduğu için öğretmenin teşvikiyle küçük grup içinde kendimi ifade etmeye başladım. Bu deneyimin bana çok şey kattığını düşünüyorum. (Participant 18)

6. Öncelikle aldığım dersler bende ne yapabildiğimi görmemi sağlamak açısından bir farkındalık yarattı. Ortaya çıkan ürünü gördüğümde kendimi ifade edebildiğimi gördüğüm için mutlu oluyorum. Bu duygu hoşuma gidiyor. Bana kendimi ifade etme yolu sağladığı için duygusallığımı rahatlıkla dışa vurabildim. Buna ek olarak pandemi dönemindeki heykel derslerinde evde bulunan malzemeleri kullanarak bir şeyler ürettik. Bu harika bir deneyimdi ve bana kendimi ifade etmenin sınırsız yollarını gösterdi. (Participant 9)

7. Derslere katıldığımız ortam güvenli bir ortam. Bu durum kendimi engellemeden ve filtrelemeden tüm hislerimi ve düşüncelerimi açığa vurma fırsatı sağladı. Bu sayede kendimi tanıdım diyebilirim. Duygularımı serbest bırakmayı öğrendim. (Participant 16)

8. Aldığım sanat derslerinin hayatımı değiştirdiğini söyleyebilirim. Heykel derslerinde çamurla uğraşırken içimden çamura akan bir şey olduğunu hissediyordum. Bu beni çok mutlu ediyordu, duygularımı ifade edebilmemi sağlıyordu. Doğrudan içimden geçenleri somut bir şekilde ifade edebilmemi sağladı. Hayal gücümü gerçekliğe dönüştürmemi sağladığı için bana olan katkısı çok fazlaydı. Mesela konuşmayı beceremediğim şeylerin heykelini yapabiliyorum. Heykel için kendimi ifade edebilmenin en kolay, doğru ve güzel yolu diyebilirim. (Participant 14)

9. Ben sanatla ilgilenmeyi çok seviyorum ve rahat oluyorum. Sadece fikirler üzerinde konuşmak bana özgürleştirici bir deneyim gibi geliyor. Dersler çevrim içi olmadan önce bunu çok daha fazla hissediyordum. Ben yoğun deneyimlerimden bahsederken mesela duygusal yükü olan deneyimler çok metaforik konuşuyorum. Özellikle de deneyimim tazeysen. Sanatla ilişkilenecek metaforlarımı daha anlaşılır ve kolay şekilde ifade etmemi sağladı. (Participant 8)

10. Çeşitli sanat dersleri aldım. Öncelikle heykel ve seramik daha sonra da sinema dersleri. Tüm bu dersleri düşündüğümde bana kendimi nasıl ifade edebileceğim konusunda alternatif yollar gösterdiğini söyleyebilirim. Beni çok rahatlattı. İnsanlarla duygularımı paylaşabilmem için sanatın aracı olabileceğini gördüm. Bu sayede kendimi ifade etmeye başladım. (Participant 12)

11. Farkındalıkla birlikte yaratıcı özelliğimi de arttırdığını düşünüyorum. Bir şeyleri taklit etmeye öyle alışmışız ki hiçbir şeye bakmadan kendi içimden geleni yaratmaya başladığımızı fark ettim. Dersler bana kendimin farkına varabilmem için alan sağladı diyebilirim. Bu alan sayesinde kendimi keşfettim. Sanat söz konusu olduğunda yapabileceklerimin sınırsız olduğunu gördüm. Yaratıcılığım sadece sanat konusunda değil her alanda arttı. Mesleki olarak da daha yaratıcı işler ortaya koymaya başladım. (Participant 6)

12. Çizgi roman derslerinde hocamız aşırı aktif katılım talep ediyordu öğrencilerden ders esnasında. Sürekli tartışmalar üzerinden ilerleyen bir dersti. Derste 6 kişiydik ve bir masa etrafında oturup işliyorduk dersi. Ben derslerde konuşmak konusunda çok gergin bir insandım ve bu dersin beni bu konuda çok açtığını düşünüyorum. Çok özgüven veren bir tarafı vardı. Ayrıca entelektüel bir özgüven sahibi de oldum öğrendiklerim sayesinde. (Participant 18)

13. Aldığım sanat tarihi dersinde dersi veren hocamız sanatçıydı. Derslerde hocamızla konuştuğumuzda kısıtlamalardan ve kalıplardan uzak yaklaşımı beni çok rahatlattı. Bunun bende bir özgüven yarattığını düşünüyorum. Kendime ve ürettiğim şeylere daha özgüvenli yaklaşmaya başladım. Önceden ürettiğim şeyleri göstermek veya paylaşmaktan çok çekinirdim. Dersler sayesinde ürettiğim şeyleri kabul etmeye başladım. Paylaşmakta zorlanırken artık çok daha kolay paylaşabiliyorum. (Participant 3)

14. Dışavurumcu sanatla ilgileniyorum. Aldığım derslerin bu anlamda özgüvenimi geliştirdiğini düşünüyorum. Kendimi olduğum gibi kabul ettim. Duygularımı ve

kendi iç dünyamı tanıyınca kendime olan güvenim arttı. Bu dersler iç dünyama bir yolculuk gibi. Güvenli bir ortam içerisinde kendimi engellemeden bir filtreden geçirilmeden dışarıya vurmayı deneyimlememi sağladı. Olduğu gibi düşüncelerimi ve hislerimi kabul etmemi sağladı. Kendimle barıştım. (Participant 16)

15. Ben derslerde asla söz alan bir insan değilimdir, söz almam, herhangi bir soruya da cevap vermem. Aldığım sanat dersinde dersin gereği olarak sunum yapmamız gerekiyordu. 10 dakikalık sunumlar yapmak zorunda kalmak benim için inanılmaz bir eşik oldu. Bir şeyleri kırdı benim için kendimi aşmamı sağladı. Hocanın tavrı ve ortamın sağladığı bir şeydi elbette bu. Örneğin sunum yapmadan önce ders içindeki tartışmalara katılmıyordum ama sunumumu yaptıktan sonra kendime güvenmeye ve söz almaya başladım. Üstelik aldığım dersler anlamında daha yetkin hissetmeye ve sosyal ortamlarda bu konularda konuşurken daha özgüvenli olmaya başladığımı söyleyebilirim. (Participant 19)

16. Ben kişiliğim sebebiyle çekingen bir insan olduğumu söyleyebilirim. Katıldığım sanat dersleri öncelikle bu çekingenliğimden kurtulmamı sağladı. Atölyeye gittiğimde herkes birbiriyle sohbet ediyor, ortam çok keyifli ve insanlar çok rahat. Gidip geldikçe ben de rahatlamaya başladım. Tabi burada dersin hocasının çok ciddi bir rolü var. Zaman geçtikçe çekingenliğimi üzerimden attım, yaptığım heykeller beğenildikçe kendime olan güvenim arttı. Böylelikle ben de daha fazla üretmeye başladım. (Participant 14)

17. Heykel dersi alırken başlangıçta neyle karşılaşacağımı hiç bilmiyordum. Dersin ortamı beni ekstra şaşırttı diyebilirim. Sen yaptığını yapıyorsun, güzel ya da çirkin kavramı yok. Yani elbette var ama atölyede kimse seni olumsuz anlamda eleştirmiyor. Kimse yaptığın şey kötü olmuş demiyor. Her şeyin sorumluluğunun bende olması ve kimseyle yarışmıyor olmak hissi bana çok iyi gelmişti. Oradaki insanlar tarafından kabul gördüğümü hissettim, bu da özgüvenimi geliştirip kendimi daha rahat hissetmemi sağladı. (Participant 2)

18. Heykel dersini aldığım dönem hayatım inanılmaz yoğundu. Bu dersler benim daha motive olmamı sağladı. Anın farkında olmayı ve yoğunluğu sessize almayı heykel dersi sayesinde öğrendim diyebilirim. Dersler çok huzurlu bir ortamda geçtiği için hayata karşı bakış açım da güzelleme ile değişti. Olumlu olmayı, tolere etmeyi ve sabretmeyi öğrendim mesela. Sonra daha programlı bir insan oldum. Erteleme alışkanlığımı bıraktım. Heykel dersine gidebilmek için diğer tüm derslerimi aşırı zamanında tamamlamaya çalışıyordum. Zaten sayısal dersler biraz böyledir, hep düzenli takip gerektirir. Ben de aldığım heykel dersleri sayesinde daha programlı ve düzenli bir insan olduğumu söyleyebilirim. (Participant 7)

19. Aldığım sanat derslerinin beni düzene soktuğunu söyleyebilirim. Genelin aksine ben biraz aşırı disiplinli bir insandım. Bölüm derslerim konusundaki aşırı disiplinli halim tüm hayatımda da etkiliydi ve birbirlerini besliyorlardı diyebilirim. Ama böyle yaşamak çok yorucu oluyor. Sanat dersleri sayesinde bu aşırı disiplinli halimin farkına vardım ve bu halimi kontrol etmeyi öğrendim. Heykelde çamuru bir noktaya kadar kontrol edebiliyorsunuz, hayat da böyle aslında. Siz ne kadar sistematik yaklaşırsanız da beklenmedik şeylerle karşılaşabilirsiniz. Heykel dersi sayesinde akademik hayatımın kolaylaştığını söyleyebilirim. (Participant 1)

20. Dikkat eksikliği yaşıyor olmam hayatımı hep zorlaştırdı. Bir şeye odaklanamıyor olmak hayatınızı sürdürmek için ciddi bir engel. Sanat dersleri sayesinde kısa anlarda

da olsa odaklanabilmeyi deneyimledim, bunu hayatıma uyarlayabilmek için dersler bana bir yol gösterici oldu. Kendi içimde bir yönetim mekanizması geliştirdiğimi söyleyebilirim. Dikkatim dağıldığında odağımı bir şeye yoğunlaştırmak için neler yapabileceğimi görmüş oldum. (Participant 5)

21. Kendimi yönetmeye sanat dersleri sayesinde başladım. Bunu özellikle sorunlarla karşılaştığımda uyguluyorum sanırım. Ben resim dersi almadan önce bir şeyleri yapabileceğime inanmazdım, yapsam bile başarısız olacağımı düşünürdüm. Karşılaştığım sorunları çözmek konusunda da aynı şekilde yaklaştım hep. Erteler ya da kaçar ama yüzleşmemeyi tercih ederdim. Yapamadığımı düşünebilirim ama bir yerden başlayabilirim düşüncesini ilk kez resimde deneyimledim. Artık problemlere de bu şekilde yaklaşıyorum. (Participant 10)

22. Aldığım sanat dersleri hem uygulamalı olan heykel ve seramik gibi sanat dersleri içeriyor hem de sinema dersleri gibi daha çok teorik görülebilecek dersler de var. Öncelikle aldığım heykel dersleri için şunu söyleyebilirim, beni kesinlikle daha düzenli biri haline dönüştürdü. Başladığım işi bitirmenin keyfine en çok heykel dersleri sayesinde vardım sanırım. Buna ek olarak sabretmeyi öğrendim, çamur konusunda sabırlı olmalısınız. İnsanlarla olan problemler de böyle, karşılaştığımız problemlerde sabrettiğinizde güzel sonuçlar alabiliyorsunuz. Örneğin, sinema dersleri de hayatta adım adım ilerlemeyi öğretti. Önce senaryo, sonra oyuncular, mekân, sonra kurgu, vs. Bu deneyimleri edindikten sonra karar verip uygularken daha farkında bir insan oldum. (Participant 12)

23. Seçmeli sanat derslerinden bir arkadaşım sayesinde haberdar olmuşum. Heykel aldığım dönem programım çok yoğun değildi ve kendime vakit ayırabiliyordum. Sonraki dönem heykeli bırakınca akademik olarak zorlandığımı hissettim. Fakat sonrasında kendimde şunu gözlemladım. Ben heykel dersini yüz yüze ders döneminde almıştım. Her hafta diğer tüm derslerimi düzene sokup atölyede zaman geçirebilmek için diğer günlerimi çok daha planlı yaşıyordum. Bu sayede aldığım heykel dersinin bana sonraki ders dönemlerimde de derslere gitmek konusunda disiplin oluşturmamı sağladığını söyleyebilirim. Orada edindiğim o düzenli bir yere gitme becerisini daha sonra hayatımın diğer alanlarına da uyguladım. Çok severek olmasa da diğer bölüm derslerime de düzenli katılmak gibi. (Participant 2)

24. Seçmeli sanat dersleri çevrim içi dönemde tanıştığım dersler. Pandeminin de etkisi olabilir elbette ama sanat dersleri bana sorumluluklarımdan kaçış için bir alan yarattı diyebilirim. Örneğin tamamlamam gereken bir ödevim olduğunda onu yapmak yerine resim yapmayı tercih ediyordum. Ya da birkaç ay içerisinde Erasmus'a gideceğim ve tamamlamam gereken belgeler var. Onları tamamlamaya zaman ayırmak yerine ben bu tarz sorumluluklarımdan kaçma yolu olarak sanatı keşfettiğimi söyleyebilirim. Yani disipline olmaktan çok disiplinden uzaklaştığımı söyleyebilirim. (Participant 13)

25. Huzur ve atölye birbirinin aynı kavramlar gibi benim için. İç huzur konusunda da derslerin özellikle ekstra katkısı var bence. Oraya gittiğimde tüm günlük hayat problemlerinden arındığımı ve zihnimi boşalttığımı hissediyordum. Heykelde çamurla baş başayım. Günlük hayatta o kadar fazla etken tarafından meşgul ediyoruz ki atölyede hepsini susturabiliyordum. Daha farkında ve daha huzurlu olduğumu düşünüyorum. Heykele gittiğim günler hatta sadece gidebilme ihtimali bile bana çok iyi geliyordu. Orada bulunmak o an ve sonrasında da huzurlu hissetmem için büyük bir faktördü. (Participant 2)

26. Aslında dersler bir yol bulmamı sağladı daha huzurlu olmak konusunda. Kendini rahatlatılabileceğin bir yön gibi. Ben hep ellerimle bir şeyler yapmayı çok rahatlatıcı bulmuştum. Yemek yapmak falan da dahil buna elbette. Mesela insanlar eğer sanatçı ya da zanaatkar değillerse günlük hayatlarında elleri ile yaptıkları ve ürettikleri bir şey olmuyor. Dansta da vücudumuzla ifade ediyoruz kendimizi, o da heykelde edindiğim deneyime benzer bir deneyim benim için. Ellerimle ya da bedenimle bir şeyler yapmak bana çok rahatlatıcı geliyor. Ellerimle ürettiğim her şey bana bunu deneyimleme imkânı sağladı. Dans, tiyatro, heykel gibi uygulaması bedensel olan sanat türleri bana iç huzurumu bulmak için yeni yollar açtı diyebilirim. (Participant 8)

27. Olumlu ve çok fazla katkı sağladı. Dönem içerisinde aldığımız derslerden çok bunalıyoruz. Dersler çok yoğun oluyor ve bu sanat dersleri bize çok farklı bir şey gösteriyor diğer akademik derslerin dışında. Sadece öğrenmek değil, sanatta duygular var. Bir şeyler hissettiriyor, yeni duygular uyandırıyor. Bu durum bana daha huzurlu hissettirdi. Akademik derslerin koşuşturmacası arasında bir nefes almak gibi diyebilirim. Zorunlu akademik dersler dışında yeni bir beceri edinip iyi hissetmemi sağladı. (Participant 20)

28. Bende büyük bir rahatlama sağladı öncelikle. Resim dersinde çocukluğumda çok iyi hissettiğim ve mutlu olduğum bir yerin resmini yapmıştım. O resmi evime astım ve her baktığımda o ana geri dönüyorum. Her baktığımda o andaymışım gibi hissediyorum. Seramik dersinde de yine bana huzur veren güllerle ilgili bir eser ürettim. O gülün bendeki soyut karşılıkları üzerine düşünmek ve konuşmak bana kendimi çok iyi hissettirdi. Heykel ve resim dersleri sayesinde düşüncelerimi ve duygularımı daha rahat su yüzüne çıkarabilmeye başladım. Bu da beni daha huzurlu bir insan yaptı diyebilirim. Düşünsenize yarattığınız bir eserle çok mutlu bir anınıza geri dönebiliyorsunuz, içinizde sıkışmış duygularınızı dışa vurabiliyorsunuz. Harika ve özgürleştirici bir deneyim, artık çok daha huzurlu hissediyorum. (Participant 4)

29. Heykelin kesinlikle iç huzura büyük bir faydası var. Mesela bizim heykel derslerimi pandemi öncesi dönemde 1’den 5’e kadar oluyordu, yani 4 saat. Ben bu 4 saatlik süre içerisinde hiçbir zaman erken çıkayım dersten demedim. Kendimi çok rahat hissediyordum. Beni kimse sorgulamıyor, yargılamıyor. Bu durumda bana aşırı huzurlu hissettiriyordu, zamanın nasıl geçtiğini bile anlamıyordum. FA derslerinde de şöyle bir şey deneyimledim. Herkes derse çok pozitif geliyordu, dersi veren hocanın katkısının bu konuda çok büyük olduğunu düşünüyorum. Örneğin film izlerken bizi etkileyebilecek bir sahne olduğunda hoca bunu bize sohbet bölümünden yazıyordu. “Arkadaşlar bir intihar sahnesi olacak, hassasiyeti olan arkadaşlar izlemeyebilir.” şeklinde. Bu ciddi hassasiyet durumu bana çok huzurlu hissettirdi. Çevremdeki insanların pozitif olması benim de kötü bir günümde olsam bile pozitif olmamı sağladı. (Participant 6)

30. Bir şeye odaklanıp ondan bir şey üretmek beni kendime döndürdü. Bunun da iç huzuruma olumlu katkısı olduğunu düşünüyorum. Ben normalde telefonuma bakmadan çok uzun süre duramazdım. Telefon hep elimde olurdu. Ama resim dersleri sonunda telefonuma daha az süre bakıp bazen müzik açıp resim yapmayı alışkanlık haline getirdim. İçime döndüm, iyi hissettim bu anlamda olumlu etkilediğini düşünüyorum. Daha huzurlu bir insan oldum. Huzursuz, yoğun ve bunaldığım zamanlarda müzik dinleyerek resim yapmak bana çok iyi geliyor. Mesela pandemi başında bu şekilde iyi hissettim. (Participant 10)

31. Ben dış dünyayla bağlantımızı kestiğimizi düşünüyorum heykel dersine gittiğimizde. Oradaki samimi ortam ve açılan klasik müzik ruha dokunan şeyler gerçekten. Klasik müzik sevmeyen insan bile atölye ortamında sever diye düşünüyorum ve müzikler dinlendirici ve iç huzura yönlendiriyor zaten. Ortam ve insanlar da buna destek oluyor. Sürekli etrafımızda güler yüzlü insanlar var. Ne kadar negatif de olsa sanki tüm insanlar o kapıdan girerken tüm negatifliğini kapının dışında bırakıp içeri giriyor gibi. Güler yüzlü insanlar, müzik, bunlara karışan kahve kokusu benim için iç huzuru sağlayan tüm etkenleri sağlıyor gerçekten. (Participant 7)

32. Bence bu derslerin yönlendirmeleri yani tamamlanması gereken görevlerinden bahsediyorum, bunları kendime çok daha yakın hissettim. Bu yüzden de çok daha huzurlu ve mutlu hissettim kendimi. Diğer derslerde sanki benim olmayan savaflara giriyorum gibi hissediyordum. Sanki tek bir dünya varmış da bir şeylere çabalıyorum gibi. Derslerde tamamladığımız görevlerle mesela farklı kıtalardan filmler izleyerek ya da şarkılar dinleyerek herkesin bir dünyası olabileceğini ve kimsenin savaşına girmem gerekmediğini gösterdi bana. Kendi kendime daha mutlu olmayı öğretti ve bu da beni daha huzurlu bir insan yaptı diyebilirim. Ayrıca öğrendiklerimi de hayatıma uyarladım, zorunluluğum olmadan sürekli bana huzur veren bu işi yapmaya devam etmek de daimî bir huzur sağladı bende. (Participant 11)

33. Derslerin iç huzuruma çok olumlu bir katkısı olduğunu düşünmüyorum. Yani çünkü deneyimlediğim şeylerin hepsi bir çatışmaya yönlendiriyor beni. Bu çatışmalarla yüzleşmeme sebep oldu. Beni daha kasvetli bir hale getirdi diyebilirim. (Participant 3)

34. Kendi hayatımda beni çok şekillendirdiği için aldığım dersler dolaylı olarak tüm yaşamıma katkı sağladı diyebilirim. Kendimi dinleyebiliyorum, bu yüzden de bazı konularla savaşmıyorum. Bazı konularla da daha fazla savaşıyorum. Kendime alan açmayı öğrendim. Sevdiğim şeyleri yapmak için beni motive etti aldığım bu dersler. Sevdiğim şeylere tutunduğum ve bunların bir parçası olduğum için de daha cesur hissetmeye başladım. (Participant 11)

35. Yüz yüze dönemde alan derslerime motive olmamı sağlamıştı. İkinci kez aldığım da pandemi dönemine denk geldi. Çevrim içi olmasına rağmen bu kadar keyifli ve bu kadar ilgimi çeken bir ders almak beni çok motive etti. Alanım dışında bölümlerden ders almak geliştirici oldu. Ufkum genişledi ve çok yönlü bir insan olmama katkı sağladı. Şu an barok müzik üzerine saatlerce konuşabilirim gibi hissediyorum. Bu anlamda yetkin hissetmek beni çok motive ediyor. (Participant 19)

36. Aldığım sanat derslerinin motivasyonuma şöyle bir etkisi oldu. Aynı anda aldığım derslere yani sadece alan derslerine çalıştığım zaman dönem çekilmez hale geliyor. Ama sanat dersleri almak bana alan derslerime çalışmak için bana imkân sağlıyor. Hem kendimi rahatlatıyorum hem duygusal olarak iyi hissediyorum. Bu sayede motivasyonumu arttırıyor ve bu sayede alan derslerime odaklanıp daha başarılı oluyorum. (Participant 13)

37. Aldığım heykel dersleri ilk olarak motivasyonumu etkiledi. İkincisi daha programlı bir insan haline geldim. Erteleme alışkanlığımı bıraktım. Bu da benim başarıma olumlu etki etti diye düşünüyorum. Bu birbirini besleyen bir döngü gibi. Heykel dersi sayesinde iç motivasyonum arttı ve diğer derslere daha kolay uyum sağlayabilmeye başladım. Diğer dersler alan derslerim mesela matematik, fizik,

kimya. Onlara çalışmak için motive olmak pek kolay olmuyor. Ama heykel dersinin motivasyonuma olan olumlu etkisiyle onlarda da başarılı olmaya başladım ve bu da motivasyonumu arttırdı. Heykel dersi beni daha mutlu bir insan haline getirdi diyebilirim motivasyonumu arttırarak. (Participant 7)

38. Beni hassaslaştırdığını ve daha duygusal bir insan haline geldiğimi söyleyebilirim. Mesela karşımdaki insanların duygularını daha çok düşünmeye ve önemsemeye başladım. Hem PA hem de FA derslerinde aynı empati durumunu gözlemledim. Dersin hocasıyla da ekstra alakası olabilir elbette. (Participant 6)

39. Aldığım dersler sayesinde insanları daha iyi anlayabildiğimi düşünüyorum. Empati yeteneğimi geliştirdi. Zaten yargılayıcı biri olduğumu düşünmüyorum çünkü herkesin kendi hikayesi var ama daha az ön yargılı, daha kabullenir ve belki daha şefkatli yaklaşmaya başladım insanlara. Empati yeteneğimin gelişmesiyle de daha iyi sosyal ilişkiler kurmaya başladım. (Participant 11)

40. Dersler öyle huzurlu bir ortamda geçiyor ki, hoca klasik müzik eşliğinde insanlarla güler yüzle iletişim kuruyor. Bambaşka bir dünya adeta. İnsanlara yaklaşırken de bu öğrendiğim şeyle ilerlemeye başladım. Heykel bana sabırlı olmayı sadece çamur konusunda değil insanlar konusunda da öğretti bence. Empati yapmaya başladım mesela, toleransım arttı çevremdeki herkese karşı. (Participant 7)

41. Sosyal çevrelere girerken çok utangaçtım özellikle heykelden önce. Altı sanat dersi aldım şimdiye kadar. Kendi sosyal çevremde bile çok yer edinememiş hissediyordum. Ama bu dersler içerisinde kalabalık gruplarda yargılanmadan var olmak bana yepyeni bir deneyim kapısı açtı. Artık sosyal ilişkilerimi bu farkındalıkla kuruyorum diyebilirim. Kabul etmek ve kabul görmenin dengesini fark ettim sosyal anlamda. Ders içerisinde bu etkiyi sürdürmek daha kolay oluyordu şöyle söyleyebilirim. Heykel dersinde on birim ise etkisi okul içerisinde sekiz birim okul dışındaki ilişkilerimde beş birim etkisini görebiliyordum. (Participant 1)

42. Derste edindiğim beceriler sosyal ilişkilerime de yansdı. Çünkü ben yaptığım şeyleri çok aktaran ve paylaşmayı tercih eden biriyim. Beni bu anlamda da çok olumlu etkiledi. Yeni bir paylaşım alanı oluştu aslında. Bu alanda ilgilenen insanlarla yaptığım paylaşımlar ve bunlar üzerine sohbetlerimiz arttı. Sosyal ilişkilerimi verimli hale getirdi. Örneğin, arkadaşlarıma bu dersleri o kadar çok anlattım ki onlar da dersi aldılar, derste birlikte üretmeye başladık. İlişkilerimiz güçlendi. Hatta dersi almayan bir arkadaşım bu konuda konuşuyorduk ve bana fikir veriyordu. Sosyal ilişkilerim bu şekilde çok beslendi. Üzerine saatlerce konuşabiliyorduk arkadaşlarımla. (Participant 17)

43. Öncelikle ilgim arttı. Mesela sanat derslerine girdikten sonra İstanbul Modern Sanat Müzesi'ne, Sakıp Sabancı Müzesi'ne gitmeye başladık. Çocuklarımla birlikte müzeyi ziyaret etmeye başladım. Sosyal becerilerimin geliştiğini ve sosyal hayatıma yön verdiğini söyleyebilirim. Sanatı sosyal hayatıma dahil ettim ve bana ışık tuttu. Arkadaşlarımla yeni bir sosyal aktivite edinmiş oldum. Sosyal ilişkilerimin sayısı değişmese de içeriği zenginleşti. Arkadaşlarımla oturup bir kafede kahve içmek yerine müze gezmeyi tercih ediyoruz mesela. (Participant 4)

44. Dersi online dönemde aldığım için sosyal anlamda çok bir katkısı olduğunu düşünmüyorum. Yüz yüze olsa çok daha faydalı olurdu diye düşünüyorum. Heykel dersini alınca diğer arkadaşlarımla konuşurken bize yeni bir sohbet malzemesi oldu

bu. Örneğin, ne yapıyorsun diye konuşurken ben araya sıkıştırıyorum ben de heykel dersi aldım diye. Bu da sohbetlerimiz için yeni bir konu oldu gibi. Buna ek olarak şunu söyleyebilirim bir de sosyal ilişkilerimi daha farkında bir şekilde kurmamı sağladı bence heykel dersi. Sosyal anlamda farkındalık kazandım yani. (Participant 5)

45. Sosyal ortamlardaki çekingenliğim aldığım heykel dersi sayesinde kırıldı. Kendime olan güvenim arttı ve sosyal ortamdaki ifade gücümü arttırdığı için çok rahatladım. Dersin ortamı sayesinde hem okula hem derslere hem de hayata adaptasyonumu sağladı gibi. Benim için sosyal bağlamımı oluşturmada heykel dersleri ve oradaki sosyal çevremin katkısı çok çok büyük. Kendimi ifade etmem kolaylaştığı için sosyal ortamlara çok daha rahat uyum sağlayabiliyorum artık. (Participant 14)

46. Heykel dersini aldığımda okuldaki ilk yılımdı. Huzurlu hissedip kafamı boşaltınca çok mutlu hissediyordum. Harika bir sosyal ortamı var. O zaman mesela okulun ilk başlarıydı ve okula adapte olmaya da çalışıyordum. Derse gidip çıkınca okulla ilgili tüm kaygılarımdan uzaklaşıyordum. Sanırım okula adaptasyonumu kolaylaştırdı diyebilirim. (Participant 2)

47. Pandemi dönemi okuldaki akışa uyum sağlamak için çok destek sağladı bana. Atölyenin ortamı ise bambaşkaymış, oradaki insanlarla yıllardır tanışıyor gibiydim ilk gittiğimizde bile. Adaptasyonumuz çok kısa sürdü ve hemen akışa devam edebildik. Orada heykel ortak paydamızdı, hocamızın tutumu da bunu elbette kolaylaştırdı diye düşünüyorum. Ait hissettiriyordu çevrim içi dönemlerde bile, harika bir alternatif gerçekten. (Participant 9)

48. Bu dersleri almadan önce çizgi roman kendi ilgi alanım olarak tanımlayacağım bir şey değildi. Derslerde yoğun bir şekilde bu içeriklere maruz kaldıktan sonra yeni bir ilgi alanı edindim. Bu ilgi alanı ile ilgili konuşmak bana çok keyif verdi ve yeni bir sosyal çevre yarattı bu benim için. Hem dersler içerisinde hem de dersler dışında bu konuyu konuşmaya başladım. Bu konuda konuşmak benim için keyifli bir şey haline geldi. Arkadaş çevrem ben kendimi çok yetkin hissetmem de beni bu konuda yetkin görüp fikirlerimi aldılar. Sosyal ortamlarda biraz yeni bir alan açtı diyebilirim bana. Her ne kadar bir iki arkadaşım bu konulara dair ilgi duysa da nadir bir iletişim kanalıydı bizim için sanat ya da spesifik olarak çizgi roman konuşmak. Ben dersleri aldıktan sonra ise rutin olarak aramızda bahsi geçen yeni bir sosyalleşme aracı oldu diyebilirim. (Participant 18)

49. Sosyal ilişkilerim aldığım sanat dersleri çerçevesinde bence çok etkilendi. Dersin kendisi zaten katkı sağlıyor öncelikle. Sonra bu benim ilgi alanım, hayatımda kapladığı yer arttıkça benim hayatımın da merkezinde yer almaya başlıyor aslında. Bu bir noktada insanlarda dikkat çeken bir algı oluşturuyor. Özellikle okul dışındaki insanlarla konuşurken bunu çok gözlemledim. İçinde sanatın olmadığı eğitim üniversite eğitimi değildir diye düşünüyorum. Dersler ilgim olan konular hakkında yetkin olmamı sağladı ve bunun da sosyal ortamlarda olumlu etkisini gördüm. Bu durumda sosyal çevremi de buna göre şekillendirmeye başladım aslında. Sanat bağlamında bir sosyal çevre yarattım. Diğer insanlarla bağ kurmamı sağladı. (Participant 12)

50. Daha çok kişisel çalışmalar yapıyoruz ama sanatla ilgilenen başka insanlarla tanışmak güzeldi. Mesela seramik dersinde şu an arada sergilere gidiyoruz, müze

geziyoruz. Birlikte aynı dili konuşuyoruz, farklı bakış açıları görüyoruz. Aldığım sanat dersleri sayesinde yeni bir sosyal çevre edindim diyebilirim. Ayrıca kendi sosyal çevrem beni bu konuda daha yetkin görmeye başladı. Biz de sosyalleşme alanımızı sanata doğru kaydirdik. Benden sergilere ya da müzelere yönelik planlar yapmamı istiyorlar. Toplanıp birlikte böyle etkinlikler yapıyoruz. Tartışıyoruz, değerlendiriyoruz. Böylelikle yeni bir sosyalleşme aracı elde etmiş olduk kendi içimizde. Derslerde tanıştığım arkadaşlarımla eski sosyal çevremi sanat çatısında birleştirmeyi deniyorum. Henüz başaramadım pandemi sebebiyle ama olumlu sonuç vereceğini düşünüyorum bu çabamın. (Participant 13)

51. Heykel dersinin sosyal ilişkilerime şöyle bir katkısı oldu. İnsanların bakış açısı bir anda değişti bana karşı. Sanatla uğraşan biri olarak nitelendim onların kafasında. Daha yaratıcı olduğum düşünülüyor sosyal çevrem tarafından. Üzerinden zaman geçse bile sergisi olan kız olarak kaldım herkesin aklında. FA dersinde de benzer bir şey deneyimledim. Edindiğim becerileri sosyal ortamlarda kullanmak yeni bir sosyal çevre edinmemi sağladı. Çünkü yeni ilgi alanları edindim, bu ilgi alanlarına ilgi duyan insanlarla da iletişimim arttı tabii. Orada kurduğum sosyal çevre yepyeni bir ortam ve ağ oluşturmamı sağladı. (Participant 6)

52. Daha fazla fikrim ve öngörüm var sanata dair. Öncelikle bu sosyal ilişkilerimi güçlendirdi. Daha fazla kabul gördüğümü söyleyebilirim sosyal anlamda. Derslerdeki arkadaş grupları da yeni bakış açıları kattı aslında bana bu sayede de bakış açımı değiştirdiği için sosyal ilişkilerimi de sanatla birlikte zenginleştirebildim sanırım. Hem var olan sosyal ilişkilerim hem de yeni kurduğum sosyal ilişkiler için bunu söyleyebilirim. (Participant 15)

53. Ben fizik öğretmenliği öğrencisiyim. Dolayısıyla sosyal çevrem dersler dışında bile hep mühendis, ya da fizik öğretmenliği matematik öğretmenliği gibi sayısal alanlardan insanlarla dolu. Genel olarak bakış açımız da birbirine benzer düşünme mantığımız sayısal mantığı olduğu için. Ama aldığım heykel dersinde tüm bölümlerden öğrenciler var ve onlarla da oturup sohbet etme şansı buluyoruz. Bambaşka bölümlerden bir sosyal çevre edindim ben bu sayede. Şöyle özetleyebilirim, sanat derslerinde farklı bölümlerden insanlarla sosyal ilişki kurma imkânım oldu ve bu da bana farklı bakış açıları kazandırdı. (Participant 7)

54. Aldığım resim dersinde farklı bölümlerden kişilerle aynı dersi aldığımı görmek ve aynı şeyleri yapıyor olmamız bende çok olumlu bir etki oluşturdu. Farklı bölümlerden resim dersini alan insanlarla arkadaş oldum. İletişimimiz ders sonrasında da devam etti. Ayrıca resim dersi aldığımı söyleyince ilgisi olan arkadaşlarımla konuşma konusu oluyor. Mesela tanımadığım insanların olduğu bir ortamda ve resim yaptığımı söylediğimde hemen sohbet etmeye başlıyoruz. Bana sosyalleşme alanı sağladı diyebilirim bu noktada. Diğer derslerde bile tanımadığım insanlarla konuşmaya başladım. Şöyle bir şey yaşamıştım bir de. Liseden hiç konuşmadığım bir arkadaşım sosyal medyada paylaştığım resimlerimi görmüş. Bunun üzerine resim sayesinde tekrardan fikir alışverişi yapıp konuşmaya başladık. (Participant 10)

55. Var olan sosyal çevremdeki ilişkileri ve arkadaşlıklarımı değiştirmede aslında. Ama yeni bir farkındalık kazandığımı söyleyebilirim sanat üzerine konuşmak konusunda. Benzer ilgi alanlarıyla, benzer amaçlarla o iletişime girmiş insanların ve o ortamın değerini anladım diyebilirim. Derslerden önce böyle bir sosyal beklentim

yoktu mesela. Ama sanat dersleri bana sosyalleşme anlamında böyle bir kapı açtı. (Participant 19)

56. Ben terapist olmayı hayal ediyorum. Terapilerimde resmi kullanma fikri aldığım dersler sonucunda kafamda beliren bir fikir oldu. Örneğin bir anne çocuk terapisi düşünün. Tüm ilişkilerini çizdikleri resme yansıtabilirler. Aldığım dersler gelecekte almak istediğim sanat terapisi eğitimleri için bir ilk adım oldu diyebilirim. Disiplinler arası çalışma fikrini verdi bana. Psikolojik iyileşme sürecine de resmin büyük bir katkısı olacağını düşünüyorum. Kariyerimi bu şekilde planlayacağım. (Participant 4)

57. Akademi sosyal bilimlerde ve sanatta biraz ayrılıyor. Psikoloji de en doğa bilimlerine yakın hali diyebiliriz. Ben üniversiteye başlarken böyle olduğunu düşünmüyordum. Bölümün daha tüm alanları kapsar bir bakış açıda olacağını hayal etmiştim ve böyle olmaması beni hayal kırıklığına uğrattı. Aldığım sanat derslerinde benim bu hayal ettiğim bakış var. Bu dersleri hiç almasaydım muhtemelen akademik hayata küskün olarak devam edecektim eğitimime. Sanat dersleri akademik hayata tutunmamı sağladı. Bu ihtimali görmek daha disiplinler arası düşünme ve bunu gelecek akademik kariyerime uyarılama alternatifini görmemi sağladı. (Participant 8)

58. Diğer derslerime çok olumlu bir etkisi oluyordu. Sadece 3-4 saat heykel ders almak bile daha açık ve rahat bir zihinle diğer derslere odaklanabiliyordum. Bir yandan da kendimi iyi hissediyordum ve bu da akademik hayatımı kolaylaştırdı çok fazla. Sanat dersleriyle iç içe olmaya devam ettikçe alanımla sanat arasında bir bağ kurarak akademik hayatımı devam ettirmek istediğime karar verdim. Psikoloji ve sanat çalışmaları zaten çok fazla ama ben de yine bu alanda bir akademik gelecek planlıyorum. (Participant 17)

59. Akademik olarak sanat dersleri bana bir seçenek getirdi. Ben normalde tarihten ya da sosyal bilimlerden ilerlemeyi düşünüyordum. Fakat acaba yüksek ve doktoramı sinema üzerine mi yapsam, sinema tarihi üzerine mi çalışsam gibi bir seçenek getirdi. Çünkü şöyle, ben bu işi de icra etmek istiyorum. Sinemayı hayatımda ikincil kariyer olarak barındırmak değil merkezde olması beni daha çok geliştirecek. Aldığım derslerde de böyle oldu. Şu an tarihten daha ön planda hayatımda. Sanat bana akademik bir alternatif üretti. Eğer bu şekilde devam edemezsem de en kötü ihtimalle disiplinler arası çalışma ile devam etmek istiyorum. (Participant 12)

60. Çok büyük bir katkısı oldu. Çünkü yüksek lisans yapmayı düşünürsem aldığım sanat derslerinden hareketle sanat alanında yapmayı düşünüyorum. Heykel yapımı, yaratımı, yaratıcılık ya da belki disiplinler arası bir birleştirme de yapabilirim. Ciddi anlamda özellikle de PA dersi beni etkiledi. FA da etkiledi akademik hayatımı ama onu gelecek akademik hayatımda sürdürmeyi düşünmüyorum. Sadece ders olarak aldım çünkü ama heykel dersleri öyle değil. Diğer derslerime de faydası oldu ayrıca hem PA hem FA derslerinde farklı bölümlerden insanlarla tanışıp dersler konusunda bilgi alışverişi anlamında akademik gelişimime katkı sağladı diyebilirim. (Participant 6)

61. Sanat dersleri bana şöyle bir kapı açtı. Ben başta da söylediğim gibi işletme öğrencisiyim ama bölümümle aram hiç iyi değil. Bunu bölümüme girer girmez fark ettim ama girer girmez farkında olmadığım şey alternatiflerim olacağıydı. Son iki yıldır çok fazla sosyoloji dersi alıyorum ve yüksek lisansta da disiplinimi bu yönde değiştirmeyi düşünüyorum. Bu farkındalığı aldığım FA dersleri sayesinde kazandım. Yüksek lisansta tamamen branşımı değiştirip sosyoloji, psikoloji, antropoloji gibi

alanlara kaymayı planlıyorum. Sanat dersleri ile akademik hayatımda bir farkındalık kazandığımı söyleyebilirim. (Participant 18)

62. Aldığım sanat dersleriyle öncelikle motivasyonum olumlu etkilendi. Ayrıca daha planlı bir insan oldum. Sanat dersleri almadan önce ciddi anlamda bir erteleme alışkanlığım vardı. Her şeyi erteleyebiliyordum. Ama aldığım sanat dersleriyle bu alışkanlığımı bıraktım. Daha farkında bir üniversite hayatı yaşamaya başladım. Akademik hayatımda sayısal bir başarı gözlemleyip gözlemlemediğimi söylemek çok zor. Çünkü tek bileşen sanat dersleri değildi elbette. Ama çok daha keyifli bir üniversite hayatı yaşadığımı söyleyebilirim. Sanat bakış açısı üniversite hayatımı ve akademik bakış açımı da etkiledi bence hem de çok ama çok olumlu yönde. (Participant 7)

63. Bu derslerin yükümlülüklerini yerine getirdikçe kendimi gelişmiş hissediyordum. Derslerimin çok büyük bir çoğunluğu sayısal. Hazırladığım herhangi bir ödevde falan da elbette yine sayısal yükümlülükler üzerinden ilerliyordum. Ama bu derslerde bambaşka bir akademik perspektif kazandım. Üniversite hayatıma da adapte edebileceğim renkli ve çeşitlilik içeren bir perspektif oldu bu benim için. Sanat derslerinde yazmak üzerine çalışmalar yapıyorduk. Aslında bir beceri kazandım diyebilirim ve akademik hayatımı da kolaylaştırdı bu beceri. Alan derslerimde de kendimi daha yetkin hissediyorum bu sayede. Daha geniş bir bakış açısıyla yaklaşabiliyorum sayısal derslere bile. Bu da yılsonu ortalamamı bile etkiledi elbette. (Participant 15)

64. Açıkçası akademik olarak okuduğum bölüm biraz daha beyaz yaka yetiştiren bir bölüm. Çok fazla akademik bir beklentisi olmayan daha çok mezun olmak ve işe girmek gibi beklentileri olan bir bölüm diyebiliriz. Sanat derslerini almak ise bana biraz daha üniversitede olduğumu hissettirdi. Mesela ben heykel dersini aldıktan sonra sosyoloji dersi alma gücünü kendimde buldum. Bölümüm biraz daha meslek edindirmeye ve beyaz yakalı yetiştirmeye yönelik olduğundan kendimi aynı puandaki başka bölümlerde okuyan insanlardan aşağıda görüyordum. Bu dersten sonra hepimizin aynı olduğunu gördüm ve daha akademik hissettim açık bir biçimde. Sanat derslerini deneyimlemeseydim bunu belki fark edemezdim ya da geç kalmış hissedebilirdim. (Participant 1)

65. Akademik hayatıma direkt katkı sağladığı konusunda pek emin değilim açıkçası. Dolaylı olarak katkı sağladığımı düşünüyorum. Mesela bir sunum hazırlarken renklere ekstra dikkat ediyor olabilirim. Bakış açımı da geliştirdiğini düşünürsek tüm üniversite hayatımı elbette ki olumlu yönde etkiledi, beni çok şekillendirdiğini düşünüyorum çünkü. Üniversitede sevdiğim şeyleri yapabilmek için tutunabilecek bir alan edindim sanat dersleri sayesinde. (Participant 11)

66. Spesifik olarak kendi alanıma bir katkısı olduğunu düşünmüyorum aldığım sanat derslerinin. İş görüşmelerinde falan bahsettiğimde insanların çok ilgi çekiyor ama özgeçmişimde bulunması benim için pozitif bir nokta diyebilirim. Akademik hayatıma heykeli de katmak istiyorum. Bu alanı tanımak üniversite hayatımı daha verimli hale getirdi diyebilirim. Hani ortalamama yönelik bir sayısal artış araştırmadım da gözlemlemedim de hiç Ruh halimi yükselttiği için alan derslerimde de başarı sağlamış olabileceğini düşünüyorum. (Participant 14)

67. Sanat bana kendimi daha iyi ifade edebilme şansı verdi. Ama kendimi daha iyi ifade edebilmeye başlamak benim duygusal durumumu çok pozitif yönde etkilemedi.

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