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Emotional Intelligence, Depression, Anxiety and Stress of Civil Servants in COVID-19 Pandemic

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Abstract: The focus of this study was on the relationship of emotional intelligence with the scale of depression, anxiety, and stress of civil servants in the COVID-19 pandemic scenario. The specific purpose of this study was to test the relationship between four domains of emotional intelligence namely emotion domain, self-awareness, emotional well-being, and emotional regulation of COVID-19 challenge with the scale of depression, anxiety, and stress of civil servants in a statutory body in Malaysia. A total of 2268 respondents were selected for the category of academic and non-academic services. The first measurement tool used was a questionnaire developed by the researcher, and it went through a process of instrument validation and construct validation, namely the Emotional Intelligence Domain Inventory of COVID-19 Challenges (EIDInv-CvdC). While the second questionnaire is a questionnaire that has been established that is the Depression, Anxiety and Stress Scale (DASS21). In this study, correlation analysis was used to determine the relationship and influence between the domains of emotional intelligence with the dependent variables namely depression, anxiety, and stress scales. The findings of the study indicate that there is a significant correlation and relationship between the domain of emotional intelligence with the scale of depression, anxiety, and stress of the respondents.

Keywords: Emotional Intelligence, Depression, Anxiety, Stress, Pandemic

Introduction

Employees are a very significant human resource functioning in the human capital development and physical development of a country. Employees are also an administrative and management machinery that allows the people to bring the framework of national development that is valuable at the world level as a consistent model. In addition to employees are a component that is a key added value in the country's economic growth. Civil

servants as employees remain the largest service provider in the country which includes the transmission of knowledge and services from one generation to another. Certainly, the context of human capital through human resources itself is driven along with the vision, mission, and operations in the organizational transformation component for management change that has been designed and prepared by the Malaysian Administrative Modernization and Management Planning Unit (MAMPU), in the country's efforts to generate dynamic transformation and needs to be strengthened. by an organization in Malaysia (MAMPU, 2009).

However, no one expected the presence of heavy allegations that hit the whole world, including Malaysia, when in the blink of an eye the nightmare began in early 2020, following the aggressive attack of the COVID-19 virus pandemic. The situation is very affecting to all sections of society, across various sectors of employment and the economy. The condition has an indirect and direct impact in many elements spanning the social, economic, physical, emotional, and mental of the individual. Statistics on the number of infected in Malaysia began to increase day by day since January 23, 2020, until it reached the four digits in mid-March 2020. To face the big threat, the Malaysian government set March 18, 2020, is the start period of the Movement Control Order (MCO) for all citizen activities involving schools, universities, factories, and shops that need to be closed (Syah Rul, 2020). The control directive also applies to all workers in the country including every civil servant who must work from home (WFH), although flexibility is given to workers and civil servants who are directly involved as the front liner.

The situation that worries all citizens of the world is appreciated with a deeper understanding so that all parties need to work together to always sit at home to break the chain of spread of the COVID-19 virus (Syah Rul, 2020). Basically, citizens and civil servants must stay at home during the MCO period which has taken months and do their work from home. Yet it should be understood from the perspective of emotional reality and mental health, that is not a moment of relief. When the fact is that the people are overshadowed by worries if they or their families are at risk of contracting the virus, with the hope that the dangerous pandemic will end soon. The hope is accompanied by an awareness of the impact not only on employment, economy, and daily life, but also importantly the impact of emotional aspects and self-confidence. With the outbreak of the COVID-19 pandemic phenomenon, the researchers felt the need for a study to determine the relationship and influence of the domain of emotional intelligence with the scale of depression, anxiety, and stress among employees.

Background

The increasingly demanding environment of today puts many people in a state of stress to compete in continuing the struggle of life. The increasingly stressful demands of the job, coupled with bureaucracy and various other individual grievances around make many begin to feel a variety of negative emotions, which can eventually disrupt their mental health and life. The stress that exists because it is influenced by negative emotions among employees should not be taken lightly. This situation also seems to indicate that the current environment is less effective in providing a low-stress work environment as once enjoyed by previous

employees. Rapid development, global competition, technological transformation, and job characteristics nowadays make work increasingly challenging. High levels of stress will lead to negative emotions and personalities and will disrupt the functioning of life in society, while levels of stress that can be addressed appropriately can lead to positive emotions and personalities and normal well-being (Goleman, 1998).

The balance of human capital, especially in the development of human resource organizations for the sake of sustainable national development, should be considered paramount by all parties. However, there is no doubt that there are still various phenomena and significant problems in organizations that involve the climate of psychological interaction among employees, including academic staff and non-academic staff, thus giving a negative impact on the emotional aspect that can also have a lasting effect on work commitment and employee behavior itself (Zainuddin, 2009). Clearly here, focus of this study was to test the emotional element. Emotions are something that a person feels internally. The word 'emotion' means 'movement of energy' which is derived from a Latin word (Childe and Martin, 1999). According to them, a person's emotional experiences affect brain cells and memory, then form patterns that influence a person's behavior.

To what extent do emotions play an important role and their relevance to the COVID-19 pandemic scenario that has occurred since early 2020? It will be explored in this study, through aspects of emotional intelligence and mental health among civil servants. As we all know, almost the whole world is now suffering from the effects of the COVID-19 virus pandemic. At the time this paper was written on 9 October 2021 at 1.00pm, the total number of COVID-19 cases worldwide had reached 237,828,569 cases and recorded 4,853,198 deaths (<https://www.worldometers.info/coronavirus/>). Of the 18,104,605 cases that are still active, 83,776 cases are in critical status and 18,020,829 cases are in stable condition, while a total of 214,870,766 cases have been cured. Malaysia so far (9 October 2021) has been listed in the 20th highest position of positive cases which recorded a total of 129,049 active positive cases and 27,113 deaths (<https://www.worldometers.info/coronavirus/>). Thus, the focus of this study was to explore the domain levels of emotional intelligence and scale levels of depression, anxiety, and stress among civil servants during the COVID-19 pandemic period, as well as the relationship between these variables.

Problem Statement

The Corona 2019 virus (COVID-19) which was first detected in Wuhan, China in December 2019 has spread widely around the world, causing the World Health Organization (WHO) to declare it a pandemic on March 11, 2020 (Azizi, 2020). Attack after attack from the invisible enemy against human beings daily until now has triggered various changes in human emotions, minds and behaviors. The scenario can have a psychological and mental health impact on the people, among them are extreme anxiety, symptoms of depression, panic, and stress (Firdaus, 2020). For example, in the early stages of MCO, it was found that many people suffered from extreme anxiety to panic buying and collecting items in large quantities to prevent COVID-19 infection such as face masks, sanitizers and gloves until prices doubled due to high demand exceeding supply. The psychological

impact needs to be considered in facing this pandemic phase of COVID-19, both during and post-pandemic. Even the people are aware that the period for the world to produce vaccines as well as the distribution of the vaccination process is not in a short period. According to the Director General of the World Health Organization (WHO) before, Tedros Adhanom Ghebreyesus, the first vaccine for COVID-19 is expected to be produced within 18 months from early 2020 (BH Online, 14 February 2020). The expectation is almost accurate because up to the present date (9 October 2021), the vaccination process to prevent the spread of COVID-19 is still ongoing in Malaysia, while in other countries it has also started in stages from early 2021.

Focusing on the impact on human psychological impact, there are many studies done on the psychological impact caused by pandemics, epidemics, or disasters. According to a study published by the *International Journal of Research and Public Health* in 2020, there were 53.8% of respondents reporting moderate to severe psychological impacts. Of these, 16.5 percent reported symptoms of depression, 28.8% reported symptoms of anxiety and 8.1% reported symptoms of stress. The online study involved 1,210 respondents from 194 cities in China on the psychological impact of the COVID-19 outbreak (Firdaus, 2020). Most respondents said they stayed at home for 20 to 24 hours per day (84.7%) as well as worried about other family members experiencing an outbreak (75.2%). The results of the study also found that women, students as well as specific physical symptoms were associated with higher psychological impact (Firdaus, 2020). However, those with accurate knowledge of the pandemic, as well as an understanding of the precautionary procedure were found to have a lower psychological impact. Based on a study conducted in Korea published in the *International Journal of Healthcare* in 2018, almost half of health workers namely nurses who were directly involved in handling the Mers-CoV outbreak in 2015 suffered from post-traumatic stress disorder or better known as Post-Traumatic Stress Disorder (PTSD) (Younglee et al., 2018).

The reality of the situation causes emotional outbursts and eruptions of anxiety, nervousness, worry, panic and stress about the risks and threats of COVID-19 that can strike anyone. Although it may be that after the MCO is terminated or it may be that the data of patients infected with the virus decreases with the findings of the sloping graph, but the threat of the COVID-19 pandemic will always seize the value of freedom and instill peace in the hearts of all people in this country. However, this frightening phenomenon will be a prolonged constraint that may possibly affect the daily functioning of an individual, including possibly affecting the quality and focus of work among civil servants (Shivangi, 2020). It should be noted that emotional well-being and mental health are just as important as physical health.

The outbreak of all negative feelings arising from the COVID-19 pandemic scenario will affect the emotional stability of civil servants and can lead to behavioral changes and will even have an impact on the quality of work in the organization. Such emotional, mindset and behavioral changes need to be understood through the domains studied in emotional intelligence and the scale of depression, anxiety, and stress. Thus, the researchers felt that a study needed to be done to examine the level of emotional intelligence and scale of depression, anxiety, and stress among civil servants during the COVID-19 outbreak, further identifying the relationship and influence between those variables. The results of this study can be used as a reference and guide not only in the

post-outbreak period of COVID-19, but also can be referred for future periods.

Research Objectives

- To test the relationship of emotion domain with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic.
- To test the relationship of the self-awareness domain with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic.
- To test the relationship of the emotional well-being domain with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic.
- To test the relationship of the emotional regulation domain of COVID-19 challenges with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic.

Research Questions

- What is the relationship of the emotion domain with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic?
- What is the relationship of the self-awareness domain with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic?
- What is the relationship of the emotional well-being domain with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic?
- What is the relationship of the emotional regulation domain of the COVID-19 challenges with the scales of depression, anxiety, and stress of civil servants in the COVID-19 pandemic?

Research Methodology

Research Design

This study is a cross-sectional and field study, as well as descriptive with the use of correlation statistics. Field studies are quite relevant to use due to their high reliability, while the use of cost is relatively low (Maimunah, 1992). The purpose of this study is for descriptive and hypothesis testing. Hypothesis testing approaches toward the elaboration of an independent variable in two or more factors in each set of conditions (McIntyre, 2005). Correlation analysis was chosen as describing the relationship between the variables.

Research Location

The study location is focused on Majlis Amanah Rakyat (MARA) organizations from most states throughout Malaysia, including Sabah and Sarawak. Majlis Amanah Rakyat (MARA; Malay: People's Trust Council) groups of Malaysian government offices from most states throughout Malaysia are the focus of the study. This

organization was created to assist, train, and guide Bumiputra (native Malaysians) in the areas of business, industry, economics, and education.

Research Sampling

The study sample consisted of 2268 employees, consisting of academic staff and non -academic staff, from the salary category of grade 19 to grade Jusa/VK/VU). For this study, the MARA education cluster was chosen as the setting. Systematic random sampling method was used in the sample selection process.

Research Instruments

The study uses quantitative methods by analyzing the correlation of variables. The indicator used to test the level of emotional intelligence domain was a self-developed questionnaire by the researcher based on the Trait Emotional Intelligence Questionnaire-Short Form questionnaire (TEIQue-SF V1.50; Petrides, 2009). The developed questionnaire went through a process of instrument validation and construct validation, named as the Emotional Intelligence Domain Inventory of COVID-19 Challenge (EIDInv-CvdC; Siti Sarawati Johar, 2021). The reliability value of this instrument is .894, and the KMO total is .954. While the second questionnaire is a questionnaire that has been established and has been confirmed validity in Malay language that is the Depression, Anxiety and Stress Scale (DASS21; Ramli et al., 2007). The reliability of this instrument is .955, and the KMO total is .973.

Research Findings Analysis

The Relationship of the Emotion Domain with the Depression, Anxiety and Stress Scales

Table 1 shows the finding of the relationship of emotional intelligence for the emotion domain with the scales of depression, anxiety, and stress of respondents. The result of the analysis found that the emotion domain had a significant negative correlation with the scales of depression, anxiety, and stress, with sig values. = .000 and R = -.250. The finding also showed the emotion domain contributed as much as 6.2% ($R^2 = .062$) of variance change in the scales of depression, anxiety, and stress.

Table 1. Correlation of Emotion Domain with Depression, Anxiety & Stress Scales

Variables	Emotion Domain	
	Sig.	Correlation
Depression, Anxiety & Stress	.000	-.250**

** . Correlation is significant at the 0.01 level (2 tailed)

The Relationship of the Self -Awareness Domain with the Depression, Anxiety and Stress Scales

Table 2 shows the finding of the relationship of emotional intelligence for the domain of self-awareness with the scales of depression, anxiety, and stress of respondents. The result of the analysis found that the domain of self-awareness had a significant negative correlation with the scales of depression, anxiety, and stress, with sig values. = .000 and $R = -.213$. The finding also showed that the domain of self-awareness contributed as much as 4.5% ($R^2 = .045$) of variance change in the scales of depression, anxiety, and stress.

Table 2. Correlation of Self-Awareness Domain with Depression, Anxiety & Stress Scales

Variables	Self-Awareness Domain	
	Sig.	Correlation
Depression, Anxiety & Stress	.000	-.213**

** . Correlation is significant at the 0.01 level (2 tailed)

The Relationship of the Emotional Well-Being Domain with the Depression, Anxiety and Stress Scales

Table 3 shows the finding of the study of the relationship of emotional intelligence for the domain of emotional well-being with the scales of depression, anxiety and stress of respondents. The result of the analysis found that the domain of emotional well-being had a significant negative relationship with the scales of depression, anxiety and stress with sig values. = .000 and $R = -.205$. The finding also showed that the emotional well-being domain contributed as much as 4.2% ($R^2 = .042$) of variance change in the scales of depression, anxiety and stress.

Table 3. Correlation of Emotional Well-Being Domain with Depression, Anxiety & Stress Scales

Variables	Emotional Well-Being Domain	
	Sig.	Correlation
Depression, Anxiety & Stress	.000	-.205**

** . Correlation is significant at the 0.01 level (2 tailed)

The Relationship of the COVID-19 Challenge Emotional Regulation Domain to the Depression, Anxiety and Stress Scales

Table 4 shows the finding of the study of the relationship of emotional intelligence for the domain of emotional regulation COVID-19 challenge with the scales of depression, anxiety and stress of respondents. The result of the analysis found that the emotional regulation domain provided had a significant negative correlation with the scales of depression, anxiety and stress with sig values. = .000 and $R = -.214$. The finding also showed that the emotional regulation COVID-19 challenge domain contributed 4.6% ($R^2 = .046$) of the variance change in the scales of depression, anxiety and stress.

Table 4. Correlation of Emotional Regulation Domain with Depression, Anxiety & Stress Scales

Variables	Emotional Regulation Domain COVID-19 Challenge	
	Sig.	Correlation
Depression, Anxiety & Stress	.000	-.214**

** . Correlation is significant at the 0.01 level (2 tailed)

Discussion

This study was conducted to test the relationship and influence of the Emotional Intelligence domain on the constructs of Depression, Anxiety and Stress among civil servants. The results showed that there was a significant negative correlation between the domains in Emotional Intelligence namely the domains of Emotions, Self-Awareness, Emotional Well-Being and Emotional Regulation of the COVID-19 Challenge with the Depression, Anxiety and Stress scale. Although the total contribution of the correlation is not very high, but it can be interpreted that the domain of emotional intelligence of the respondents in this study has a significant influence in the relationship that helps strengthen the elements of emotional well-being and stability.

The findings of this study indicate that the domains of emotional intelligence have functions and relationships in reducing depression, anxiety, and stress among employees. All four domains of emotional intelligence produced significant correlation coefficients with constructs of depression, anxiety, and stress. In this situation, these four domains of emotional intelligence were assessed as elements that were estimated to be able to serve as variables that could control the levels of depression, anxiety, and stress among respondents. The results of this study support the findings of the study of Salovey and Mayer (1990) who emphasized that individuals who possess emotional intelligence can regulate any form of their emotions, and even able to handle emotions that involve others.

In summary, the function of emotional intelligence is no less important in helping to ensure that employees are not in depression, anxiety, and depression in the wake of the COVID-19 pandemic threat. The ability in dealing with the symptoms of such emotional disorders is also in line with the dimension of emotional intelligence introduced by Bar-On (1997). Individuals who have high emotional intelligence are individuals who wisely manage stress most of the time (Bar-On, 1997).

Conclusion

Overall, the results of the study indicate that the COVID-19 pandemic has its own distinct effects on civil servants. However, the effect can be stabilized by the influence of the positive emotional intelligence relationship with the negative scale of depression, anxiety, and stress among employees. The ability to control emotions to achieve emotional well-being was found to help employees be in a calmer and more controlled state

even when the surrounding conditions are tested by the threat of dangerous diseases that not only plague our country but have an impact globally for a relatively long period of time. Strength in emotional intelligence can help the people of the world to keep moving forward in this life despite being tested with severe allegations because of the COVID-19 pandemic. Hopefully the COVID-19 pandemic will end soon, and the people of the world will be able to return to living a free, healthy, and safe life as before.

Recommendations

In this study, the emotional intelligence instrument was successfully constructed and has achieved the validity is proposed to be used as a guide to other interested researchers. The results of this study are also proposed to be used as a future reference for any organization in the government agencies.

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Representation of Nature of Science in Science Textbooks

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Abstract: The aim of this study is to examine how the nature of science dimensions are represented in the secondary school 5th, 6th, 7th, and 8th grade science textbooks of the last twenty years. It is also within the scope of the research to investigate how these dimensions in the textbooks changed during the twenty years. The document analysis method was used in order to qualitatively gather data for the research. The data sources in the study consist of a total of 62 textbooks which were allowed to be used in schools by the Ministry of National Education. Among the examined textbooks, only the textbooks published in 2020 were published by private publishing houses, and all other textbooks were published by the Ministry of National Education publishing houses. Textbooks were examined in terms of ten sub-dimensions, such as "empirical", "inferential", "creative", "theory-driven", "tentative", "myth of the scientific method", "scientific theories", "scientific laws", "social dimensions of science", and "social and cultural embeddedness of science", within the scope of the nature of science. The examination of the textbooks in terms of the representation of the specified sub-dimensions was carried out using the detailed rubric developed by Abd-El-Khalick, Waters, and Le (2008). As a result of the examination of science textbooks, "creative", "tentative", and "inferential" sub-dimensions were mostly represented, followed by "empirical", "theory-driven", and "social and cultural embeddedness of science". The sub-dimensions of "scientific theories", "scientific laws", "myth of the scientific method", and "social dimensions of science" are either very limited or not represented. However, in general, it has been concluded that all science books published in the last 20 years in each grade are inadequately represented in terms of the sub-dimensions of the nature of science.

Keywords: Nature of science, Textbook analysis, Science textbooks

Introduction

Currently, the improvement of science and technology in the world has caused our lives to drastically change. And this change has inevitably become a part of our lives. In order to keep pace with these changes, the education programs of science curricula around the world have constantly adapted and evolved. With these

changes, questions such as what science is, how scientists work, how science should be taught, whether it is more important to gain scientific knowledge or an awareness of the scientific process, have become paramount. For this purpose, the primary intention of science education is determined to develop students as “scientifically literate” individuals both in the world and in our country (American Association for the Advancement of Science [AAAS], 1993; Milli Eğitim Bakanlığı [MEB], 2005, 2013, 2018).

In this study, the changes in the nature of science within the science textbooks from the last 20 years are examined. It is imperative to examine the textbooks in terms of the nature of science, but when the literature is examined, it is perceived that the research on the nature of science are mostly based on teacher and student views (Akçay, 2011; Akerson et al, 2000; Aslan & Taşar, 2013; Bell et al, 2000; Çelikdemir, 2006; Doğan, 2005; İrez, 2004; Khishfe & Abd-El-Khalick, 2002; Köseoğlu et al, 2008; Küçük, 2006; Lederman & Zeidler, 1987; Schwartz et al, 2004). Although there has been an increase in textbook reviews in recent years, it can be said that the number is insufficient both abroad and in Turkey.

The examination of the textbooks in terms of the nature of science has generally been done on chemistry, biology, and physics textbooks (Abd-El-Khalick et al, 2008; Chiappetta & Fillman, 2007; Esmer, 2011; İrez, 2009; Niaz & Maza, 2011; Tortumlu, 2014). This study is significant in terms of examining the representation of the dimensions of the nature of science in the textbooks and reflecting the change in the representation of the dimensions of the nature of science over the course of twenty years.

Method

Design of The Study

In this study, document analysis of science textbooks used in Turkey between the academic years of 2000-2020 was carried out according to the document analysis process of Altheide (1996). Document analysis was used as a stand-alone method.

Data Sources

The sample of the study consists of 5th, 6th, 7th and 8th grade science textbooks prepared by the Ministry of National Education between 2000-2020 academic years and used as a textbook in public schools.

Data Collection Tools and Analysis

The examination of the textbooks was carried out in terms of the 10 sub-dimensions emphasized in international science education documents as stated in the literature and used by researchers who have been working on the nature of science for many years. The nature of science sub-dimensions targeted in the analysis of the selected textbooks are as follows: (1) “empirical”, (2) “inferential”, (3) “tentative”, (4) “creativity”, (5) “social

dimensions of science”, (6) “theory-driven”, (7) “myth of the scientific method”, (8) “scientific theory” (9) “scientific law”, and (10) “social and cultural embeddedness of science” (Abd-El-Khalick et al., 2008).

In this study, a detailed rubric developed by Abd-El-Khalick et al. (2008) was used. While examining the textbooks, it was not only examined whether the sub dimensions of the nature of science were mentioned or not, but also how and in what way the dimensions of the nature of science were included. According to his rubric, a representation level between -3 and +3 was determined for each sub-dimension related to the nature of science. A score range between -30 and +30 was determined for each book. Textbooks were carefully read and the nature of science sub-dimensions referred to in the books were determined. Later, expressions referring to the same dimensions were grouped together and analyzed homogeneously and their representation status was scored. (Abd-El-Khalick et al, 2008).

Reliability and Validity

The first researcher who carried out the analysis in this study is a biology teacher. The second researcher is an academic expert in the field of science education who teaches the nature of science at the undergraduate and graduate levels. While analyzing the textbooks, the two researchers worked independently and scored the textbooks. Then, apart from these researchers, the results of both researchers were checked by a third researcher who is an academic expert in the nature of science. After all the books were examined and scored, the consistency between the former researchers’ scores was calculated. It was determined by the third researcher, the expert in the nature of science, that the agreement between the independent scoring of the two researchers who scored was 85%.

Results

The study has been evaluated in terms of the 10 sub-dimensions of the nature of science in the science textbooks of the last 20 years. A score varying between -3 and +3 was given for the representation of each sub-dimension, and the total scores of the textbooks were determined. The obtained results are presented in the Table 1.

Table 1. Total Scores given to the 5th, 6th, 7th, and 8th Grade Textbooks examined by Years between 2000-2020

Year	5th Grade	6th Grade	7th Grade	8th Grade	Mean
2000	-	1	2	4	2.3
2001	-	1	2	4	2.3
2003	-	11	6	5	7.3
2004	-	10	10	3	7.7
2005	4	10	10	3	6.8
2006	6	11	6	3	6.5

Year	5th Grade	6th Grade	7th Grade	8th Grade	Mean
2007	6	11	11	3	7.8
2008	6	11	11	11	9.8
2009	6	11	11	11	9.8
2010	6	11	11	11	9.8
2011	6	11	12	13	10.5
2012	6	11	10	13	10.0
2013	11	11	10	N/A	10.7
2014	11	N/A	10	N/A	10.5
2015	15	8	N/A	N/A	11.5
2016	15	8	N/A	N/A	11.5
2018	N/A	2	6	N/A	4.0
2019	5	2	3	N/A	3.3
2020	6	6	2	5	4.8
STDEV	3.6	3.9	3.7	4.2	
MEAN	7.8	8.2	7.8	6.8	

When Table 1 is examined, it is seen that the textbooks belonging to the 6th, 7th, and 8th grade, which were published in 2000 and 2001, received between +1 and +4 points. In 2000 and 2001, the 8th grade science textbook had the best representation level with +4 points, and the 6th grade science textbook had the lowest representation level with +1 point.

According to Table 1, it is seen that the textbooks belonging to the 6th, 7th, and 8th grade, which were published in 2003, received between +5 and +11 points. In 2003, the 6th grade science textbook had the best representation level with +11 points, and the 8th grade science textbook had the lowest representation level with +5 points.

According to Table 1, it is seen that the textbooks belonging to the 6th, 7th, and 8th grade, which were published in 2004, received between +3 and +10 points. In 2004, the 6th and 7th grade science textbooks had the best representation level with +10 points, and the 8th grade science textbook had the lowest representation level with +3 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, 7th, and 8th grade, which were published in 2005, received between +3 and +10 points. In 2005, the 6th and 7th grade science textbooks had the best representation level with +10 points, and the 8th grade science textbook had the lowest representation level with +3 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, 7th, and 8th grade, which were published in 2006, received between +3 and +11 points. In 2006, the 6th grade science textbook had the best

representation level with +11 points, and the 8th grade science textbook had the lowest representation level with +3 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, 7th, and 8th grade, which were published in 2007, received between +3 and +11 points. In 2007, the 6th and 7th grade science textbooks had the best representation level with +11 points, and the 8th grade science textbook had the lowest representation level with +3 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, 7th, and 8th grade, which were published in 2008, 2009, and 2010, received between +6 and +11 points. In 2008, 2009, and 2010, the 6th, 7th and 8th grade science textbooks had the best representation level with +11 points, and the 5th grade science textbook had the lowest representation level with +6 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, 7th, and 8th grade, which were published in 2011 and 2012, received between +6 and +13 points. In 2011 and 2012, the 8th grade science textbooks had the best representation level with +13 points, and the 5th grade science textbook had the lowest representation level with +6 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, and 7th grade, which were published in 2013, received between +10 and +11 points. In 2013, the 5th and 6th grade science textbooks had the best representation level with +11 points, and the 7th grade science textbook had the lowest representation level with +10 points.

According to Table 1, it is seen that the textbooks belonging to the 5th and 7th grade, which were published in 2014, received between +10 and +11 points. In 2014, the 5th grade science textbook had the best representation level with +11 points, and the 7th grade science textbook had the lowest representation level with +10 points.

According to Table 1, it is seen that the textbooks belonging to the 5th and 6th grade, which were published in 2015 and 2016, received between +8 and +15 points. In 2015 and 2016, the 5th grade science textbook had the best representation level with +15 points, and the 6th grade science textbook had the lowest representation level with +8 points.

According to Table 1, it is seen that the textbooks belonging to the 6th and 7th grade, which were published in 2018, received between +2 and +6 points. In 2018, the 7th grade science textbook had the best representation level with +6 points, and the 6th grade science textbook had the lowest representation level with +2 points.

According to Table 4.9, it is seen that the textbooks belonging to the 5th, 6th, and 7th grade, which were published in 2019, received between +2 and +5 points. In 2019, the 5th grade science textbook had the best representation level with +5 points, and the 6th grade science textbook had the lowest representation level with

+2 points.

According to Table 1, it is seen that the textbooks belonging to the 5th, 6th, 7th, and 8th grade, which were published in 2020, received between +2 and +6 points. In 2020, the 5th and 6th grade science textbooks had the best representation level with +6 points, and the 7th grade science textbook had the lowest representation level with +2 points.

Consequently, when the average scores of all the examined textbooks were compared, it was seen that the 6th grade had the highest score, the 5th and 7th grades were the same, and the 8th grade books had the lowest score. The total scores of the 5th, 6th, 7th and 8th grade science textbooks from the 10 sub-dimensions of the nature of science between the years 2000-2020 are presented in Figure 1 below.

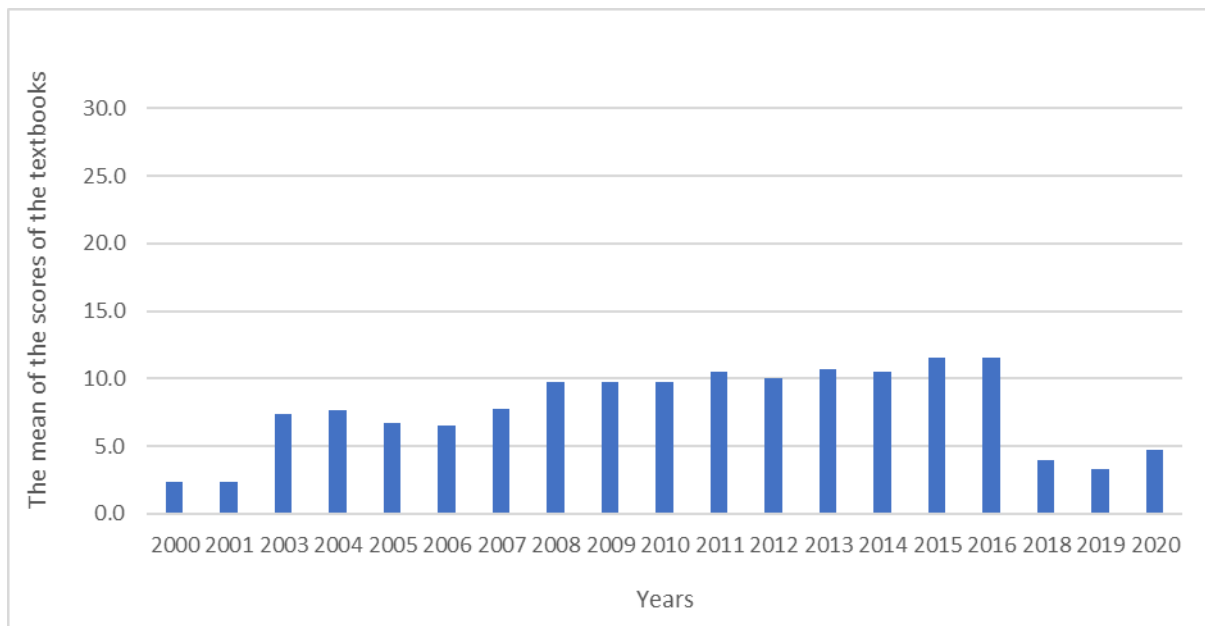


Figure 1. The Mean of the Scores of the Textbooks by Years between 2000-2020

When Figure 1 is examined, when the scores obtained by years are compared, it is seen that the lowest average score belongs to the years 2000 and 2001. The years with the highest average score were found to be 2015 and 2016.

Conclusion

The aim of this study was to perform an examination of science textbooks of the last 20 years carried out in terms of the 10 sub-dimensions used to represent the nature of science, which were determined by Abd-El-Khalick et al. (2008), who has been working on the nature of science for many years. These 10 sub-dimensions are: (1) “empirical”, (2) “inferential”, (3) “tentative”, (4) “creativity”, (5) “social dimensions of science”, (6) “theory-driven”, (7) “myth of the scientific method”, (8) “scientific theory”, (9) “scientific law”, and (10)

“social and cultural embeddedness of science”.

As a result of the examination of science textbooks, "creative", "tentative" and "inferential" sub-dimensions were mostly represented, followed by "empirical", "theory-driven", and "social and cultural embeddedness of science". The sub-dimensions of "scientific theories", "scientific laws", “myth of the scientific method”, and "social dimensions of science" are either very limited or not represented. However, in general, it has been concluded that all science books published in the last 20 years in each grade are inadequately represented in terms of the sub-dimensions of the nature of science.

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Lecturer-Student Interaction in Distance Learning: A Case Study on Engineering Graphics Practicals

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Abstract: Lecturer-student interaction is important for practical classes in Engineering Graphics that have specific features, e.g., working with graphical documents and individual assignments. Learning Management Systems (LMS) commonly do not offer appropriate tools for related tasks. As a result, students have to process their assignments outside the LMS, which reduces the effectiveness of the provided communication channels. Use of LMS usually assumes the student as the one who should initiate the communication. This way of working does not allow the lecturer to effectively motivate students and they is not able to track the whole process and offer timely guidance. This can be achieved through development of dedicated tools that address the specific tasks and provide a real time interaction lecturer-student. In order to check the conclusions made, a dedicated tool has been contrived allowing students to create the bill of materials of assemblies. This tool allows the lecturer to have real-time access to any students' work in its current state. The mentioned tool was tested during actual distance learning. The outcome shows greater motivation and better students' results. This confirms that implementation of dedicated tools with real-time interaction lecturer-student significantly improves distance learning and bring it closer to the classroom-based.

Keywords: Distance learning, Communication, Synchronous learning

Introduction

Distance learning is a special type of training that is designed to overcome spatial and temporal constraints with the help of modern means and technologies for dissemination of information and communication [2]. To this end, a virtual learning environment is created through specialized software that provides tools for creating, training and managing activities that are usually performed during the learning process.

With the creation and development of the Internet, new concepts such as "learning" and "online learning" have emerged, but the lack of face-to-face dialogue remains a major feature of this approach. This is the reason for

the many studies in this direction that do not reach a consensus. On the one hand, distance learning offers a clear structure, supports self-learning and standardized distribution of information. On the other hand, students are reluctant to distance learning due to the limited dialogue with the lecturer and primarily the lack of present exchange of ideas [5].

Interaction between the participants in the learning process is considered as a key element in distance learning [1]. For a long period of time, distance learning is considered to be of lower quality. To change this, it is necessary to use the full potential of modern means of communication and, above all, digital technologies to participate more intensively in the learning process.

There are many definitions of the term "communication" [6]: the creation of meaningful messages sent and received between individuals or teams; interactive activity caused by various factors; exchanging messages to achieve certain goals. Truly effective communication must be interactive, which means that each person must listen and respond to others. In particular, the lecturer-student communication is aimed at interactive dialogue and includes guidance and instructions from the lecturer. The lecturer must stimulate or maintain the student's interest.

According to [4], there are two main types of distance learning – asynchronous and synchronous. Asynchronous learning includes pre-prepared learning content, videos, tests and assignments. Discussions and collaborative case resolution through videoconferencing are seen as synchronous learning. Research shows that asynchronous teaching methods do not create conditions for dialogue between the student and the lecturer. Therefore, students trained through synchronous distance learning, better master the material studied. Students also prefer the presence of a lecturer even when they do not need his or her help.

Distance learning is associated with different types of interactions. In [7] the question arises whether it is possible for one type of interaction to replace the others. This largely applies to the lecturer-student dialogue, which is built into the teaching material in order to reduce the gap with the present training. Research shows that lecturer-student interaction is an integral component of the learning process and cannot be considered optional. Similar conclusions are made in [3], where it is stated that despite the more difficult implementation and higher cost of resources, the presence of a lecturer is essential for student achievement.

Issues Discussed

In the present work an analysis of the practicals in Engineering Graphics, which are conducted as online distance learning is made. The possibilities for increasing the efficiency and reducing the difference with the classroom-based training from the point of view of mastering the study material are discussed.

Analysis of Distance Learning in Engineering Graphics

Functionality of Distance Learning Systems

The following platforms are used during the learning process:

- Zoom [10];
- Microsoft Teams for Education [9];
- Moodle [8].

Zoom is a video conferencing platform. Apart from the standard features such as screen sharing, sending files, messages, whiteboard and annotations, no learning-specific functionality is offered.

Microsoft Teams for Education is a specialized distance learning platform that creates a "virtual classroom" with the necessary tools for conducting and managing the learning process such as creating assignments and storing the submitted solutions, support of grading, sharing documents. There are also many applications that are used online and help to solve various tasks.

Moodle is a learning management system (LMS) and includes the necessary functionality for conducting distance learning. An important feature is the ability to expand the functionality through additional modules. You can choose from the significant number of already developed and available modules or develop your own module that has a course-specific functionality. The BigBlueButtonBN module, which allows the creation of an online classroom via video conferencing, should be mentioned here. A number of standards are supported, such as SCORM – for content sharing and LTI – for collaboration with external tools.

Chronology of Lecturer-Student Interaction

Each student receives an individual assignment for conducting laboratory exercises in Engineering Graphics. During the face-to-face training, the lecturer controls the implementation of the assignment and gives explanations or makes adjustments in the student's work.

For effective distance learning, the lecturer must also guide the student's work within the constraints imposed by the functionality of the applied platform. Generally, this is done in two ways, depending on whether the task is accomplished manually or a CAD system is utilized.

Figure 1 illustrates the sequence of the process of interaction when document is developed by hand. To get instructions, student must scan (usually takes picture of) the document and send it to the lecturer. The lecturer could give verbal instructions or make written corrections to the document. It should be noted that LMS systems do not usually provide image editing tools. This means that the lecturer has to use an external graphic editor, which involves a large number of technical manipulations that take considerable time.

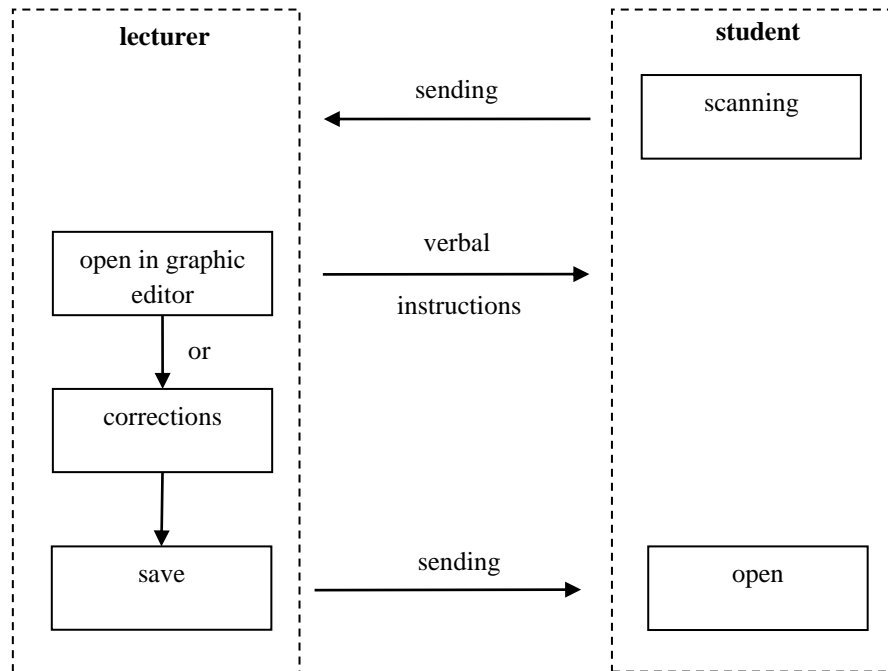


Figure 1. Lecturer-student Interaction when the Document is Developed by Hand

When working with a CAD system, the interaction takes place according to Fig.2. Here is the opportunity for the student to share the screen of his computer (or just the CAD system window) with the lecturer. The lecturer gives verbal instructions or makes a demonstration via remote control or shares the screen on his own computer

Analysis of Lecturer-Student Interaction

The described chronology of interaction creates a number of limitations on the effectiveness of the learning process. The initiative for communication comes from the student, which on the one hand reduces the opportunities that the lecturer has for his or her motivation. On the other hand, the student submits a request for communication only if in his opinion there are problems – it is possible to solve the task incorrectly, without the slightest doubt about it.

Distance learning is conducted by videoconference, which involves synchronous learning, but in practice the student's activity and control by the lecturer are shifted over time. The magnitude of this shift is determined mainly by the student and can reach a value (e.g. to the end of the exercise) that does not allow the lecturer to make adjustments to his work.

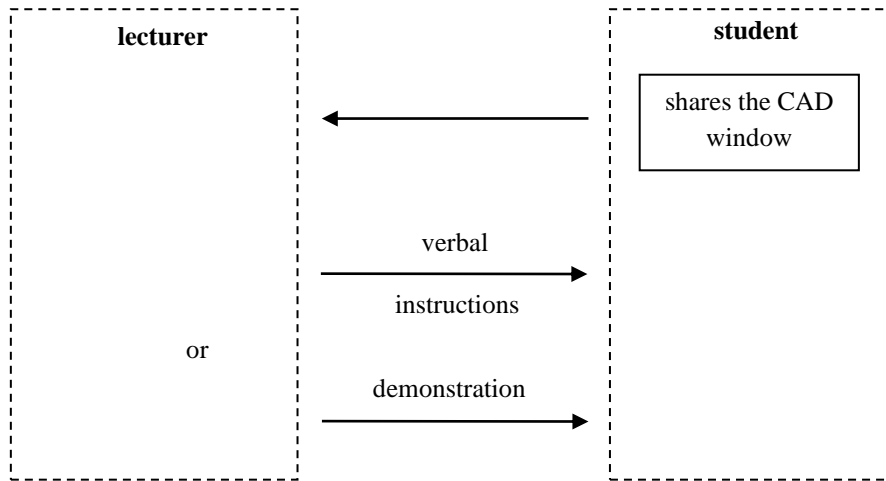


Figure 2. “Lecturer-student” Interaction when a CAD System is Utilized

In conclusion, the main limitations of distance learning in Engineering graphics, which are the result of applying only the standard functionality of the LMS, will be listed:

- the communication initiative is given to the student;
- limited prospect of the lecturer to motivate the student;
- time shift between the student's activity and the lecturer's control;
- communication is associated with a large amount of technical work, which reduces the effectiveness of the learning process.

Interaction Lecturer – Student in Real Time

Need to Create Specialized Tools

"Remote presence" usually means a video conference where all participants have their camera and microphone on. This creates the feeling that all participants are in a virtual classroom, shows that students are actually involved in the learning process and increases their motivation. Here is the place to point out that, in a sense, the personal space is violated – the participants, who are at home, have the right not to want to be filmed.

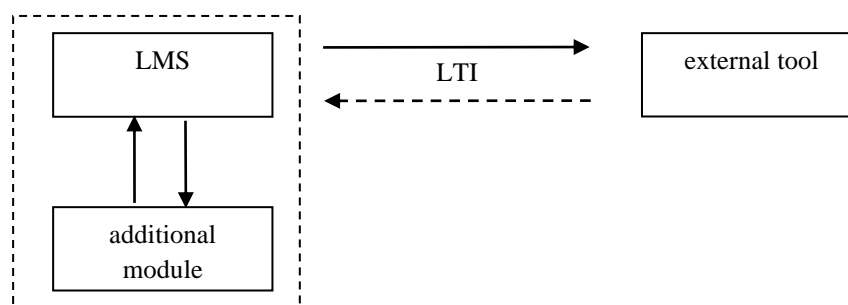


Figure 3. Integration of a Dedicated Tool with LMS

For colloquies where the learning process involves verbal discussion of case studies, the above approach is undoubtedly useful. The training in Engineering Graphics is related to the preparation of graphic and text documents and the presence of a video connection does not give additional opportunities for the lecturer to monitor the work of students. In principle, it is possible for students to exhibit their documents through the video camera, but the quality is usually low and does not allow a useful analysis of the work.

In order to increase the efficiency of the learning process in distance learning in Engineering Graphics, it is necessary to develop dedicated tools for document sharing, which allow the lecturer to monitor and guide the student's work.

Opportunities for Realization

The modern development of Internet technologies makes it relatively easy to create a specialized tool with the necessary functionality. For better organization of the activities related to the learning process, it is good to integrate this tool with LMS. This can be done in two ways – Fig.3:

- as an additional module;
- as an external tool.

The implementation of the specialized tool as an additional module practically makes it part of the LMS system. This approach involves two complications: first, the implementation must be in accordance with the system specification, and second, the system administrator would find it difficult to accept to install unknown software.

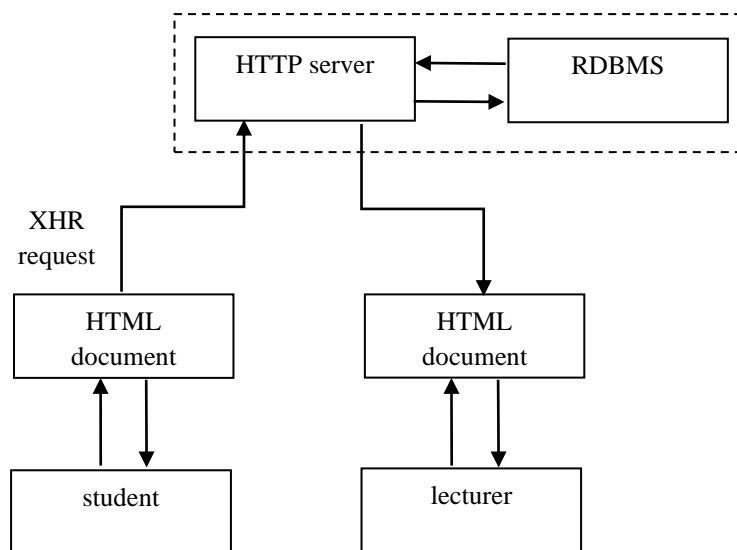


Figure 4. Block Diagram of a Dedicated Tool with Lecturer-student Interaction in Real Time

Implementation as an external tool is the easier alternative. In this case, it is possible to use already available software that offers the necessary functionality. The connection in the LMS is made in accordance with the LTI

specification, which allows both automatic identification of the student and recording the grade in the LMS (if an assessment of the task is provided).

Experimental Research

The block diagram of the created dedicated tool, allowing real-time interaction, is shown in Fig.4. The student opens from the HTTP server a page which, in addition to the template (text or graphic), also contains the necessary software for the task. The interaction lecturer-student is carried out as follows:

- the student performs the task in the HTML document, using the built-in (in the document) functionality;
- each minimum self-identifying part of the information entered by the student is automatically sent to the HTML server and saved in the database;
- the lecturer has an access to the information in the database, which allows him to monitor in real time the progress of the development of each student's solution.

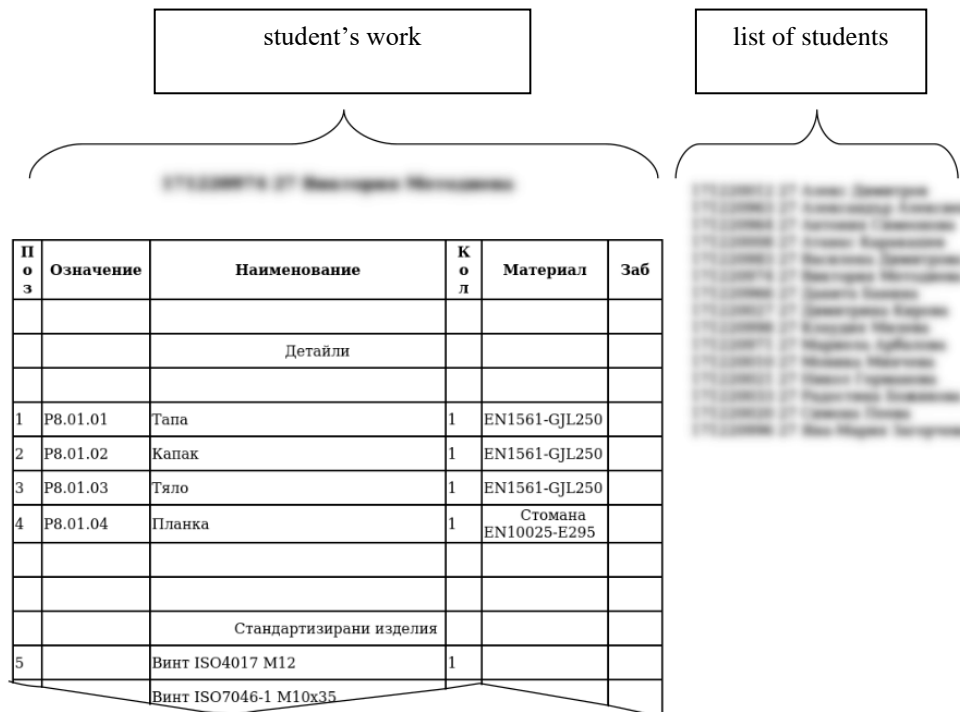


Figure 5. Student Work (in Bulgarian) – the Lecturer's Point of View

It should be noted that for the student the sending of the entered information is done completely transparently and automatically, without the need for him to perform any additional actions. The recording of the information is done by means of an asynchronous XHR request, which works in the background and is invisible to the student. The start of the request itself is done automatically when an event occurs, which is defined according to the specifics of the task. Students are warned in advance that everything they enter in the HTML document is

saved automatically.

Figure 5 shows the HTML page intended for the lecturer. It contains a list of all students who attend the practical. When the lecturer indicates a student's name, he receives his work in the current state in which it is on the student's computer screen. If it is necessary to give instructions or make adjustments, he uses one of the communication channels provided by the LMS.

Conclusions

The main advantage of distance learning is the ability to conduct classes in emergency conditions, where a continuous learning process has to be ensured, provided that direct human contact must be avoided. This type of training saves time traveling to classrooms and furnishes greater flexibility in virtual lessons.

A major disadvantage for both students and lecturers is the loss of motivation. The lack of direct contact in communication complicates the creative process, the exchange of thoughts and experiences, the birth of ideas. When the number of students is large it is harder for the lecturer to monitor each of them and give individual advice and guidance. There is a significant percentage of withdrawn or given up students when the transition from classroom-based to distance learning has taken place.

Conducting practical classes in Engineering Graphics is associated with specific problems. Students must submit their work electronically. When developing paper documents, they usually take pictures with their mobile phones. In many cases, the result is poor quality, which makes it difficult for the lecturer to analyze them. Making corrections requires use of additional software products, as a result this process is slow, difficult and inaccurate.

The analysis made in the present work shows that in order to reduce these shortcomings it is necessary to develop dedicated tools that address the specific tasks associated with the training of Engineering Graphics and provide interaction lecturer-student in real time.

Lecturer-student interaction is particularly important for the effectiveness of distance learning. Here it is appropriate to point out that when it comes to the learning process, it is important not only to achieve the right decision, but also the way (sequence of actions) in which it is obtained. The student may eventually achieve the desired result, but in the wrong way, which creates the wrong habits, which can subsequently delay his development and are difficult to overcome. Therefore, the lecturer must have a view not only on the final result, but also on the whole process of solving the task and be able to guide the student.

The developed dedicated tool was tested during distance learning. The results show greater motivation and better student results. This confirms the conclusions that the creation and implementation of dedicated tools with

interaction lecturer-student in real time significantly improve distance learning and bring it closer to the classroom-based in terms of the effectiveness of the learning process.

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Evaluation of 3D Design Applications in STEM Education

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Abstract: The three-dimensional design and production technologies are today widely used in many fields. Automotive, health, art and education, and especially architecture and engineering are among the prominent examples. The three-dimensional design technology can be categorized into two dimensions: design and production. The first of these dimensions, three-dimensional design applications and software, is software that can practically transform ideas into realistic and three-dimensional models. The production part, which is the second dimension, covers the processes of physicalizing the designed model with various 3D printers. To this end, this research examines and provides information about three-dimensional design applications and software that can be used in STEM education. In this context, five different basic, intermediate, and advanced applications and software that do not have access problems are included in the research. The examined applications and software are analyzed from various aspects such as ease of use, file format, operating environment, language and platform support, and supported operating system.

Keywords: 3D design applications, STEM education, review

Introduction

STEM education, which is regarded as one of the current and innovative approaches in the education field, is a contemporary approach that emphasizes interdisciplinary work, and it is described as the most important educational movement of recent years by some circles (Berlin & Lee, 2005; Kuenzi, 2008; Reiss & Holmen, 2007). The number of studies on STEM education, which has attracted the attention of researchers since the beginning of the turn of the century, is increasing day by day (Brown, 2012; Chomphuphra et al., 2019; Ha et al., 2020; Li et al., 2020; Mizell & Brown, 2017). In this regard, it is of strategic importance for countries that want to have a say in international competition (Corlu et al., 2014).

The literature review on this topic suggests that some tools and materials are generally used in studies on STEM education. These tools include simple tools and equipment (paper, rope etc.), programmable electronic cards

(Arduino, Raspberry Pi, etc.), various experimental sets, coding, three-dimensional (3D) design software, and 3D printers (Altan et al., 2016; Baran et al., 2015; Khanlari, 2013). Due to its nature, the use of engineering and technology in STEM education has a crucial significance. 3D design and production is one of the important technological developments developed in this sense.

The human mind is structured to learn to perceive within the 3D universe. Hence, the existence of 3D objects in education reveals that they can contribute to quality and effective learning. Individuals understand and perceive the ball, which has a concrete structure and the object itself, more easily than the circle, an abstract concept (Allen, 1978). In this context, 3D design applications are thought to have a significant role in education.

3D design software, which was developed only for experts in the past, is now being developed at a level and variety that can appeal to all segments. Hence, it is sufficient to have only basic computer skills to use some applications. Considering the benefits of these programs, it has become inevitable to be used in the educational environment. However, the increase in existing applications and software day by day creates a big problem for educators and researchers.

This research aims to evaluate 3D design applications used in STEM education. In this direction, five applications and software determined by the researchers are examined and analyzed from various perspectives. In determining the applications and software, basic factors such as up-to-datedness, widespread use, suitability for the educational environment, and ease of use are considered. Herein the following applications and software are examined:

1. Tinkercad
2. SketchUp
3. Vectary
4. 3D Slash
5. FreeCad

Tinkercad

Tinkercad is a free, easy-to-use web-based application that equips designers and engineers with essential skills to innovate in 3D design, electronics, and coding (Team Tinkercad, 2021). The software was developed by former Google engineers Kai Backman and Mikko Mononen. The company, which moved its headquarters to San Francisco in 2012, has been operating under the umbrella of Autodesk, a US company that has developed professional software for industrial use since 2013. It is home to nearly 40 million designers and more than 300 million designs as of the end of 2021 (Gewirtz, 2019). Tinkercad is generally preferred in educational environments to create 3D and 2D printing models and in introductory solid geometry education (Dahl, 2012).

Thanks to its user-friendly interface, numerous designs can be made using simple geometric shapes such as cubes, cylinders, and spheres through Tinkercad. On Tinkercad, models are created with simplified constructive

solid geometry. The basic shape logic in Tinkercad consists of “solid” and “hole” structures. These structures can be combined to form new shapes (Griffey, 2014).

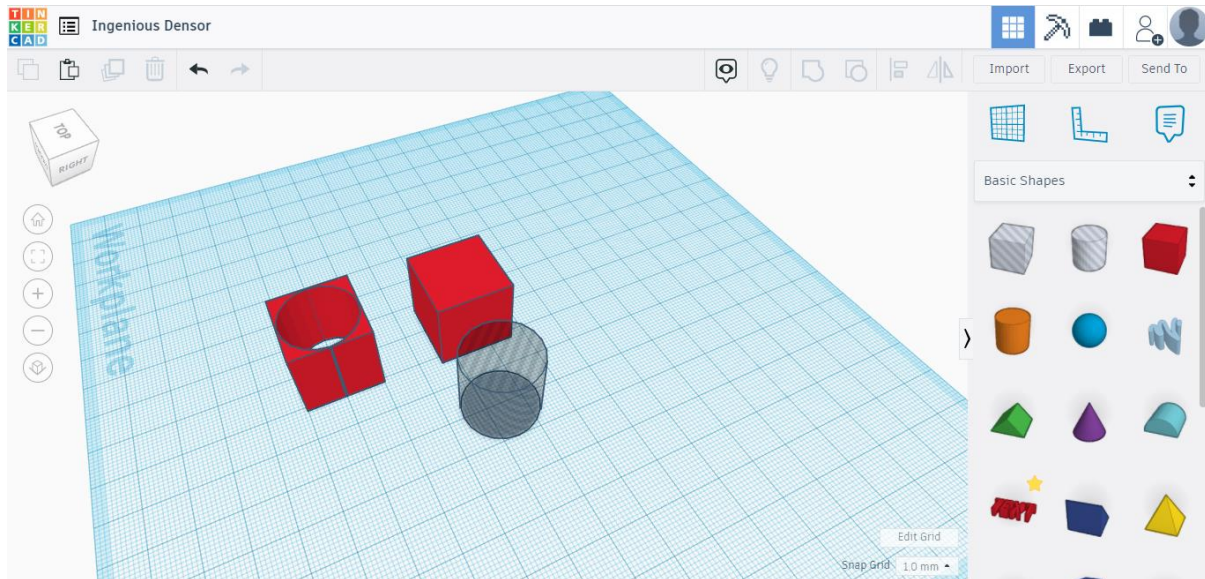


Figure 1. Solid, Hole, and Combined Structures in the Tinkercad Workspace

Tinkercad has a gallery of 3D designs. This section contains 3D designs made by other users. Users can make arrangements by transferring the 3D designs here to their designs.

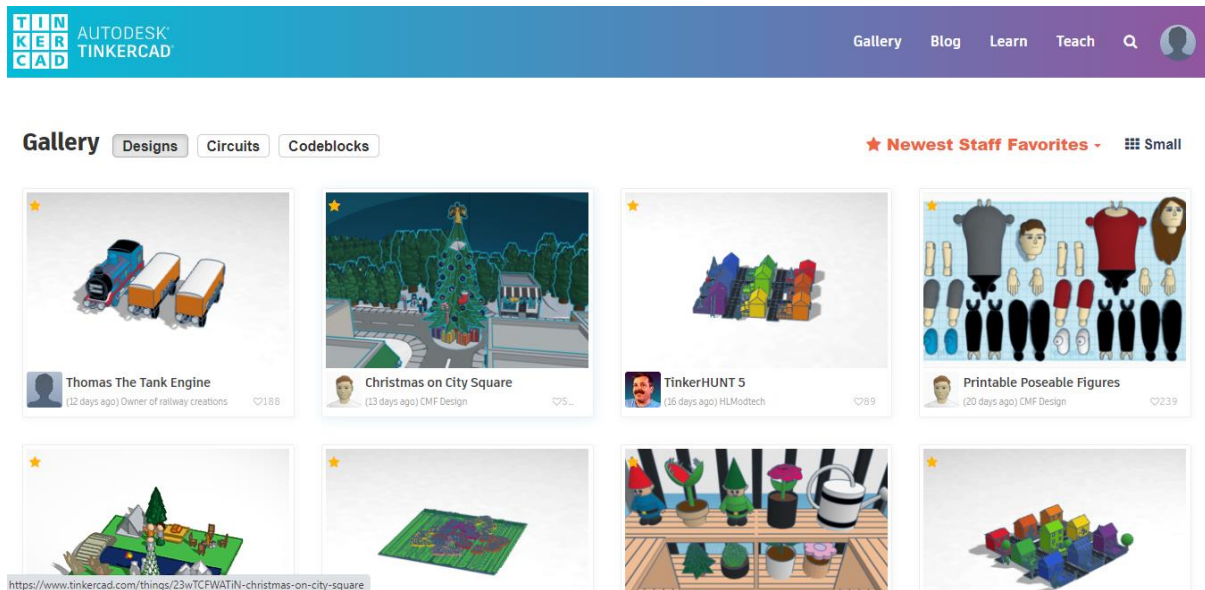


Figure 2. Tinkercad Gallery Section

3D designs prepared on Tinkercad can be physicalized by 3D printers or laser cutting machines (Ali et al., 2019; Alimisis & Loukatos, 2018; Angelopoulos et al., 2020; Bhaduri et al., 2021; Chun, 2021; Chou & Shih, 2020; Jung, & Lee, 2017; Ng, 2017; Özdemir et al., 2017). In this context, Tinkercad prepared two and three-

dimensional designs for 3D printers as .obj, .stl, and .glb, and for laser cutting machines, it can also convert to .svg format. These file extensions are recognized by many 3D printers and laser cutting machines on the market. Besides, Tinkercad does not apply any fees or watermarks for the design outputs it provides.

Tinkercad is a popular tool in educational environments and scientific research due to some of the features it offers. It is noteworthy that the software is often preferred in the application dimension of the studies, especially when it comes to 3D modeling (Doğan & Uluay, 2020; Morimitsu, 2021; Tosun, 2020). Developing day by day, Tinkercad has sections for not only 3D design but also block coding exercises and electronic circuit programming.

Tinkercad has the following advantages in general terms (SketchUp, 2021):

1. Free and easy to use
2. Web-based design
3. Support for different platforms (Windows, Android, IOS etc.)
4. Large user base
5. Rich and executable library
6. Required file outputs for 3D printing
7. Language support

SketchUp

SketchUp is 3D design software developed for users interested in 3D drawing from different domains. The software, which was first on the market in 2001, was launched in 2006 by Google, and then it was acquired by Trimble in 2012. The latest version of the software is SketchUp 2021. The version for professionals has many advanced features. SketchUp has basic features such as texture, 2D and 3D models, layer management, lighting effects, and animation.

SketchUp offers three basic usage packages: a free version for individual and professional use, a 30-day free enhanced web and desktop trial version, and the paid SketchUp Pro. Although the free versions have very limited features, they can be adequate for beginners. The designs that users can create using SketchUp are listed as follows (Sketchup, 2021b):

1. Creating a 3D model
2. Customizing the SketchUp interface for the way users make designs
3. Sharing 3D models as step-by-step animations, scenes, or printouts with realistic light and shadows
4. Printing the developed models through a 3D printer
5. Importing the existing 3D drawing files from other 3D modeling software
6. Exporting SketchUp file for use with other modeling software

3D Warehouse is a website of 3D models developed with SketchUp. It is a useful resource and online

community for anyone who creates or uses 3D models.

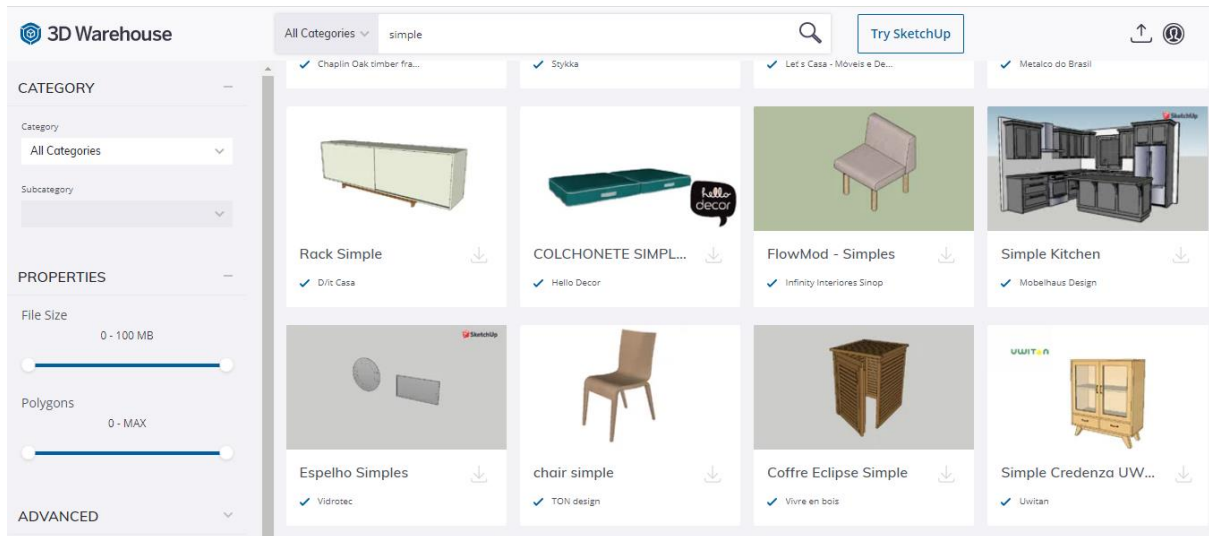


Figure 4. SketchUp 3D Warehouse

Using 3D Warehouse, users can do the following (Vectary, 2021):

1. Download previously designed models and include them in personal projects
2. Save the models as favorites to find them easily later
3. Organize public model or material collections and save private folders
4. Upload the models created on 3D Warehouse to share them with others and get their feedback.
5. Connect and collaborate with other 3D Warehouse users.

SketchUp is one of the 3D design tools that attract the attention of educators and researchers. In this context, it has been used in many studies in the literature. Research results generally show that the use of SketchUp has a positive effect on education. In respect to this, Fléron (2009) reported that SketchUp in education is a cardinal technological tool in developing spatial skills. Similarly, La Ferla et al. (2009) asserted that SketchUp could be used in curriculum designs to improve students' spatial skills. Similar results were also obtained in another study by Dorta, Saorin, & Contero (2008).

Vectary

Vectary is a web-based 3D design application developed for beginner users on which images are processed in real-time. It has a similar structure to Tinkercad. It does not require any software installation and coding skills. Users can create new designs using the library Vectary has or make their personal drawings. Operations such as drag-drop, enlargement, and reduction can be done easily on the added objects (Vectary, 2021b).

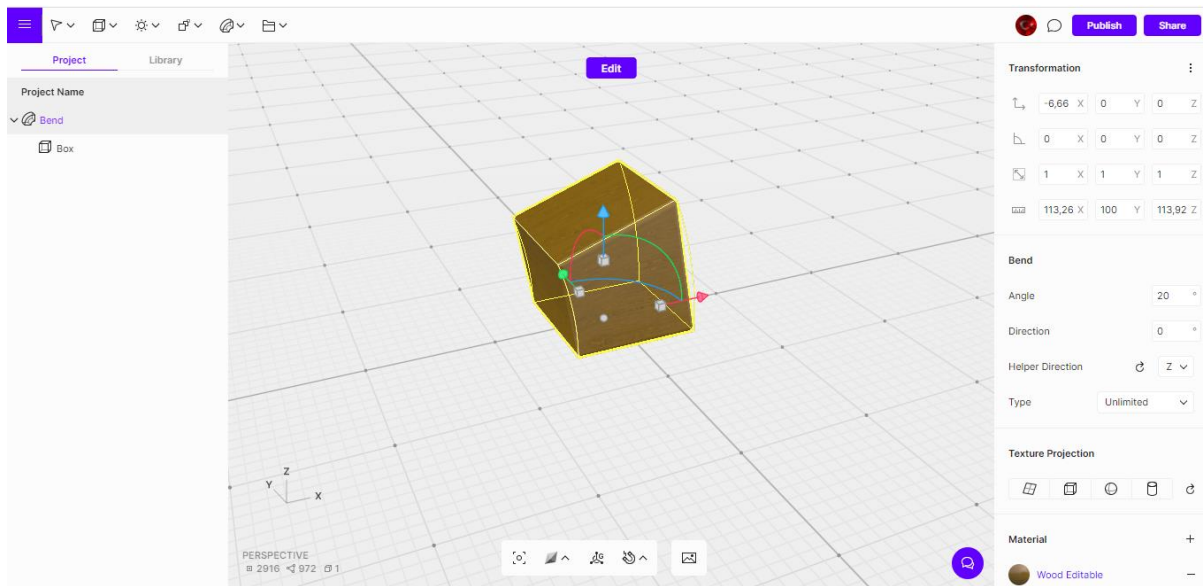


Figure 5. Vectary Design Screen

Developed by a group of software developers based in Slovakia, Vectary allows existing 3D models to be rearranged with various settings. There are two different versions of the application, namely free and paid. The free version naturally has more limited features than the paid version. Features of the free version involve the following:

1. Vectary studio (Full access)
2. Up to a maximum of 25 projects
3. WebAR (Preview only)
4. .obj and. stl output format
5. Free library of 3D objects, materials, and icons
6. Community support
7. Figma & Sketch plugin
8. Photorealistic rendering

One of the fundamental features that distinguish Vectary from other applications is its WebAR plugin. WebAR is a technology that allows visitors to experience augmented reality on the web without having to download an external application. The Vectary WebAR viewer supports it on both IOS and Android operating systems (3D Slash, 2021).

3D Slash

It is a web-based 3D design application for beginner-level users. Unlike other applications, it allows designing without registering as a member. The platform has a simple structure for 3D design beginners and children. The app has four different user plans: free, premium, for schools, and professionals (3D Slash, 2021b). Many designs can be created using the free version. The features of the application can be listed as (FreeCad, 2021):

1. Simple interface
2. Start designing and having an output as .stl or .obj file
3. Practical copy-paste, move, resize, flip, and merge operations
4. Coloring of objects
5. Projecting images or text on the object
6. Creating teacher-controlled classrooms
7. Reviewing files created by students in real-time
8. VR view support

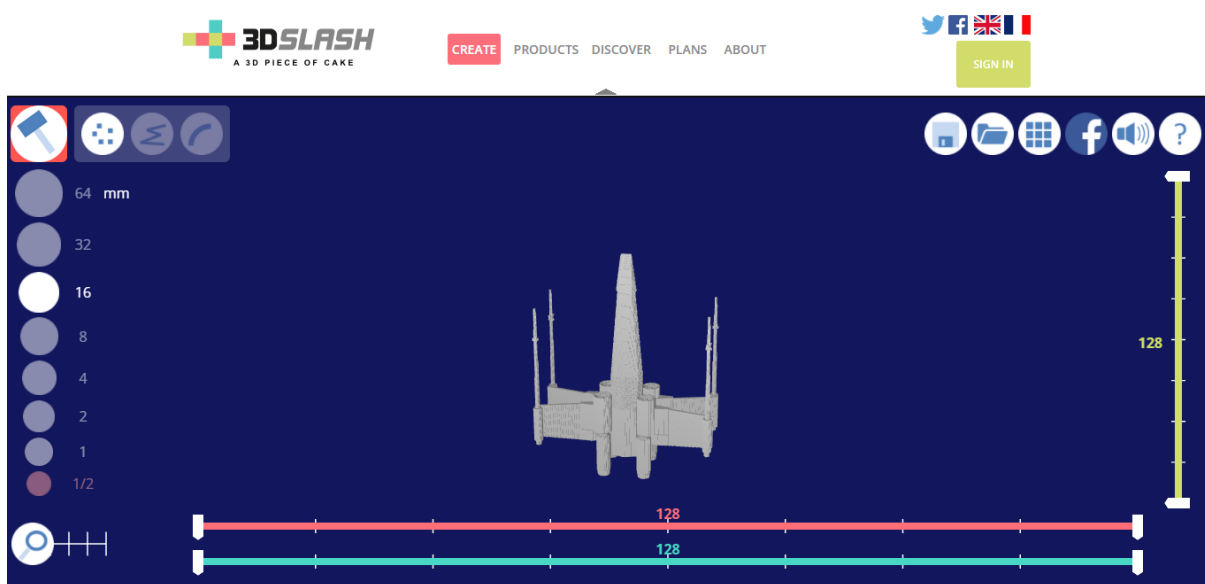


Figure 6. 3D Slash Design Screen

When 3D Slash is examined in general, it can be said that it is simpler and more basic than other 3D applications. In the gallery section, there are previously designed objects. Users can make adjustments to existing designs by using this button. The app also has VR support and classroom creation features.

FreeCad

FreeCad is open-source parametric modeling software for designing real-life objects. Parametric modeling is a technique that allows users to access the history of the object designed and easily modify it with various adjustments (FreeCad, 2021). It was first introduced freely available in 2002 by Jürgen Riegel, Werner Mayer, and Yorik van Havre and licensed as free and open source. Due to the nature of free software, it is developed day by day by volunteers and users.

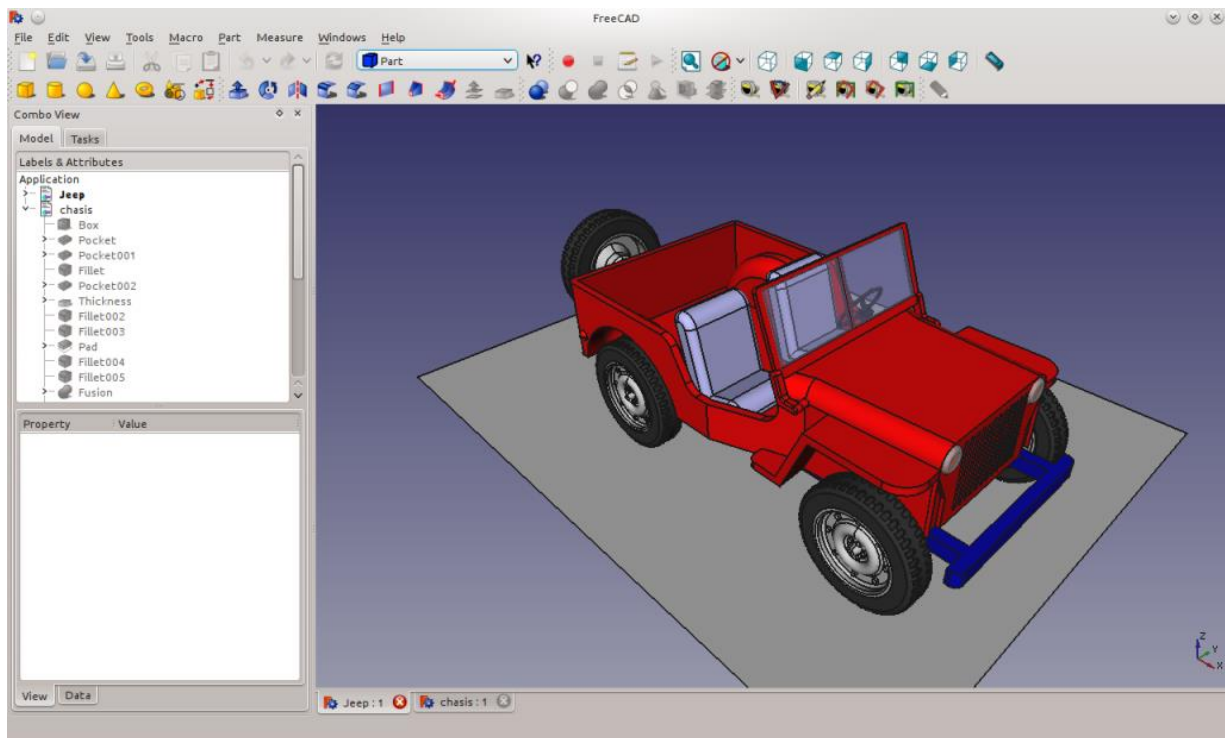


Figure 7. FreeCad Workspace

FreeCAD is multiplatform (Windows, Mac, and Linux), highly customizable, and extensible 3D design software. It reads and writes many open file formats such as STEP, IGES, STL, SVG, DXF, OBJ, IFC, and DAE (FreeCad, 2021). Although FreeCad is aimed at engineering, it can serve a wide range of users. FreeCad requires installation, and the latest version released is 0.19.3. The version suitable for the operating system can be downloaded from the web page.

FreeCAD has a complex structure for beginners. Therefore, it is important to understand the nature of 3D design by working with simpler and more perceptible applications beforehand.

Conclusion

There has been a rapid development in software and hardware for 3D design and production processes with the developing technology. This situation has affected many closely related fields, especially architecture, health, and education (Gartner, 2015). Today, 3D design software is developed in different varieties and levels that appeal to everyone. As a matter of fact, the number of software for the needs of a primary school child or an architect who makes 3D designs for commercial works is quite high. Thanks to the hardware and operating system support provided by these software applications, 3D design has emerged even on mobile devices.

In this research, some 3D design applications and software used in STEM education were examined. The use of 3D technology in STEM education is among the current issues addressed by researchers in recent years

(Schelly, 2015; Sun, 2018; Tillman et al., 2019). Many studies conclude that 3D design and production applications in the educational environment positively affect important 21st-century skills such as scientific creativity, critical thinking, spatial thinking skills, and problem-solving (Hebebcı, 2019; La Ferla et al., 2009; Lin & Chen, 2016). To this end, the fact that students transfer an object of their dreams to the virtual environment through 3D drawing software and get the output of it with 3D printers enables many abstract concepts to become concrete. This case also enables students to gain an important experience (Brown, 2015).

Within the scope of the research, 3D design software apps have been discussed in terms of various features. In this context, the comparison table for the five-software discussed is given below.

Table 1. Comparison of 3D Design Applications and Software

	Tinkercad	SketchUp	Vectary	3D Slash	FreeCad
Open Source	No	No	No	No	Yes
Library	Yes	Yes	Yes	Yes	Yes
Price	Free	Free/Pro	Free /Pro	Free /Pro	Free
Platform support	Yes	Yes	Yes	Yes	Yes
Setup	No	Yes/No	No	No	Evet
Level	Beginner	Intermediate - Advanced	Beginner	Beginner	Intermediate - Advanced
Membership	Yes	Yes	Yes	No	No
File format	.obj, .stl, .glb	.obj, . stl, .skp	.obj, .stl	.obj, .stl	.stl, .dxf, etc.
Multi language	Yes	Yes	No	No	Yes
Classroom	Yes	No	No	Yes	No
Community	Yes	Yes	Yes	No	Yes

Consequently, the software included in the research can be effectively used in STEM education. However, in the selection of this software, variables such as time, fee, and internet infrastructure are of great importance. So much so that Tinkercad, which has been very popular among these applications in recent years, needs internet access as a prerequisite because it works only on a browser-based basis. Considering the fees for these services, all of such software has a free version. Free software with all features available are only Tinkercad and FreeCad. Hence, Tinkercad, Vectary, and 3D Slash can be more effective in situations that require learning and practice in a limited time. Nevertheless, SketchUp and FreeCad require more experience and professionalism than other applications.

Recommendations

Advanced and different applications and programs can be evaluated. The effects of these programs in educational environments can be examined.

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Medicine and Military in Traditional China: Space, Boundary, and Cognate Vocabulary

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Abstract: There is a long-standing interrelationship between the military and medical spheres in society. Military actions rely on medical services to tend to casualties, and medical advances often come from the pressure of military campaigns that generate large numbers of patients. That interrelationship is a linear one of simple paired interaction. However, there is a deeper and more subtle relationship that influences military and medical theory. Both disciplines are schools of applied philosophy; real world result is required for the philosophical principles and theoretical approaches to be validated and maintained. Ornate intellectual edifice, which cannot produce a quantifiable result, is unacceptable in both these disciplines. As such there is a cognate type of intellectual discourse that involves observation, supposition, abstraction to principle, manipulation of principle, application, and evaluation of result. This process differs from abstract philosophy wherein the application, efficacy and assessment are often couched in qualitative and unclear parameters, which belie an accurate summation of result. This paper seeks to explore the relationship of the military and medical traditions of China, through a structured comparison of the intellectual framework of these two systems of applied philosophy. By exploring the medical and military conceptualizations of space and boundary, and the cognate vocabulary used in these two traditions, a better understanding of the deep structure of the core rubrics within the systems can be derived. Further, through comparative evaluation of source texts I will examine the parallelisms and dissonances of the views of space, boundary, power, and strategy.

Keywords: Traditional Chinese Medicine, Chinese military studies, Medical history, Military history, Linguistic comparative analysis

Introduction

There is complex relationship between the Medical and Military Traditions of China. The obvious connection of medicine being utilized by the military, and military action generating a body of acute and chronic patients, is only one of a blended array of strands of relationship. The simple pairing of these two traditions around the generation and management of patients is a linear one that requires little inquiry but rather observation of the tides of development that coincide with historical events as they influence the traditions. However, there is a deeper and more ornate interrelationship of these two traditions. Military and Medical Thought are applied

philosophy which both require real world result to be validated, unlike abstract philosophy wherein result is hard to quantify. This similarity ties the Military and Medical Traditions to the physical world and drives the development of their intellectual rubrics toward a coherence of cognitive approach. This paper explores the intellectual relationship of the Military and Medical Traditions through a structured analysis of the framework of each, as expressed in conceptions of space and boundary, and cognate vocabulary usage. Through this analysis the core rubrics that evidence a parallelism are derived and their manifestations within the concepts of space, boundary, power, and strategy.

Applied Philosophy vs. Abstract Philosophy

Much of Chinese intellectual history and scholarship revolves around the abstract philosophies of ancient China and their transmutation over time. Confucianism, Daoism, Mohism, etc. are composed of abstract discourses of the “good,” and how the pristine state of interaction is lost, or regained. Positing axioms of mind and emotional constants, as well a hierarchical taxonomy of ethical commitment, these abstract traditions argue in associative logical cascades that link degenerative states of lesser envaluation, to a nexus of core ethical debasement, which, if corrected, will result in a regeneration of the correlates, thereby restoring the manifestation of the “good” from its abstract ethos into the world. For example, *The Great Learning* (Daxue 大學) states:

The ancients who wished to illustrate illustrious virtue throughout the kingdom, first ordered well their own states. Wishing to order well their states, they first regulated their families. Wishing to regulate their families, they first cultivated their persons. Wishing to cultivate their persons, they first rectified their hearts. Wishing to rectify their hearts, they first sought to be sincere in their thoughts. Wishing to be sincere in their thoughts, they first extended to the utmost their knowledge. *Such extension of knowledge lay in the investigation of things.* (Great Learning I.4 <https://www.sacred-texts.com/cfu/conf2.htm>)

Things being investigated, their thoughts were sincere. Their thoughts being sincere, their hearts were rectified. Their hearts being rectified, their persons were cultivated. Their persons being cultivated, their families were regulated. Their families being regulated, their states were rightly governed. Their states being rightly governed, the whole kingdom was made tranquil and happy. (Great Learning I.5 <https://www.sacred-texts.com/cfu/conf2.htm>)

Herein the argument descends until the nexus of ‘investigation of things’ is established, corrected and rebuilt.

Similarly *The Classic of the Way and the Virtue* (Daodejing 道德經) has:

(The decay of manners)

When the Great Dao (Way or Method) ceased to be observed, benevolence and righteousness came into vogue. (Then) appeared wisdom and shrewdness, and there ensued great hypocrisy. When harmony no longer prevailed throughout the six kinships, filial sons found their manifestation; when the states and clans fell into disorder, loyal ministers appeared. (Daodejing 18 道德經十八章 <http://cetxt.org/dao-de-jing>)

(Returning to the unadulterated influence)

If we could renounce our sageness and discard our wisdom, it would be better for the people a hundredfold. If we could renounce our benevolence and discard our righteousness, the people would again become filial and kindly. If we could renounce our artful contrivances and discard our (scheming for) gain, there would be no thieves nor robbers.

Those three methods (of government)

Thought olden ways in elegance did fail

And made these names their want of worth to veil;

But simple views, and courses plain and true

Would selfish ends and many lusts eschew. (Daodejing 19 道德經十九章 <http://ctext.org/dao-de-jing>)

Here again the nexus established of a loss of simplicity and a cascade into depreciation of the pristine nature of society which can be corrected by the shedding of the negative developments and the return to the simple state.

And the Mozi in *On Universal Love* states:

Suppose we try to locate the cause of disorder; we shall find it lies in the want of mutual love. What is called disorder is just the lack of filial piety on the part of the minister and the son towards the emperor and the father; As he loves himself and not his father the son benefits himself to the disadvantage of his father. As he loves himself and not his elder brother, the younger brother benefits himself to the disadvantage of his elder brother. As he loves himself and not his emperor, the minister benefits himself to the disadvantage of his emperor. And these are what is called disorder. When the father shows no affection to the son, when the elder brother shows no affection to the younger brother, and when the emperor shows no affection to the minister, on the other hand, it is also called disorder. When the father loves only himself and not the son, he benefits himself to the disadvantage of the son. When the elder brother loves only himself and not his younger brother, he benefits himself to the disadvantage of the younger brother. When the emperor loves only himself and not his minister, he benefits himself to the disadvantage of his minister, and the reason for all these is want of mutual love.

(*Universal Love Part 1 Book 4 Section 2 Jian Ai Shang Pian 兼愛上篇第二* <http://ctext.org/mozi/universal-love-i>)

Suppose everybody in the world loves universally, loving others as one's self. Will there yet be any unfilial individual? When everyone regards his father, elder brother, and emperor as himself, whereto can he direct any unfilial feeling? Will there still be any unaffectionate individual? When everyone regards his younger brother, son, and minister as himself, whereto can he direct any disaffection? Therefore, there will not be any unfilial feeling or disaffection. Will there then be any thieves and robbers? When everyone regards other families as his own family, who will steal? When everyone regards other persons as his own person, who will rob? Therefore, there will not be any thieves or robbers. Will there be mutual disturbance among the houses of the ministers and invasion among the states of the feudal lords? When everyone regards the houses of others as one's own, who

will be disturbing? When everyone regards the states of others as one's own, who will invade? Therefore, there will be neither disturbances among the houses of the ministers nor invasion among the states of the feudal lords. (*Universal Love Part 1 Book 4 Section 4 Jian Ai Shang Pian 兼愛上篇第四*<http://ctext.org/mozi/universal-love-i>)

These systems are unique, but as expressions of the abstract philosophical tradition their intellectual framework shares a base similarity. There is no quantifiable element that can be used as assessment for the intended correction and the recovery of the “good.” Qualitative impressions that the situation “would be better,” or the implication that it is “correct” drive the abstract traditions. If put into practice, as Confucianism was for much of Chinese history, then a failure for the system to produce its miraculous restoration of pristine society is attributed to a failing of man rather than a critique of the system, thereby allowing the intellectual edifice to continue its discourse into ever more ornate layers of edifice.

However, the Military Tradition is different. Although concepts similar to the abstract schools of thought are utilized in the Military Tradition, there is a drive to apply the discourse to real world situations and derive a strategy, which bears fruit when implemented. The value of the discourse is clear and failure cannot easily be attributed and dismissed as a lack in the ethical fiber of the populace. In fact, the flawed nature of man is accepted in the Military Tradition as one thread within the fabric of the current strategy. The Military Tradition must work with *WHAT IS* not *WHAT COULD BE*. Therefore, the general must use the populace or his troops in the state they are in. He may improve that state between encounters, but he cannot think that they will evidence talents or qualities beyond themselves. Rather he must set the stage for them to manifest the breath of qualities, which they already possess. Thus, *The Art of War* (Sunzi Bingfa 孙子兵法) has:

Therefore, in your deliberations, when seeking to determine the military conditions, let them be made the basis of a comparison, in this wise: (1) Which of the two sovereigns is imbued with the Moral law? (2) Which of the two generals has most ability? (3) With whom lie the advantages derived from Heaven and Earth? (4) On which side is discipline most rigorously enforced? (5) Which army is stronger? (6) On which side are officers and men more highly trained? (7) In which army is there the greater constancy both in reward and punishment? By means of these seven considerations I can forecast victory or defeat. The general that hearkens to my counsel and acts upon it, will conquer: let such a one be retained in command! The general that hearkens not to my counsel nor acts upon it, will suffer defeat - let such a one be dismissed. (*The Art of War Sunzi Bing Fa 孙子兵法* <http://ctext.org/art-of-war/laying-plans>)

The Medical Tradition is connected to observable result as clearly as the Military Tradition. Medicine revolves around efficacy, and often posits theory as a type of “back-fill” to explain observed and reproducible result. *The Yellow Thearch's Inner Canon Plain Questions Chapter 13* (Huangdi Neijing Suwen Yi Jing Bian Qi Lun 黃帝內經 素問 移精變氣論) has:

The crux of treatment is to abide by the inspection of the patient's complexion and his pulse condition, and hold

to this as the highest principle. If the source of the disease is comprehended in the wrong sequence, or the doctor fails to gain the cooperation of the patient, then the treatment will not succeed. When one assists a king to rule the country like this, the country will be controlled. In treating, one must treat the old disease first, and then treat the disease that is recently contracted. The one who can treat this way will be seen as a keen physician (Wu 2002).

Both of these traditions must therefore accept the world in its imperfect manifestation and manipulate the phenomena to produce an ameliorated result. The abstract traditions instead reject the imperfect world and instead seek to correct the dissonance on the ideal plane, which can then cascade into phenomenal reality. The applied traditions accept the phenomenal world and posit “imperfect” principles that stand behind it. Both of these approaches are an outgrowth of traditional Chinese culture. Robin McNeal argued in *Conquer and Govern*, that scholarship of early China must widen its curriculum to view Military Texts and theories rightfully as a part of the “Master’s Traditions” and recognized as being a part of the intellectual landscape of the Warring States Period on equal footing with Confucianism, Daoism, and Mohism. Additionally, I would argue the Medical School should be accorded the same status, and that the Military and Medical Traditions should rightfully be examined as schools of applied philosophy and not just rubrics of technical application.

The Tenets of Application

If we accept the Military and Medical Traditions as both being applied philosophy, they then must naturally share a structure of argumentation and discourse. Within these traditions a six-part discourse structure is evident; observation, supposition, abstraction to principle, manipulation of principle, application, and evaluation of result. *Questions and Replies Between Tang Taizong and Li Weigong* has an example of this discourse structure:

Tang Taizong said: “What was Wu Chi’s strategy like?”

Li Qing said: “Permit me to speak about the general points. Marquis Wu of Wei asked Wu Chi about the strategy to be employed when two armies confront each other. Wu Chi said: ‘Have some of your low-ranking courageous soldiers go forward and attack. When the fronts first clash, have them flee. When they flee, do not punish them, but observe if the enemy advances to take the bait. If they sit as one and arise as one, and do not pursue your fleeing troops, the enemy has good strategists. If all their troops pursue the fleeing forces, some advancing, some halting, in disorder fashion, the enemy is not talented. Attack them without hesitation.’” (Sawyer 2007)

The text then goes on to discuss this strategy as being orthodox or unorthodox, when to apply it, and how to evaluate it. In this quotation, we can see the six-part structure as finding observation in the use of the forces who immediately retreat to bring out a response. Then the actions of the enemy create a *supposition* of the enemy’s organization. The supposition creates an *abstraction to principle* of the state of the enemy vis-à-vis the general’s troops. The principle is then *manipulated* into a choice of strategy. Finally, the strategy is *applied* and its result is *evaluated*.

In the Medical Tradition *The Yellow Thearch's Inner Canon Plain Questions Discourse on the Root of Disease Chapter 75* (Huangdi Neijing Suwen Ben Bing Lun 黃帝內經 素問 本病論) has:

The superior physician holds to the standing situation, then he reasons the disease cause by analogy, analyzing it through pondering deeply, then treats according to the changing conditions. When he inspects the upper part of the channel, he can infer the lower, He cannot hold rigidly to the expectations of the channels in basic theory. (Wu p. 468)

Herein the six part structure is again evidenced. The situation and diagnostic signs are *observed*. Then through his analysis by analogy he forms a *supposition* of the underlying state. This state is *abstracted to principle*, which allows treatment, however the principle must be *manipulated* so he can treat according to the changing conditions. The method is then *applied* and allows him to *evaluate* the result as he inspects the upper to infer the lower. The clinician is also exhorted to adapt to the realities of the situation rather than the abstract principles of theory. These two traditions share an underlying cognitive correlation, utilizing the same logical intellectual cascade as relevant to their structural argumentation to act as applied philosophy.

Space and Boundary

Related to the structural connection is a cognate appreciation of space and boundary within the Military and Medical Traditions. Space seems to be a constant parameter, however the appreciation of space and its import is one dimension of a cognitive structuring of a world view. Variant disciplines conceptualize space and its meaning differently, and may compete for an understanding or interpretation of observed actions. Confucianism relies on a ritual structure for space. Proper relationships must be recognized through proximity; through “inner” and “outer” spacings. Internal merit (zheng 正) allows one to share physical and socio-cognitive space. Attention to ritual allows the preservation of boundary and entrance or exit of the space in question, maintaining it as a manifestation of the abstract ethos of primordial correctness that the Confucian seeks to bring into the world. Therefore the *Confucian Book of Rites* (Liji 禮記) has:

Where any of the spirits of the hills and rivers had been unattended to, it was held to be an act of irreverence, and the irreverent ruler was deprived of a part of his territory. Where there had been neglect of the proper order in the observances of the ancestral temple, it was held to show a want of filial piety and the rank of the unfilial ruler was reduced. Where any ceremony had been altered, or any instrument of music changed, it was held to be an instance of disobedience, and the disobedient ruler was banished. Where the statutory measures and the (fashion of) clothes had been changed, it was held to be rebellion, and the rebellious ruler was taken off. The ruler who had done good service for the people, and shown them an example of virtue, received an addition to his territory and rank. (Book of Rites Royal Regulations Liji Wang Zhi 禮記王制 <http://ctext.org/liji/wang-zhi>)

Although Daoism has a radically different philosophical view of the world, it shares the structure of an abstract approach that Confucianism has, and similarly ritualizes space. Daoist appreciation of space and boundary is

best seen in the ritual structure required to interact with the Daoist Gods. In addition to proper respect for the gods being expressed in ritual form, the shrines of the gods may only be cleaned at certain times with specific rituals. Further, those unfit to approach the gods, such as menstruating women, must not violate the boundary surrounding the god's space, and priests may need to perform ritual step patterns to enter the proper "space" to commune with the gods or draw their power to this realm. The methods vary from Confucianism but the deep structure of ritual bounding of space is the same.

Turning to the Military Tradition, the attention to space and boundary is *NOT* ritually constructed. Landscape or terrain (Di 地) holds a cognitive dimension of both the physical and the philosophical. Denoting a physical set of characteristics, the landscape carries an implication of the potential of integration between the world and human action to bring a desired result. Recognizing the landscape and its implication is one of the skills of the general. Thus the space is defined as physical landscape but also as cognitive mindscape which informs the general of potentials for successful action IF he can act in accord with static unchangeable parameters, in concert with the strands and textures of the attendant factors that cross the boundary of the space at hand (including strategy, manpower, conditioning, weaponry, etc.) Ritual behavior in accord to the landscape does not manifest victory, nor delimit the impact of the other attendant factors. Herein the Military aspect of space and boundary varies greatly from the Confucian, or Daoist. One expression of this aspect of landscape can be seen in *The Art of War* (Sunzi Bingfa 孙子兵法) as:

The natural formation of the country is the soldier's best ally; but a power of estimating the adversary, of controlling the forces of victory, and of shrewdly calculating difficulties, dangers and distances, constitutes the test of a great general. He who knows these things, and in fighting puts his knowledge into practice, will win his battles. He who knows them not, nor practices them, will surely be defeated. (Sunzi Bing Fa Terrain Di Xiang Section 3 孙子兵法地象第三 <http://ctext.org/art-of-war/terrain>)

In the Medical Tradition space and boundary are also not ritual constructs. The body is viewed as an accumulation of qi (氣) which enjoys variant density. The core of the body has a greater density of qi which is termed essence (jing 精). Between the lighter and heavier densities of the substrate forces in the body there are a number of spaces or levels which can be invaded by deleterious forces from the environment or from internal generation. The body is therefore a landscape of sorts which is vertically organized as concentric spaces as opposed to the topographical space model. The term land (di 地) is not used in medicine but "body kingdom" (shen guo 身國) is, implying a similar concept. Topographical or topological markers are utilized to identify "caves" (xue 穴) in the vertically oriented space model of the body landscape which can be stimulated with miniature "spears" (zhen 針) to rid the affected depth space of its noxious influence. The "caves" are translated as "points," while the "spears" are translated as "needles" for acupuncture. From an intellectual standpoint, the cognitive model mirrors the Military Tradition. The Medical Tradition observes the body as a landscape and uses specific diagnostic parameters to determine which landscape is evidencing itself through the physical parameters of the body. Signs such as sweating, the presence of boils, sores, or dark blood vessels on

the skin, discharge, the coating, color or shape of the tongue, and the pulse signature, all serve as indicators of the disturbance to the system and correlate into a pattern (zheng 證). Then the clinician must recognize the landscape and understand the potential to leverage change through the cognitive construct of a mindscape which comports the meaning and implication of the presentation. Success, measured as recovery from disease, is the penultimate measure of the veracity of the understanding of the situation. Ritual behavior is not considered an effective technique to meter the relationship of space and boundary in the Medical Tradition. Thus, the conception of space and boundary in the Medical and Military Traditions can be seen as cognate, growing from their shared relationship of being an applied philosophy within the Chinese context.

Cognate Vocabulary

Classical Chinese had a smaller vocabulary than modern Chinese so a given word would often be utilized across disciplines. Although there are variations to the interpretation of a given word in context, there is cognate relationship that exists as words are used to shape and express the paradigm of a discipline. In the Military and Medical Traditions, cognate vocabulary reveals deep structural relationships. There are many examples, but herein we will explore six terms that are used a juxtaposed dyads in both Military and Medical Traditions ; 虛 xu empty, 實 shi substantial, 形 xing form, 勢 shi potency, 奇 qi unorthodox, and 正 zheng orthodox. Xu and Shi are the first pair. In Military texts, they come to represent manifestations of the troops in regards to landscape denoting a strength correlated to position. In *The Art of War*, the general is advised to strike at the empty and avoid the substantial.

In Medical texts, Xu and Shi represent oppositional states of qi, which manifest at variant depths in the body. *The Yellow Thearch's Inner Canon* (Huangdi Neijing 黃帝內經) advises the clinician to: *fill the empty, and drain the substantial* (Wu 2002). *The Yellow Thearch's 81 Difficulties* (Huangdi Bashiyi Nanjing 黃帝八十一難經) also has: *If empty fill the mother phase. If substantial, drain the child phase* (*The Yellow Thearch's 81 Difficulties Section 69* Huangdi Bashiyi Nanjing 黃帝八十一難經 六十九難 <https://ctext.org/nan-jing>). Here the pairs are used in the same manner as the Military tradition, unlike the use of these terms in abstract approaches. For example in Daoism, Xu insubstantial is often read as “clear” and can indicate a state of elevated consciousness, radically different than the use described above.

The next pair is Xing and Shi. In Military texts, Xing refers to the form of the troops in accord with the landscape and the opposing troops. Shi refers to the potency or potential of the combination of the landscape with the form of the troops with regards to the enemy. In the Medical Tradition, these terms share a similar interpretation. Xing relates to the form of an “organ” termed a “storehouse” (zang 臟) or a “depot” (fu 腑). The form of the organ relates to its ability to maintain its functionality or homeostasis as influenced by internal as well as external parameters that alter the vertically concentric landscape of the body. Shi indicates a potency of the organ to fulfill its function from inside to outside of the body. The Shi potency is an outgrowth of the Xing

or form of the organ. The concepts are direct cognates between the two traditions. It is of note, that the Medical Tradition's understanding of these terms implies a decidedly non-anatomical reading of the terms for organs, but rather accords them to the landscape model more.

The last pair is unorthodox (qi 奇) and orthodox (zheng 正). While in the Confucian tradition orthodox (zheng 正) is often juxtaposed with heterodox (xie 邪) or evil (e 恶), the Military Tradition uses unorthodox (qi 奇) and orthodox (zheng 正) as oppositional poles. The Medical Tradition sits somewhere between the Confucian and Military Traditions. Regarding disease causation factors and body processes, the Medical Tradition uses the terms orthodox (zheng 正) juxtaposed with heterodox (xie 邪). However, when regarding aspects of the structures of the body, such as the organs or meridians, the Medical Tradition uses the terms orthodox (zheng 正) and unorthodox (qi 奇). This variation in terminology reflects the landscape model as applied to the "body kingdom," as opposed to a Confucian bureaucratic model, which was employed to denote the roles of the organs vis-à-vis each other.

The interrelationships of the organs and their spheres of influence are represented in Confucian bureaucratic terminology, naming the organs variously and emperor, minister, envoy, etc. In this sense, the Medical Tradition anthropomorphizes the organs and accepts some elements of abstract philosophy thereby judging the organs for their failings to attend to their roles. However, in the landscape topology of the structures of the body, the body is accepted for its intrinsic structures and then principles are derived from it. This aspect of the Medical Tradition uses the cognate terminology as the Military Tradition thereby using the terms zheng for regular, orthodox structures that have a full complement of analogous structures, while qi denotes an irregular, or unorthodox structure, which does not have all the categorical structures. Most importantly, in the zheng versus xie dichotomy there is an intrinsic hierarchy of value, akin to Confucianism. However, in the zheng versus qi dichotomy there is no variance of value only a variance in the manifestation of the structure, which then implies a differential in the implication of the utilization of the two types. This approach is in keeping with the Military Tradition's use of those terms.

Strategy and Approach

In both the Medical and Military Traditions strategy (fa 法) is of central importance. In the abstract as well as the applied philosophical traditions, Fa is used as a term to denote a principle of implementation. However, in the abstract philosophies, the Fa is an inviolate standard that serves as a measure of the adherence of fallible humanity to ideal principle. In the applied philosophies, Fa represents a strategy or approach, which is based on a perception of the intervening factors that shape the currently manifest situation. The applied Fa strategy must be metered by the reality of the current case, and needs to be adjusted to produce the maximum result. Therefore, it is not the phenomenal world of ethically frail humans who must yield to the Fa, but rather the Fa that must yield to the phenomenal world.

Conclusion

The Military and Medical Traditions should be considered as schools of applied philosophy. Growing out of the ancient Master's Tradition of China, they have evolved into major intellectual edifices of the traditional world. In part due to their applied philosophical nature, in part due to their shared cultural milieu, these two traditions have developed an analogous cognitive framework. They share a core six-part discourse approach, as well as central cognate vocabulary. These correlations point to a shared rubric that underlies these apparently disparate disciplines. Further cross-examination of these traditions can yield a deeper understanding of the internal intellectual constructions that comprise them both.

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The Relationship between Street Art and Contemporary Culture

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Abstract: Most people might see graffiti and street art as two similar art forms. They decorate the buildings and walls of city streets. There is some truth in making this assumption. Both are forms of creative expression found on walls and other parts of the city. However, there are some notable differences between the two. The most well-known difference is that graffiti is illegal. Street art has a history of approval to improve and revitalize areas of the town or city. Well-known artists are often asked to put together these works of art. Street artists willingly sign their works with their own names. Graffiti artists remain anonymous and hide behind tags or work in groups to make illegal art expressions. Graffiti and street art are among the contemporary art genres and can be seen side by side in the same environment. Culture draws attention as the whole of life activities organized in certain periods of humanity with social values, norms and relations. Culture, as the whole of these life activities specific to each period and society that is in a constant state of being, changing, develops with the norms and values that are accepted as the common acceptance of the majority in some similar societies and forms the current culture, while at the same time completing its structure with cultural subcultures with their own distinctive styles. The purpose of this article; to define street art and to examine the relationship between contemporary culture with examples.

Keywords: Culture, Art, Street Art, Graffiti

Introduction

The holistic relationship of the cultural structure with the subculture comes into being with the harmony of subcultural communities, sometimes as an opposition, and sometimes with an effort to create a difference. Cultural structure is not a static structure and updates itself with developing experience, technology and movements. In this update, the sub-structure and the cultural structure to which it is connected, taking into account all the differences, emerge with meaning perceptions and images, especially in the context of city and space. When street art is evaluated within the concepts of city and space, it provides a presentation opportunity in its most popular places as well as in the vacant places of common use areas. While "graffiti", which is

considered as the art of self-expression, existence or resistance, contributes to the contemporary culture, the street art works that reveal the cultural values of the city or as an advertisement product also decorate the city. In the process of formation, street art, which is a symbol of resistance to cultural structure, has been transformed into an objective phenomenon and has been domesticated. The role of institutions and organizations in changing the meaning and direction of street art is to understand the relationship of street art with contemporary culture. The point where the contemporary cultural nature of street art has reached with brand-advertising relations, and its place in galleries and museums, the problems faced by street artists in the process of change and their solutions and the works presented will contribute to the relations of street art with contemporary culture.

Art and artists do not exist only within the walls of museums and galleries. Street art and graffiti have been known to exist since cities and streets became a part of human life. Illustrations for advertising, which were seen before in the formation of street art, the dressing of huge walls with visuals, draw attention as communication tools that refer to different cultural syntheses within the production-consumption balance (Whitehead, 2004).

As in the example of electrical transformers of public institutions and organizations, walls or similar places to hide from plain sight, It is known that street art has been used of wall paintings to decorate or cover the places and that they made references to the cultural accumulation of the city or society in the painting of these places. In addition, the mural that was put into use for the promotion of knowledge and values also draws attention with the symbols and symbols of the city and reveals its connection with the culture. Street art, known as graffiti in the individual sense, is seen as socio-cultural and political in action, as well as being the works that reflect the feelings and thoughts of the society in which the discourses are expressed through these efforts (MacMaughton, 2006).

Understanding and defining street art as we see it today begins as a subculture of graffiti art, often crossing and borrowing from one another. Simply describing street art has never been a uniform or effortless task as there is no single definition of it. Street art, originally coined by Allan Schwartzman in 1985 (Lewisohn, 2008), is an all-encompassing variety of artistic expression, directly derived from the graffiti revolution, in a two-dimensional or three-dimensional situation against an urban backdrop, often referred to as post-graffiti (Bou , 2005:7). It carries a new set of aesthetic ideals, media, and techniques unheard of in the graffiti art movement of the 1970s and 1980s in New York.

Tagging as it is called in the graffiti art community is considered the root of graffiti and the most common way to mark one's territory (Bowen, 1999). Simplified forms of fast, stylized signatures consisting of letters or numbers (Gomez, 1993), labels often contain highly stylized typography and letters that are unreadable by outsiders (Gross, D. & Gross, T., 1993).

According to Lewisohn (2008:23):

"Graffiti writing has a very specific aesthetic: it's about label, it's about graphic form, it's about lettering, styles, and spray paint application, and it's about reaching to difficult places."

What is Graffiti and What Are Its Main Features?

Based on words and letters, graffiti comes from the Greek word "graphein", which means to write. Graffiti is also linked to the Italian word "graffiato", which means scratch (Wither, 2019).

Graffiti art has historically been seen as a form of vandalism, a curious enigma, and a threat to society. Infused with the emergence of hip-hop culture, the graffiti revolution took place mainly in New York City in the 1970s and 1980s. At that time, urban youth began spray painting subway cars, trains and walls, providing a voice to disenfranchised, anti-authoritarian rebels seeking an identity to be seen, felt and heard by all. This seemingly graffiti-inspired style of art still exists, but it has been transformed and altered, blurring the line with another art form now called street art. A close cousin and successor to the graffiti revolution, street art keeps pace with contemporary, mainstream urban culture but still clearly influences its roots in graffiti art (Gomez, 1993). While graffiti art has traditionally been viewed as an art form that emphasizes the self-reproduction of a namesake using creative, bold lettering with spray paint, street art is borderless, often involving writing but also using stencils, painting, wheat pasting and stickers. "Bombing" (sticking and pasting) as art forms that share a similar aesthetic.

The words and letters of the graffiti artist have a scratched appearance. The tagger must spray the paint manually so that the work is not literally painted over. Graffiti predates street art, and most people associate this form of expression with vandalism. Graffiti artists often work in groups known as teams. The artist is called the tagger and each graffiti item has tags to share as a form of identity. Nicknames and abbreviations are often used to express who the artists are. Due to the illegal aspect of the work, real names and signatures are not shared. Graffiti began as a form of expression for urban youth. 'Tags' are forms of personal branding by taggers. There is a whole graphic culture attached to graffiti. Followers of this artistic mode of expression enjoy the peril element of stealth writing when no one can watch them. They like to write in hard-to-reach places. A graffiti artist sees a deeper meaning of the flow of lines with colors and unique labels, while those outside of this culture see a messy mix of words and letters.

According to Christina Wither (2019), the main features of graffiti are as follows:

- Graffiti is an illegal art form and is part of street culture.
- Graffiti is word-based and is used to promote or express parts of urban culture. It draws attention to the issues raised by the artist or writer applying the graffiti message.
- People risk their lives to express themselves with graffiti. The risk involved is breaking the law and finding dangerous places to perform graffiti art.
- Graffiti is a form of advertising and branding. Graffiti taggers make their mark on buildings and other urban landmarks through this art form.
- Graffiti artists use nicknames. They like to pick superhero names or make abbreviations with other artists in their group. They do not sign under their own names for fear of arrest.

- The graffiti changes as other taggers write on each other's work. It is a temporary form of artistic expression and is often seen as vandalism.
- Graffiti has a culture and language of its own, with phrases like 'burning' referring to a two-color label, black and chrome. A 'throw-up' refers to the use of more than one color, and 'blockbuster' is a phrase used to describe a piece of graffiti that goes up very quickly on a wall.

The street itself has become an explosive platform for artists to express themselves, often conveying their personal visions, values and views on a daily basis. Artists like James de le Vega love the idea of opening up to the world and creating a dialogue. So, they try to write something they think people should hear or rehearse. Something to make them think, for example; "to be in the moment" (Fleming, 2007:98).

This form of communication, unintentionally or deliberately, has become a part of our daily visual culture and develops through two different art forms, street art and graffiti art.

Manco (2002:9):

"Graffiti art, as an idea, has always existed alongside the efforts of other artists, and the difference is that it is specifically sanctioned or commissioned art rather than a form of self-expression using methods seen as a crime or outside the traditional art world."

According to many graffiti artists, this art; is defined as the voice to the weak and brings beauty to an ugly place (Howze, 2008).

Tagging as it is called in the graffiti art community is considered the root of graffiti and the most common way to mark one's territory (Bowen, 1999). Simplified forms of fast, stylized signatures consisting of letters and/or numbers, labels often contain highly stylized typography and letters that are usually unreadable by outsiders (Gross, D. & Gross, T., 1993). Lewisohn (2008:23), "Graffiti writing has a very specific aesthetic: it's about tagging, it's about graphic form, it's about lettering, styles, and spray paint application, and it's about reaching to difficult places."

Curwen and MacGillivray (2007) argue that tagging is a social practice (set of rules and codes), however, where literacy is permeated with intent and meaning, giving an individual graffiti artist the opportunity to shape an identity belonging to a particular community, group, or "team". Among these rules and codes, "bombing" (labeling or spray-painting multiple surfaces in one location, often using quick tags) is a way to maximize visibility as a labeler, thereby gaining respect and prestige among fellow graffiti artists. It is also seen as appealing to young people, innovation in language, and "visual representation with a unique and holistic aesthetic" (Kan, 2001:21).



Image 1

On Street Art

Street art is another form of art that is expressed on walls and buildings outside of urban areas. It has different rules and uses different materials. Street art is a legitimate form of artistic expression. Street artists are asked to use their talents to create a mural or painted effect on an outside wall. Some cities have promoted street art and created open-air galleries. An industrial building can be enlivened with street art designs and colorful murals. Street artists paint in broad daylight and sign their work, acknowledging their artistic creations. Street art is also called Urban Art or Public Art to distinguish it from graffiti.

According to Christina Wither (2019), the main features of street art are as follows:

- Street art is legal and the artist fully signs his/her work, acknowledging his/her role in designing the artwork and painting the wall space.
- Street art focuses more on images and designs that will enliven and embellish an urban area.
- Street art is painted by artists and they are often hired to create murals that can celebrate an event or convey a message to residents and visitors.
- The street artist uses equipment such as floodlight projectors, ladders and scissor lifts to achieve the best effects in the work, while the audience marvels at his/her skills.



Image 2. Heinrich Heine Strasse, Paris/France

Street art, unlike the majority of graffiti art, varies according to the media used. Street artists have free space to include media that best serves their artistic style, in addition to the spray paint, permanent markers or markers often used by graffiti artists. Street artists typically enthusiastically use one or more forms of media such as charcoal, paint, collage, spray paint, pens, felt-tip pens, airbrushing, and wheat paste (Walker, 2008). Street artists mostly want to be a voice for the society they live in and have expressive features.

Street art, which has found a conceptual direction in today's modern and post-modern approaches, has now become widespread by becoming open to all kinds of discourse on the subject of an opposition, attention and awareness with the language of the picture.

Street art, which also draws attention with its performance arts, is accepted in today's modern understanding as it carries art to the street and carries the discourses to a better place other than visibility.

If we look at the examples of Street Art, we come across common examples especially in Europe today.



Image 3. Heinrich Heine Strasse, Spain



Image 4. Wilhelmstrasse 7, Kreuzberg/Berlin/Germany

Graffiti is actually a very old art form. Think of the figures drawn on cave walls in primitive times. Since then, people have loved to draw on walls. Graffiti is also a rebellion; This trend, which spread to the world as an extension of the American Hip Hop culture in the 1960s, had its golden age in England.

It is impossible not to mention Banksy's name when talking about street art. Banksy is an artist whose works can now be distinguished by gallery owners or collectors who buy and sell works, as well as an ordinary art follower from anywhere in the world. In one hand, there is an anonymity that makes it even more mysterious, on the

other hand, the fact that he is a prolific artist who carries out large-scale works and projects, opens exhibitions and shoots films, makes him even more valuable. Banksy no longer confronts us with Banksy works, but rather political or social messages that he uses Banksy works as a tool, and playful and actor projects where he makes his own works a part of a larger work. He can take it so far that he will open so-called amusement parks and so-called scenic hotels - and yes, he would still do them anonymously.

“Banksy is important because he is one! He is a silent voice of protest that strikes at the distortion of the system! At night, while we sleep, he paints the walls with political criticism. The artist, who is against being a pawn of popular culture, started the most popular rebellion by himself with his brush strokes. Therefore it is ironic.”



Image 5. South Pank, Banksy, London/England



Image 6. Banksy, 2005

Banksy began painting the streets as a freelance graffiti artist in the early 1990s. He attracted attention for the first time with her graffiti art in London and Bristol. He is generally famous for his thoughtful visualization of anti-war, anti-capitalist and anti-establishment in his works.

The crisis has always had a style that produces works that will touch the problems of the people in the middle of the conflict, in other words, draws attention to bleeding wounds of the world. He uses certain images in his works, such as children, balloons, old people, policemen, soldiers and monkeys...

The work, which is one of the most well-known works of Banksy, which adorns many walls of London, is called The Girl with the Red Balloon (Image 5). The work has the meaning that "There is always hope!".

And the work, titled The Girl and the Soldier (Image 7) was painted in the Bethlehem area of the Israeli wall. Banksy used this painting in the promotion of the 'Santa's Ghetto' exhibition. He explained that he chose the Bethlehem region for the exhibition as it is the birthplace of Jesus and is also the center of all allegations of human rights violations.



Image 7. Banksy, 2007

Child Labor, one of Banksy's last works, shows a child from the Far East as he sews British flags. It is a reference to the scandal of child labor and contract manufacturing in England. This work, which was suddenly stolen from the wall one night, later found a buyer at an auction in Miami with a sales figure of 450,000 pounds. Even though this situation infuriated the residents of the neighborhood, no criminal complaint was filed against the person or people who stole with the idea of that "the streets belong to everyone".



Image 8. Banksy, 2013, Child Labor

Futura, who used the name Futura2000 when he first started working, is one of the street artists who has revealed his identity. Lenny McGurr, with his real name, is a New York artist who started working in the 1970s and changed the fate of street art.

With his works that add abstraction to street art and graffiti, he inspired many New York street artists who were content to paint letters on subway cars in those days. Today, Futura has turned into an artist who creates works in different forms such as photography, sculpture, graphic design and painting, and collaborates on album covers and even fabric, sneaker and toy designs. Even though there are artists and fans who think that by entering museums and galleries and selling works to collectors, they contradict the street art philosophy, Futura continues to express his creativity.

A work of Futura, one of the indispensable names of street art exhibitions, examples of which we have started to see in museums in big cities in recent years, was also included in the street art exhibition titled "The Language of the Walls" organized by Pera Museum in the summer of 2014.



Image 9. Futura, 2009



Image 10. Futura, 1982

Conclusion

Street art and graffiti art continue to slowly gain fame on the walls of famous galleries and museum spaces, but still lag behind traditional, mainstream accepted art forms. Street art and graffiti art styles are increasingly used in mass media, from advertising to product placement to appeal to young consumers around the world. The importance and prevalence of street art can be easily seen in our everyday visual culture on a smaller scale, from the world's largest cities to smaller rural areas. Today, it seems increasingly difficult to distinguish between street art and graffiti art, as the two are so closely related and often overlap in terms of subject matter, media, aesthetic appearance and installation as a public art form. Distinguishing between street art and graffiti art is vital for this work, as the two contain several differences that cannot be understood by the discerning eye.

As a result, in terms of history; Graffiti has been a part of society for longer than street art. Although both are considered art forms, Street art is more pleasing to the eye. It pertains to areas where buildings may need to be decorated to raise the space.

In terms of art form; Art is often very subjective and a matter of personal opinion. Street art has a wider appeal to the majority because of the pictorial aspect of the work.

In terms of the meaning behind the work; Both art forms have a meaning or message that needs to be shared. However, street art can convey the message to a wider group because it relies on images, not encrypted messages.

In terms of legality, Graffiti is also illegal and people caught in this activity will be arrested. Street art is often commissioned and artists create something attractive for city walls.

When considered as the culture of every art form; Graffiti appeals to a selective group.

Street art draws attention as an art that includes all the arguments of modern art in today's world, sometimes naive, some other times with prepared conceptual framework and based on philosophical and social discourses. As it is known, society is a dynamic structure that moves forward with time, place and various developments. All kinds of social, political, technological and economic movements of the period play a role in the shaping and change of this structure.

Culture, which is considered to be up-to-date and draws attention in a dynamic structure, is also affected by these developments, making its acceleration, especially its artistic integration, fast and up-to-date. The street, which is also accepted as a place, is at the focal point of this movement thanks to street art. In this respect, the research has been revealed with important findings in terms of revealing the relationship between street art and culture.

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The Notion of Friend between Offline and Online on Facebook

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Abstract: In recent years, 'Facebook' is considered a widely used social network site, used by a vast cross section of persons worldwide, regardless of age, job and education level. Facebook was commenced in February 2004 as a social networking site for Harvard students and expanded to all over the world, thus offering an extensive attain within a defined geographical area, unlike most internet sites (Lewis, J. West, A. 2009). It is the practically 'universal social networking site and it has the highest share of users' daily visits' (Hampton, K.N. et al et al, 2011). As a result, it made communication with different people and groups in various locations possible and easy. 'Facebook's mission' is to give people the power to share and make the world more open and connected' (www.facebook.com). In this paper, my interest is in the term 'Friend' on Facebook. Especially, in the way it is socially shaped, and how the users are using it and understand it. In addition, the aims of this essay are to explore reasons for having friends on Facebook, and methods or ways that have been used by users to select friends. It also aims to illustrate types and main themes of conversation and chatting with friends on Facebook. However, the main purpose of the paper is to critically compare the notion of friend online and offline, via a quantitative data collection and interviews with the Facebook users.

Keywords: Social network, Facebook, Social relationship, Friend, Online, Offline, Social change

Introduction

The Concept of Friend

A common understanding of friend might refer to a person with whom we have a close relationship, who we like, usually outside a family circle. Or, as the Oxford online dictionary defines it, 'a person with whom one has a bond of mutual affection, typically one exclusive of sexual or family relations'. For Sociologists, as Boyd (2006) argues, friends can be categorised as informal, without obvious confines such as 'co-worker' or, common responsibilities like 'family'. Another condition for a person to be recognised as a friend is the matter of gaining the degree of trust. Such as a close relationship, which requires a level of familiarity and privacy (Lewis, J. West, A. 2009). However, individual relationships have other sorts of relations besides friendship. McCarty (2002) argues that there are around six groups of human relationships:

Such groups include family, neighbours, and people from one's current place of work, people from one's previous place of work, school friends and networks from another person.

On the other hand, on Facebook, these types of relationships are flattened, as Boyd (2006) cited, into the one category called 'friend'. The category of friend on Facebook 'online' is not necessarily the same as it is in real life 'offline' (West, A. et al, 2009). Basically, friends online refer to the feature for membership, or followers who have access to applications that are provided by the site. Such as, video sharing, photos and reading and writing to someone's wall and listening to music, while friends offline refers to social relations between two people. (Boyd, 2006). Furthermore, Hampton, et al (2011), have found in their research entitled 'Social networking sites and our lives', that the friend list of the Facebook users contains various groups like: High school friend, extended family, co-workers, college friends, immediate family, people from voluntary groups and neighbours. There are many other friends that cannot be classified into these categories, as well as people who have never met them before.

Friending on Facebook

The 'culture of friending' as Boyd (2006) described, is a process that Facebook presents for its users to increase social contact. The process begins with accepting a friend request before the user is entered on the list of friends (Lewis, J. West, A., 2009). The main purpose of becoming involved in Social networking friendship, a comparatively recent phenomenon, is to find a shortcut to explore relevant sources by starting with those people with common interests, like a communication channel. A Facebook member will be able to publish information about themselves; background information, photo, and hobbies, which gives a clue for other members to recognise them, or to introduce themselves to them in order to be their friend (Thelwall, 2008). The Facebook guideline for using friend service advise members to 'send friend requests to people you have a real-life connection to, like your friends, family, co-workers, or classmates', or other people that you know personally (facebook.com). However, people who are listed in the friend list on Facebook may actually be a real-life friend in a traditional sense, or be an old acquaintance, like a former high school friend, or some people that you have never had a connection with before. In offline friendship, a friend of a friend is considered as a friend, or rather say in the common sense. But in online friending this is the exception rather than the rule.

Facebook's friend list such as in real life is different from one person to another. Some users have an oversized list with numerous friends. In contrast, other users' friend list contains a relatively small group of siblings and close friends, which probably is a reflection of their real-life relationship. There is a various reason that predict dense connection in a friend list. Essentially, it depends on the period of being on Facebook as a user. The more friends they have, the less dense their friendship networks are likely to be. However, Facebook users at the beginning of the process typically include a small, core group of close and interconnected friends. Subsequently, they discover and are discovered by other users in other times and places of their life, which makes their friend list larger and less intertwined (Hampton, K.N. et al, 2012).

Facebook users obtain a variety of different sorts of support from their friends in online along with offline. Hampton et al (2011) cited that people get emotional support like advice and companionship, such as spending time with friend. Even when they are sick they get more tangible support. Also, the site gave users the ability to

keep in touch with people they had met once or twice in a particular place, or whom they knew distantly from their life (Lewis, J. West, A., 2009).

On the other hand, having many friends on Facebook is related to higher levels of social support, and receiving emotional support, yet it has its own disadvantages as well. As a result of utilising these services, people might be addicted to it and become isolated. Consequently, they replace their real social support for a less meaningful relation, Hampton, et al (2011) argued. Furthermore, Facebook can be used as a tool through friending services for 'stalking' friends' social activities, especially by parents to follow their children's activities, or by ex-girlfriends or boyfriends (Lewis, J. West, A, 2009). The outcome of this particular issue with friending made the process of un-friending people from friend list increase from 56% to 63% of social networks users in American society during 2009-2011(see Figure 1). This made Facebook develop friending services to have more choice and different categories like: family members, close friends, a 'subscription', which is button you can hear from users you are interested in, even if they are not in your friend list (facebook.com). Facebook members have the ability to unsubscribe friends from seeing content added by a particular friend on their newsfeed'. (Hampton, K.N. et al, 2012).

One of the fundamental differences between friend online and offline is called fake profiles. Whereby, this profile considers as fake friends. Because they are not necessarily a real person, they may be characters from a movie, or a cartoon character such as Homer Simpson, or Jesus. There are other fake friends on Facebook including celebrities, icons, objects, institutions (e.g. university), and commercial profiles. Although these are called friend in Facebook, the purpose for including these pages in friend list is for following news and information about them, rather than having conversations (Boyd, 2006). Sociologist, Scott Feld, was the first person who explained the phenomenon of friendship in social networks. He argues, people, not just on Facebook, in real life as well, are more likely to be friends with those who have more friends than with those with relatively fewer friends (Hampton, K.N. et al, 2012). Generally, in terms of collecting friends, women are more likely to receive friend requests, but men are more likely to send them. In addition, education is another reason for having various social network friends. The longer people stay in school and universities, the more various people they tend to know (Hampton, K.N. et al, 2012).

Methods

For the purpose of data collection, I applied both the quantitative and qualitative methods. In order to get a general understanding of the topic, I used a survey with a questionnaire via surveymonkey.com, which I sent to the Sample's Facebook pages. The Sample included 10 MA students in the Sociological studies department; half of them were female and the other half were male. Furthermore, two other students have been interviewed with a semi -structured interview to get deeper information and their points of view about friending on Facebook.

Results

After collecting data from the responders, due the descriptive analysis, I clarified their answers in Figures (appendix). The Mean of the Sample's age is (27.6) years, with the diverse nationalities (e.g. British, Kurdish, Turkish ...etc) (see Figures 2, 3). The average friends that the Sample have in their friend list is (352) friends, which seems to be a little oversized list than in real life for a normal person such as a student (see Figure 4). One of the interesting results that I found is that, the Sample's friends on Facebook are mostly their real life friends, former school friends, or college friends. That indicates the responder's interest in keeping in touch with their offline friends, whom they found on Facebook. Furthermore, according to Figure (6), most of the responders have most of their real friends' Facebook page in their friend list. Although in a relatively less number, they have other friends like acquaintances and co-workers (see Figure 5). Most of the responders responded that they select their actual friends as a friend on Facebook, and none of them answered random collection (see Figure 7). Even though responders have relatively large number of friends online, 8 of them claimed that they are not having friendship with fake friends profiles like celebrities (see Figure 8). Consequently, almost all of the students used Facebook as a connection tool for keeping in touch with friends and family (see Figure 9). Friend request was another question that responders had to answer; most of them claim that the average request that they send and receive is less than 5 requests monthly (see Figures 10, 11). Due to the previous question, responders are not answering each and every friend request they receive. As Figure 12 clarifies, 5 students accept requests from the users that they know, and 4 students do not answer every friendship request. In addition, Figure 13 shows that 9 out of 10 responders have unfriended users from their friend list, mostly because they were bothering them (see Figure 14). In the other question about messaging on Facebook, responders claimed they usually send about 5 messages every day for their friends, mostly greeting and exchanging news and information about university life (see Figures 15, 16). Finally, in the unexpected and interesting responds, all of the responders think having a large list of friends on Facebook does not indicate popularity for the user (see Figure 17).

Discussion

Firstly, the Sample that I used for this research paper does not necessarily represent the whole picture about the phenomena of friend and friending on Facebook. It is because of the lack of time and the incapability of involving a wider group of Facebook users. However, the finding of this essay shows no significant differences between other researchers' results, which have been used as references for this essay. Basically, Facebook is a social network site used by people (students in this research), mainly for keeping in contact with friends and families. Especially, people who are living abroad. They use the communication services on Facebook more than other parts. In addition, besides having relatively large numbers of friends on Facebook, most of the Sample claims that they do not communicate with other people outside their country as much as they do inside their circle of location and culture. Also, they did not show any interest in using Facebook for dating and finding friends. I found these results a little contradictory with Facebook's mission, which is 'to give people the power

to share and make the world more open and connected' (facebook.com). Apparently, users from my research Sample are more connected to their actual friends and families on Facebook than other people they do not have a real relationship with, or who they have just met on the site. Furthermore, most of the Sample has most of their real-life friends' pages on their friend list. Intentionally, they collect their friends from high school, college, or previous jobs, in order to get in touch with them and carry on their relationship. This particular result, proves that friends online are similar to friends offline, especially when they keep in contact and are messaging about their real life. Also, acknowledging personal and daily events in their messages. Furthermore, they get birthday congratulations from their friends on Facebook and also lots of social support.

This is supporting the argument that having friends on Facebook is similar to having them offline. Users want to change their friendships in real life to be more similar to friendships on Facebook. The site also tries to shape the concept of a friend on Facebook is more social and interactive than offline, by giving the users choice to categorise their friends into groups such as family, and titles for their different position in the family, e.g. brothers, sisters, father, son-in law etc. Through multi services on the site, opportunity is given to Facebook users to practice and enjoy their time with their friends online regardless of being far away from them.

However, membership on Facebook requires no effort, nor payment. It is free for everyone, everywhere. That makes it attractive for everyone to have access to free sharing of photos, music, videos, and statements about anything they want to express. This fact makes Facebook of use for other purposes besides friending, such as commercialisation for products, TV and even for things that do not exist in real life (e.g. movie characters). These are more like fake friends rather than actual friends, but still they are titled 'friend' on Facebook. The fake friend might represent company, policy, or collective of the person in the name of institution (e.g. university). As R2 (interviewee) said '*... I just add them as a friend, I wanted to follow them hear what they say*' (Appendix 2). This can be considered as memberships, fans, or followers than actual friends. Because friends as R1 (interviewee) mentioned '*It is like a kind of relationship and care for the other person to be able to call him friend ...*' (Appendix 2). That is one of the fundamental differences between friends online and a common understanding of the term in real life.

Furthermore, another noticeable difference between online and offline friending is the matter of having the chance to see them in person. When I asked R1 about her understanding for the term, she answered:

I have friends if I never talk to them, or don't remember who they are, or I have seen them once, I have them qualified as a friend, but they really are not in real life my friend.

Apparently, being a friend offline required physical interaction, such as face to face meeting besides the social and emotional integration. Even though, Facebook provided a free direct camera for their users, whereby every one can see each other through a webcam. Still, it is not adequate for friends to fulfil their needs for seeing and interacting with each other.

One of the services that make Facebook different from other social networks is the user's ability to share in their

wall. At the same time, this might be the other reason that makes friends different to offline. Through sharing, people can follow your activities on Facebook, as R2 explained:

.... you just want to know what they are doing now. It just comes from curiosity. But in reality, you can't, you can't follow any one really.

In addition, both of the interviewees mentioned that, because of sharing statements, or photos on their walls, they had to be more careful than in real life, because almost everyone can access the Facebook page. But in real life you have the ability to limit your friendship with people. As a result, many users start to un-friend people from their friend list: *'Recently, I un-friended someone who posted some 'stupid' political stuff'* (R2). The process of un-friending is as easy as accepting a friend request on Facebook. However, both processes of being a friend and un-friending are completely different, and it needs time and social skills to do it.

Besides all of the differences that I have mentioned above, sometimes friendship in Facebook translates to being a real-life friend, as R2 described about one of his friends on Facebook: *'we were messaging and we met afterwards, and now, she is my friend'*.

Conclusion

Friendship is one of the various human relationships, which integrates people outside the family circle, and is specified by its emotional bond, which is related with the truth and exchange of love. The social network site Facebook especially, tries to input real life values such as friends on their site. The reason behind such a process is to make the cyber space more like real life. Whereby, people can keep in touch with people they care about, in the digitalised approaches that are supposed to make life easier. According to the result of this particular research, friends on and offline are not necessarily totally similar. However, it depends on the number of friends in their friend list, and type of friends as well. In a general sense, the process of making friends online might differ comparably in real life. Users may prefer to transfer their friendship style in real life more similar to the Facebook vision of friending, because it might be easier for them to keep in contact with who they care about on a daily basis. On the other side, Facebook also has potential to reconcile norms and social values on the site in order to make it more suitable for the new style of life in the digital age.

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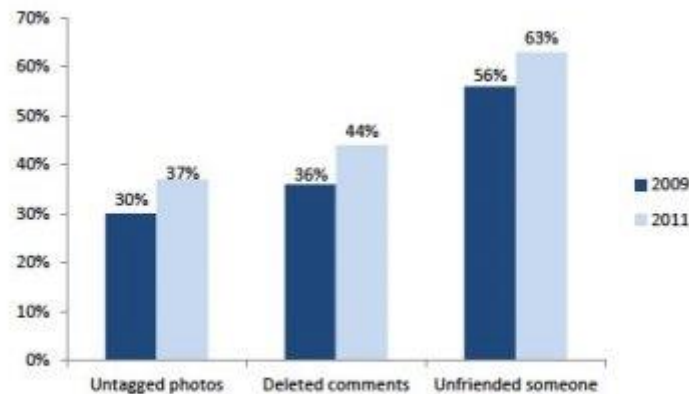
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Appendixes

Appendix One: Figures

Figure (1)

More privacy and reputation management on social networking sites
% of social networking site users who have taken these steps on their profile



Source: The Pew Research Center's Internet & American Life Project, April 26 – May 22, 2011 Spring Tracking Survey; n=2,277 adults ages 18 and older, including 755 cell phone interviews. Interviews were conducted in English and Spanish. Margin of error is +/-3 percentage points for SNS users (n=1,015)

Figure (2) Age

Age	Responders	Percentages
24	2	%20
25	1	%10
26	1	%10
27	3	%30
29	1	%10
32	1	%10
35	1	%10
total	10	%100

Figure (3) Nationality

Nationality	Responders	Percentages
Trinidadian	1	%10
British	1	%10
Kurdish	1	%10
Turkish	1	%10
Arab	1	%10
Iraqi	1	%10
Chinese	1	%10
Pakistani	1	%10
Czech	1	%10
Korean	1	%10
Total	10	%100

Figure (4) How many Friend on Facebook

Friends number	Responders	percentage
Less than 100	1	%10
100-300	4	%40
300-500	1	%10
500-700	3	%30
More than 700	1	%10
Total	10	%100

Figure (5) How are the friends on the friend list

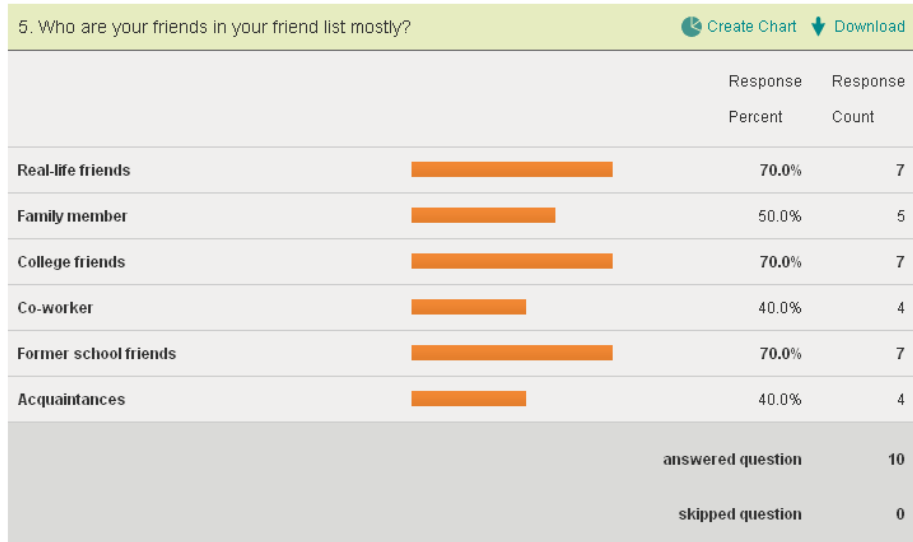


Figure (6) How many of your real life friends' pages are in your friend's list?

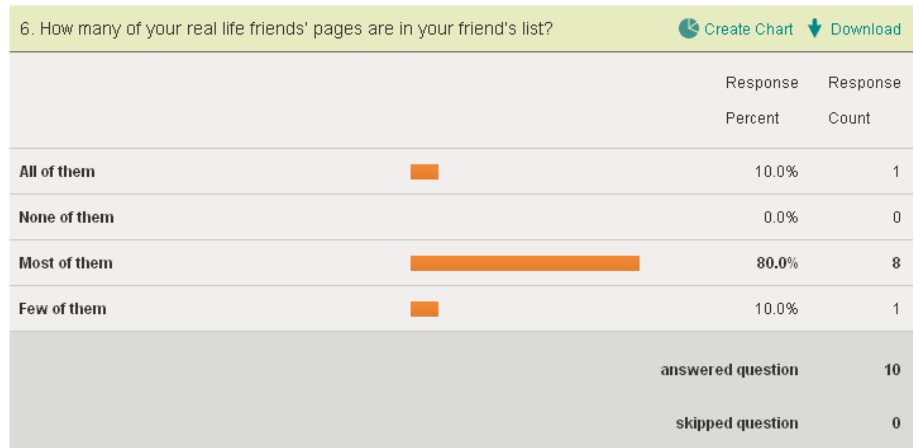


Figure (7) How do you select friends on Facebook?

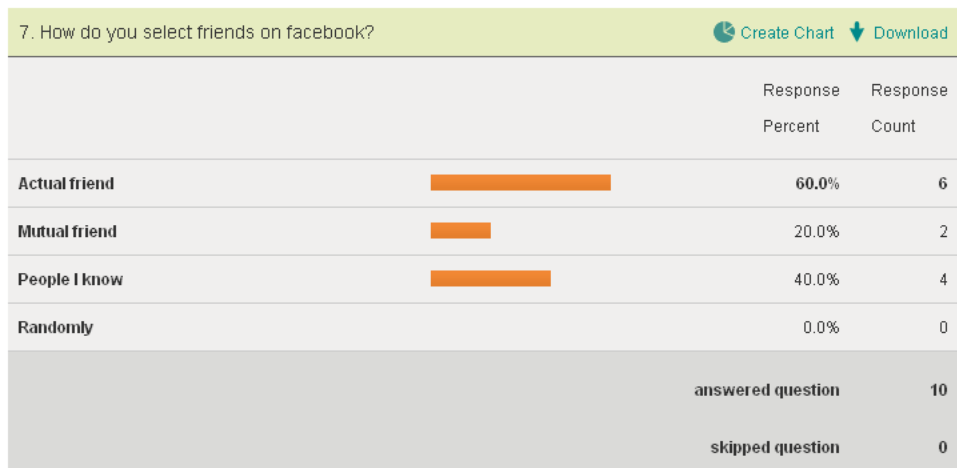


Figure (8) Fake friends

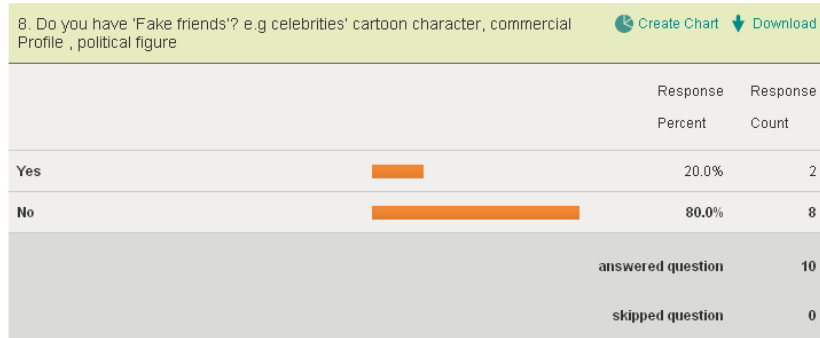


Figure (9) What was the main purpose to join Facebook?

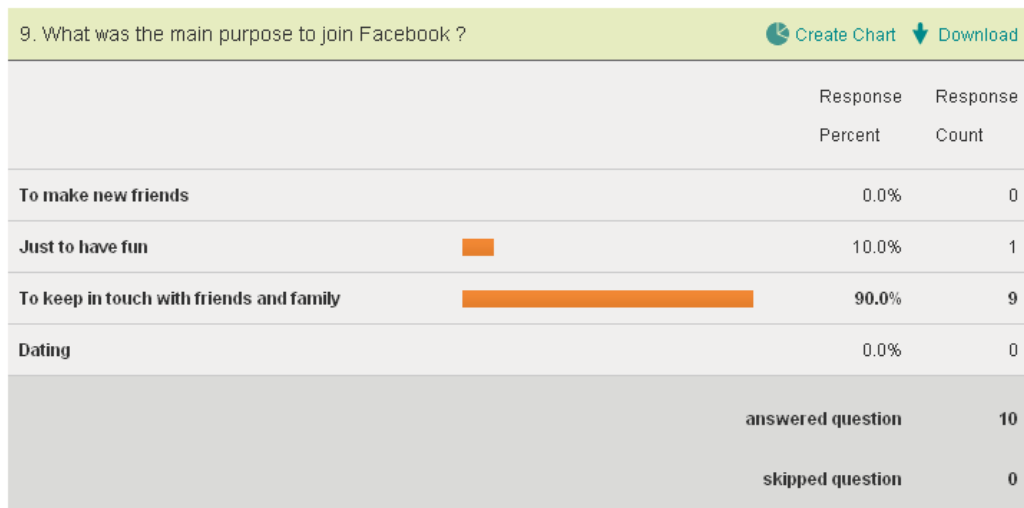


Figure (10) Receiving Friend requests

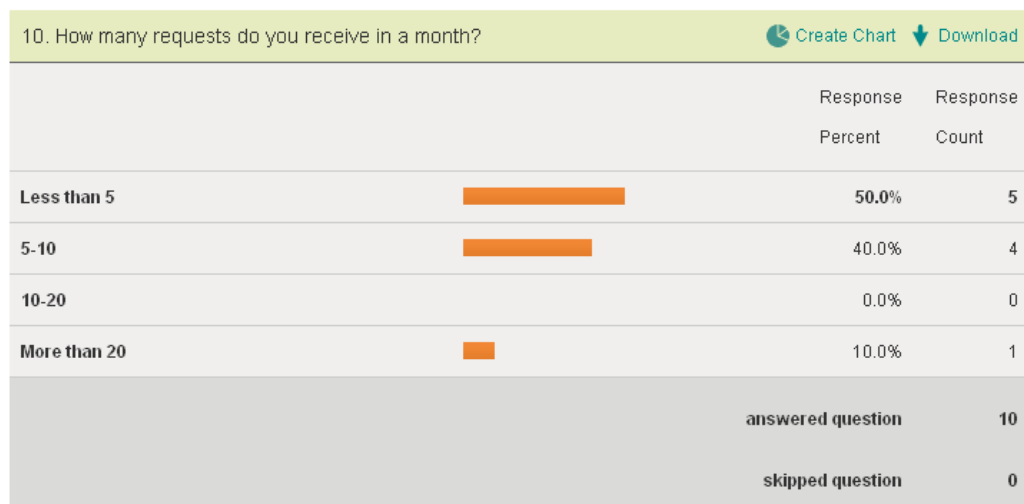


Figure (11) Sending friend requests

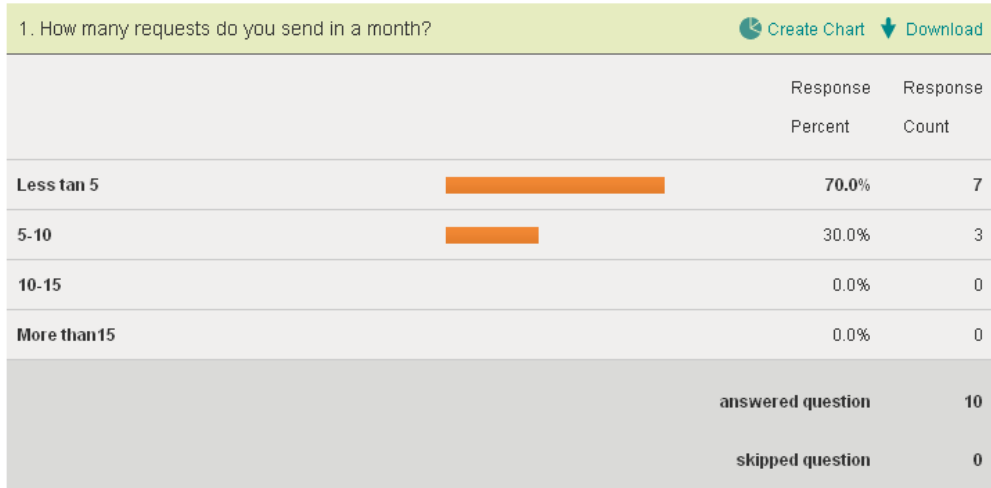


Figure (12) Do you accept every friend request?

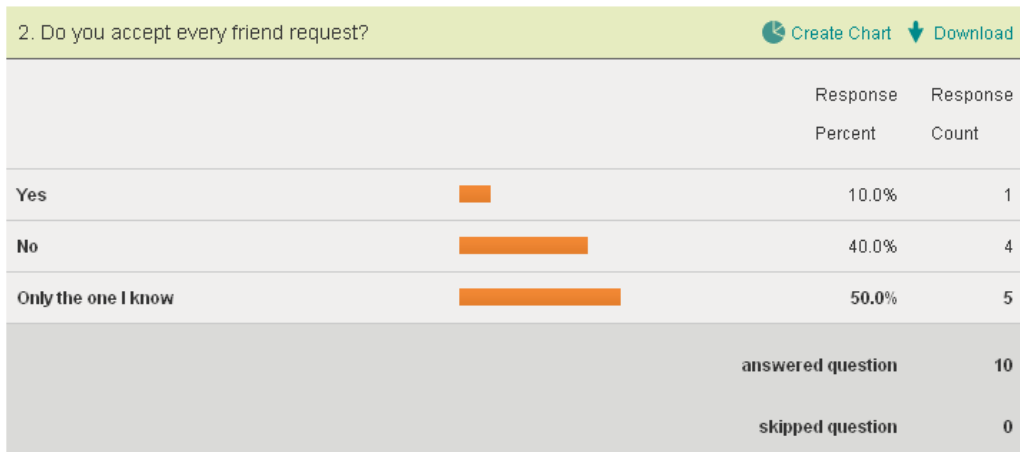


Figure (13) Have you un-friend any one?

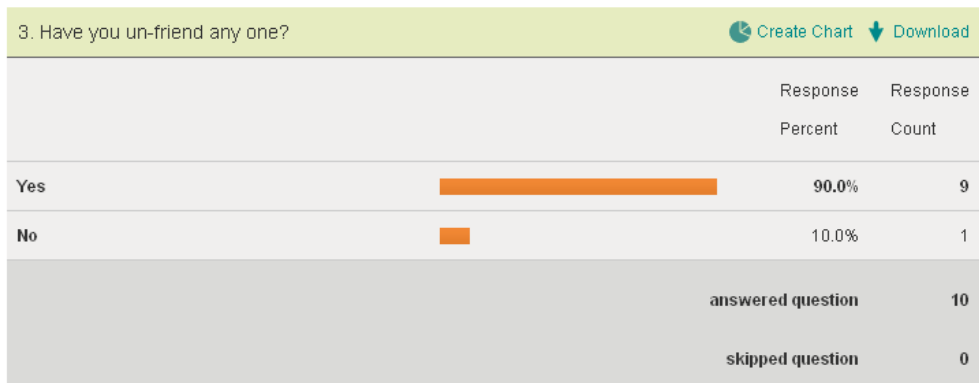


Figure (14) Reason to un-friending

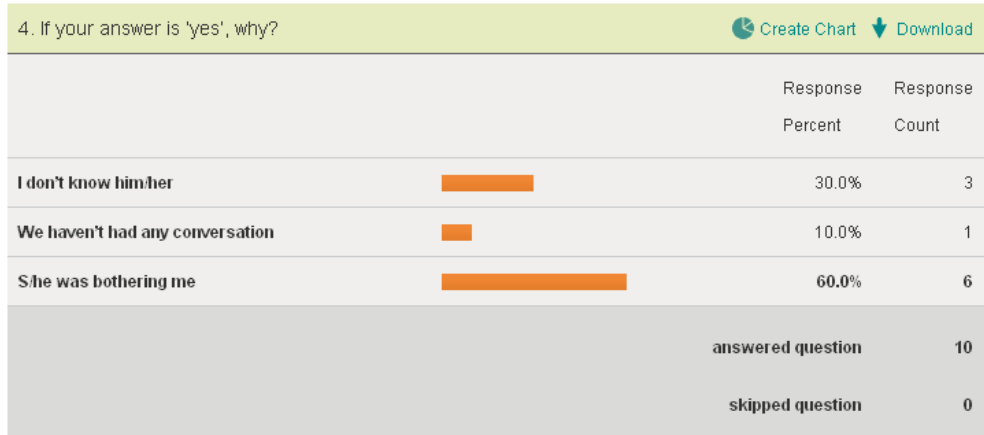


Figure (15) Sending message

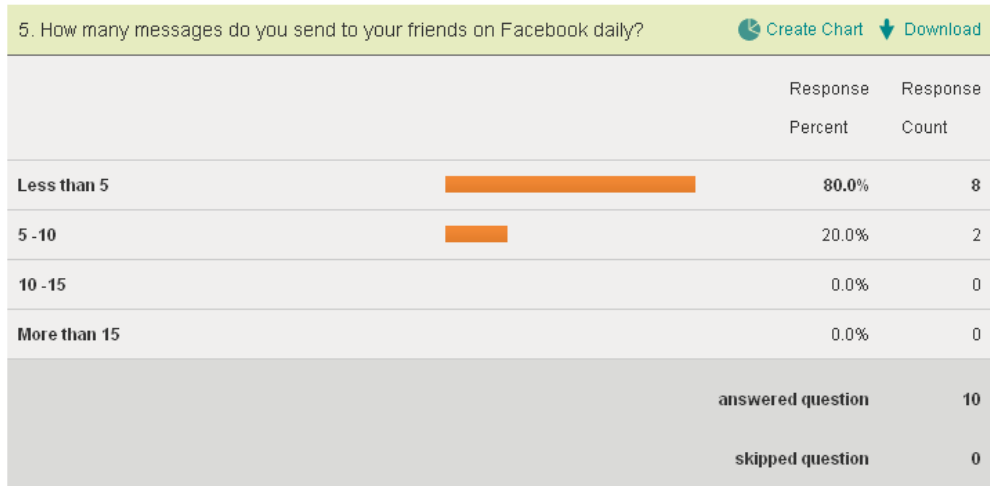


Figure (16) The main theme in the message

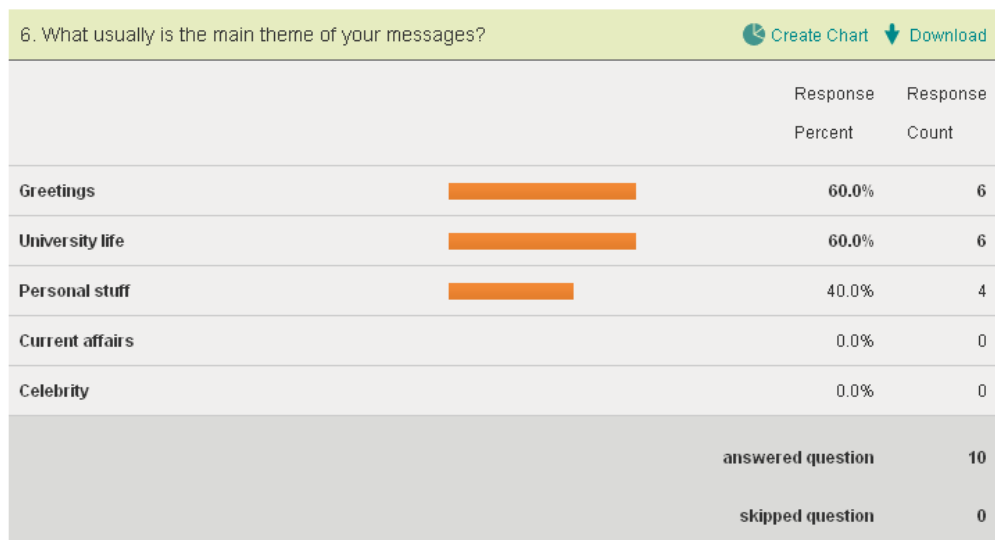
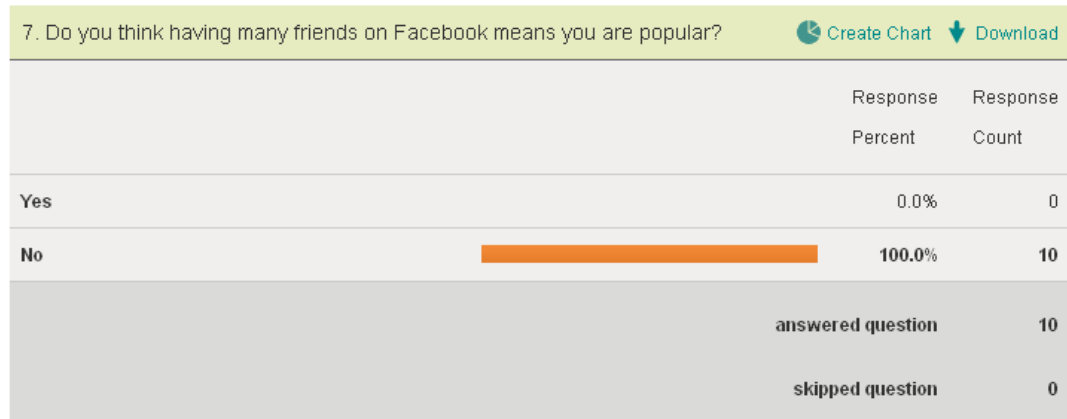


Figure (17) Popularity



Appendix Two: Interviews

First semi- structured interview:

This interview recorded on 15/09/2021 at 3:30 at IC (Information Common library) .

Interviewer: Aram Hamasaiid (+)

R1: Interviewee: Natalia Concha (-) Female, 24 years old, student.

+ Can you tell us how many friends you have on Facebook?

- I am not sure about how many exactly, but think it is more than 600.

+ Can you categorize your friend list? How many of them your real friend, your family member...Etc.?

- Well, I use to add a lots of people even I don't know them, but now I am more like careful about whom I add. So, before I got a lots of friends even people I don't really know them , but ... yes I can recognize who are my really and who are my family , but exactly I don't really know .

+ Obviously, you have lots of friends in your friend list, have start un-friending friend on Facebook?

- No, but I categorized some of them in different group such as family member. Otherwise every one is in the same position. Because I am not really organize.

+ So, you are not using it so much?

- Well, I used every day, I open it every day, but I am not really into it, like, using every services. But I use the basic life sending messages.

+ What is your main purpose to use Facebook?

- Well, for me I use it for basic communications to my family and my friends from my country since I've been abroad. I am not really publishing everything that happening in my life like my pictures and everything. My usage just kind of strict communication

+ Alright, in terms of sharing as you said sharing photo, statements, are you share them with everyone on Facebook?

- No, I find like because I got too many friends , and I just changed my privacy on my Facebook like one week ago , so before that, it was like public and I realize every one could see my pictures , you know ,

they know what is happening in my life , and I am not really ... I don't mind sometimes sharing information about myself and every things, but sometimes I find like it's really gossip around , you know you don't have to share (...) about your life to everyone and I find some time like if you publish a lot of things some people just , you know .. I am in the IC , I am I the Coffee , I am drinking beer ,everything , everything. I am not quite agreeing with that.

+ Have you ever had a problem with this things (gossiping) that you said before?

- Personally, no, but I have seen a lot of couples breaking up, finish relationship, even fighting, whatever, because of the Facebook. You have to be careful with the pictures, the people that tagged you, I don't know I don't have anything to hide, some people do, and it is dangerous.

+ So, you mean that... as much as you are protective and private in real life, you have to be the same on Facebook.

- I think even more, because in real life , you know , if you are in the city just the people you know have access to you, but in Facebook it almost all the world, the people can access to your page, to your pictures, and to your stuff. So, that's why I think you have to be more careful on Facebook than in real life.

+ So, in your opinion, can you tell me what is the different between friend on Facebook and friend in real life?

- In real life I qualify, and say this is my friend, and my real friend, and I know them. I kind of interact with them. But in Facebook just if somebody or just somebody suggests a person as a friend for you, or you know because of a friend of a friend, but if you know them and you see that you got friend in common, and you just add them, just click a button you and then you become a friend. But in real life it a lot of (...) to be friend with some body. It is not just by click a button.

+ Yes, you mean on Facebook, the friend refers to just a figure, as a picture, or something like a button. But in real life it is a relationship, and matter of trust. That's why you can see a friend...

- Yes, in real life you have to meet a person, you know. For me to say this is my friend it has to be really my friend, I have to know the person. Even if somebody introduce me a friend like kind of real contact or relationship with him this is I can say it is my friend, whereas in Facebook i know this person , I've seen them once , or somebody say it's a friend of him, so I just gonna add him as a friend, but he is not have a real relationship, even ... , I have friends if I never talk to them , or don't remember who are them , or i have seen them once i have them qualified as a friend ,but they really are not in real life my friend .

+ So, We know the differences. Now, what are the similarities between friends in Facebook and offline, you think it is just a name or there are other similarities?

- Well, if I the word 'friend' that means for me, is more than every thing. It is like kind of relationship and care for the other person to be able to call him friend. But, the similarities in generally speaking all of them friend, like the people you know in general. But of course as in real life, in Facebook you got friends that really know, you are in touch with them and you talk to them like in the real life. so I think in the similarities the people that I really, really are your friend like in a relationship with you can carry on this relationship as it was in real life , even if you see a person you can communicate with them by

Facebook, and then see them in the next minute

+ **Thank you for your time.**

- You welcome!

Second Semi- Structured Interview:

This interview recorded on 15/09/2021 at 5:30 at IC (Information Common library).

R2: Interviewee: Melih Sever (-) 25 years old, student

+ **Let's start by this question, are you regular user of Facebook? or how many friends do you have on Facebook?**

- I have 640 friends.

+ **Can you tell me who are your friends mostly in your friend list on Facebook.**

- There real life friend, college friends and co-workers from my teaching years.

+ **Can you be more specific about what kind of friend you have; i mean major part of your friend list, so do you have 600 friends in real life?**

- I don't think so, some people, some people in my Facebook, they are like famous people in turkey they are like ...

+ **Celebrities?**

- Yeah, I just add them as a friend I wanted to follow them what they say. And, some other people like my relatives.. and other s like magazines , TV pages ...

+ **Like 'Fake friends'?**

- Yeah, like that.

+ **So, what is the main purpose to join Facebook?**

- At the moment, I am sending messages through facebook, just for communication .Because it is free, isn't it?

+ **As you said before that your friend list fluctuated, having said that, have you un-friend anyone from your list?**

- Because I realize that some people posting 'foolish stuff' on Facebook wall, and I don't like the posts, so I Un-friended them. Recently, I un-friended some one who posted some 'stupid' politic stuff.

+ **How about privacy?**

- Yeah, I changed the privacy settings on Facebook.

+ **Alright, can you tell us what the Facebook means is for you, as a social network site?**

- For me, Facebook means, when I get bored I look photos of others, and I message people.

+ **For having fun and communication, isn't it?**

- Exactly! , but sometimes I know some people wrote something useful for me, and then I read it and get to use it.

+ **Are you shearing everything, I mean photo, video, and statements with all your friends? Or, you just show them for a group of your friends?**

- Not at all, some stuff may be once a month, but for everyone, and I don't have privacy for a certain

group.

+ **So, you don't categorize your friend list for groups?**

- No, I don't know how to do it before.

+ **Have you meet any of your Facebook friends that you didn't know him/her before?**

- Actually it is happened (...), we were messaging and we meet afterwards, and now, she is my friend.

+ **what is your understanding for term 'friend' on Facebook? Do you find it different from real life?**

- I mean, you know some people from high school, even if you don't like them, you add them as a friend. Because they are your high school friends. So, you just wanna know what they are doing now. It just came from curiosity.

+ **But can you do that in real life?**

- You can't, you can't follow any one really.

+ **Alright, can you tell me other difference? Like conversation on and off Facebook.**

- May be your more relaxed on Facebook, because you don't see them, isn't it? Or , maybe you don't wanna share too much stuff because you far away from them.

+ **Do you think one of the purpose that people having friends because of the capacity of having friend in outside your location, country? Through facebook , it is easier to find friend outside your country.**

- Yeah, that's another way to making friends on Facebook, but I am not really using it in that way.

+ **So, what are the similarities between Friend on and offline?**

- As I said, who doesn't like you, they wanna have you on Facebook. They want to following you, because they envy you, they are jealous, Curiosity. But, in real life when you see them, you want greeting with them, you want talk with them. It because been on Facebook don't require any efforts , anything you just can add then , and then , have look , if anything useful for you take it .people take advantages of Facebook , that's the way I understand it.

+ **So, can you think about disadvantages of friending on Facebook?**

- Some people publishing stupid thing intentionally and unintentionally, and they are bothering me.

+ **Anything else?**

- No, that's all, thank you.

+ **Thank you.**

Archaeological Horn Form and Contemporary Art Applications

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Abstract: In the historical process, archaeological finds of past ages are objects that show aesthetic features of that day. Although these products, which are used to sustain daily life, are not called art objects, each tool played a role at the beginning of the ages. There is no record of life to be watched again. However, by following the traces of the produced objects, traces of the past can be made. Art products are, in a sense, the product of the cultural geography in which they emerged. It can be seen that there is not much difference between today's art and the artist's understanding of production, with the effort of human beings to beautify and the understanding of production adapted to life in the past. The research consists of application examples of seeing the aesthetic trace of the horn shape in archaeological finds hidden in the details of life forms and how the artist interprets it in his or her own contemporary applications.

Keywords: Archaeology, Fine Arts, Ceramic Arts, Contemporary Art.

Introduction

When the figures chosen for art production are examined in order to learn the purpose and form of use in the past, it can be seen that the meanings they carry can still be the same despite thousands of years having passed. Primitive man takes a keen interest in the appearance and characteristics of animals, wants to possess them and control them as useful and edible objects; sometimes felt admiration and sometimes felt fear (Malinowski, 2000:40-41).

Man is constantly intertwined with myths, a piece of advice given, a tale of the season told carries traces of the past, and every myth that is told always contains a subtext. Societies have made all these myths permanent with proverbs and idioms. In addition, they have introduced the words of myths into their daily lives with their symbols and motifs.

Horn as Symbol

It is almost impossible to make precise dates on where and when mythologies were firstborn. However, it is seen that these mythological stories, which were expressed with the invention of writing, tell very old periods.

It is understood that the symbolic lines were not produced to satisfy the desire of the ancient people to make art and that they transferred a certain theme, namely the theme of formation, to the temple walls by using the elements of nature in a unique way. As a result, these caves are a kind of religious school in which sacred mythologies are revived, mythological meanings and symbolic expressions are staged (Ateş, 2002:71-72-74).

Primitive sources of items such as pearls, oysters, cows, and bulls, which were considered sacred in the Neolithic period, and the mythologies related to them date back to the Upper Paleolithic ages (Ateş, 2002:50). The horn carried by the Venus of Laussel, one of the female figurines unearthed in the excavations of the Palaeolithic Period, is one of the first horn motifs and the fact that it's in Venus's hand must be a symbol of abundance and fertility (Alp, 2009:50).

When we look at the application examples of the horn figure in art, many mythological elements are encountered. It is thought that the emergence of the animal style in art, which is influenced by the culture of the geography in which it lives, is natural. It is seen that the animal style brought by daily life covers all areas of life over time.

The fact that there is a custom of sacrificing in the human belief system, and that healthy and strong animals are sacrificed to spirits that are accepted as good, brings to mind the idea that societies actually want to respect the strong and possess it, rather than fear the bad.

Artistic Ceramic Applications Using Horn Form



Figure 1. Artistic Ceramic Production. Mine Ülkü Öztürk, 2020



Figure 2/3. Artistic Ceramic Production. Mine Ülkü Öztürk, 2020



Figure 4/5. Artistic Ceramic Production. Mine Ülkü Öztürk, 2021



Figure 6/7. Artistic Ceramic Production. Mine Ülkü Öztürk, 2021

Discussion

Please use 10-point font size. Please margin the text to the justified. Manuscripts should be 1.5 times spaced. Footnotes and endnotes are not accepted. All relevant information should be included in main text. Do not indent paragraphs; leave a 1.5 times space of one line between consecutive paragraphs. Do not underline words for emphasis. Use italics instead. Both numbered lists and bulleted lists can be used if necessary. Before submitting your manuscript, please ensure that every in-text citation has a corresponding reference in the reference list. Conversely, ensure that every entry in the reference list has a corresponding in-text citation.

Subdivide text into unnumbered sections, using short, meaningful sub-headings. Please do not use numbered headings. Please limit heading use to three levels. Please use 12-point bold for first-level headings, 10-point bold for second-level headings, and 10-point italics for third -level headings with an initial capital letter for any proper nouns. Leave one blank line (1.5 times spaced) before and after each heading. (Exception: no blank line between consecutive headings.) Please margin all headings to the left.

Conclusion

Since prehistoric times, people first shaped ceramics by hand in order to meet their daily needs. Later, they made it on the wheel, and when religion became an important element in their life, they started to make religious pots out of ceramics. Among these, horn figures have developed continuously in ceramic art until today.

The horn, which is the defensive and offensive weapon of mammalian ruminant animals such as antelope, gazelle, deer, mountain goat, ox, ram and bull, has been the source of art products of Anatolian people throughout the ages.

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The Impact of Fiscal Incentives in the Development of IPR Industry (Albania Case)

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Abstract: Inward processing regime (IPR) is the regime under which goods are temporarily imported, processed and re-exported in the form of products for further processing or final products, goods which are exempt from customs duties. For a company to operate under the inward processing regime it must be provided with the relevant authorization by the customs authorities for the use of the regime. This regime is also granted for goods destined to undergo operations that guarantee their compliance with the technical requirements for their release for free circulation. In Albania, the apparel sector has developed over the years, occupying a significant share in the country's GDP, 39.6% of total exports at the end of 2019 and employs more than 40% of the country's workforce. This sector has gained increasing attention from both the state and investors. The main representatives of apparel industry in our country are the textile and clothing sector, the footwear and leather sector and the metal constructions sector. Given the importance of this sector in the Albanian economy, it is important to make an analysis of their financial performance over the years. As it is already known, the legislative environment that a government provides to the investor is one of the main indicators that influence the decision of the investor or business to establish its business in a certain country. For this reason, in this study we will analyse, based on the responses of the representative businesses of this sector, if our government has created a welcoming environment for investors, what incentives the government has taken in support of the apparel sector, what is the business opinion about the importance of these incentives. We will answer these and many other questions during the study.

Keywords: IPR, Fiscal incentives, Financial performance, Fason industry

Introduction

Given the fact that the fason industry over the years has developed and occupies an important part in the Gross Domestic Product (GDP) of our country, we have chosen in this study to focus on analyzing the financial performance of these businesses subject of inward processing regime and in the impact of fiscal and customs

incentives provided by the Albanian Government and what effect they have had on this sector.

To achieve the objectives and purpose of this paper the methodology used is based on the search of secondary and primary data. The purpose is to provide information on the financial performance of the IPR industry in Albania and the impact of fiscal and customs incentives undertaken by the Government within the development of this sector. Also, the literature and various studies will help us to highlight the approach that different authors have towards the IPR Industry. In order to draw conclusions and recommendations from this research, the primary data have been collected from the questionnaire designed for IPR businesses and addressed to them in different regions of Albania, as well as financial data collected by Financial Statements for the four years 2017-2020.

As other studies, our study has also had some limitations. One of them is that the data collected for conducting this study were obtained from a small number of businesses, compared to the total number of businesses in this industry in our country, due to the difficulties for collecting them. Another limitation is the fact that our study period includes the period affected by the COVID-19 pandemic, which means that the data collected for this period are influenced by external factors that have led to out-of-trend results for this industry.

Literature Review

Technological developments in transport and cost reduction in international transport have facilitated and increased the types of international trade (Hummels, 2007; Yeats, 2001; OECD, 2010). According to Bottini, Ernst & Leubker (2007) there are several terminological specifications related to this phenomenon: work performed in a foreign country can be in two forms, material (production of tangible goods in another country) and intangible (performance of services in another country) here we mention business services such as call center, accounting services, financial services, etc. The authors also mention the performance of work processes in another place (offshoring) versus outsourcing. What we will focus in our study is the active processing regime or also known as Fason Industry.

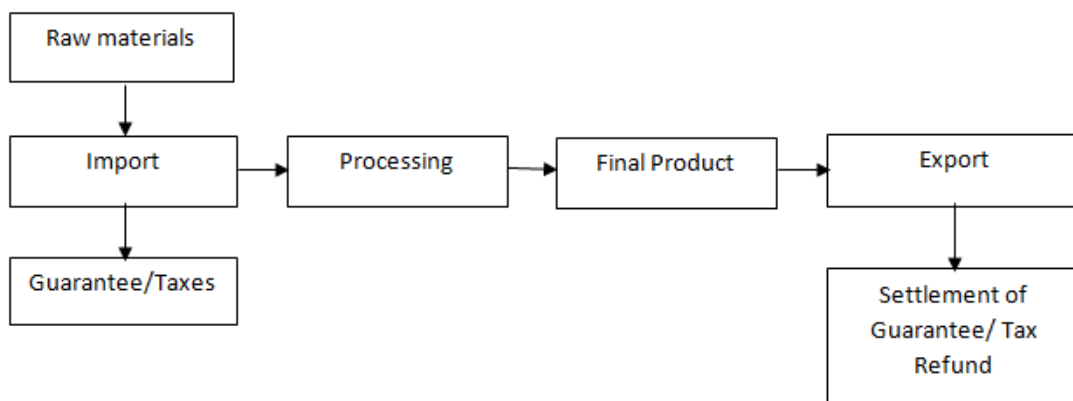


Figure 1. The operation of IPR (Başkol, 2016)

The Active Processing Regime was established by the Customs Union as an export promotion system for the liberalization of foreign trade that is acceptable in the International Trade and Tariff Agreement (GATT) and in the norms of the International Trade Union Confederation (IUTC) (Mali, 2004).). In theory, the active processing regime or otherwise IPR is about importing raw material without tax barrier and exporting the final product after it has been processed (see Figure 1) (Anonymous, 2012). International trading companies, foreign sector trading companies and exporting-producers can benefit from IPR only if 51% of the firm's capital belongs to the manufacturer (Anonymous, 2012). The main objective of the IPR is to diversify and increase the level of exports. Regarding the payment of customs duties, IPR can be implemented in two ways. The first is the "Conditional Exemption Method" which guarantees exemption from customs duties in exchange for a commitment to export. While the second is the "Reimbursement Method" which provides for reimbursement of customs duties if the export of final products becomes possible (Selen, 2005).

IPR Industry in Albania

Two of the most important sectors of this industry are the leather and footwear sector and the textile and clothing sector. The leather and footwear production sector in Albania is an important sector with high potential for the country's economy. According to INSTAT data, in 2019 there were officially 245 footwear factories, with a total employment of more than 25,600 people, or about 6% of total employment in the country. The leather and footwear industry in the country owns about 20% of total exports, with 480 million euros per year (in 2019). Whereas, for 2020, the weight occupied only by the import of raw and processed leather was 5,778 tons and the weight in export was 3,359 tons.

In the other hand, the clothing and textile industry in our country operates with three types of companies: companies that produce and export all their product (77%); companies that partially produce and export the product (18%); companies producing for the domestic market (5%). The ownership structure of companies in the textile sector is 79.5% Albanian, 16.5% co-owned and 3.5% foreign. According to INSTAT data and information from employment offices, the number of employees in the clothing and textile sector is 57,330 employees. The average age of the workforce, employed in the clothing and footwear manufacturing sector is 32 years old. The average salary in this sector is 31,500 ALL per month. According to the level of education, employees in the textile sector are divided into 5% with university education, 20% with secondary education and 75% with primary education. About 95% of employees in this sector are women and only 5% are men. The number of companies operating in the textile sector in the country has increased every year.

Methodology

To conduct this study, the following working methodology was used: A detailed literature of this field was used for collecting secondary data and also a review of previous studies by various authors about the IPR industry and the factors influencing its development. Primary data were collected from the questionnaire compiled from

closed-ended questions and some open-ended questions as well as from data obtained from the Financial Statements of fason businesses. The questionnaire was addressed to fason businesses with a geographical distribution in different cities of Albania and was distributed via e-mail and by hand. Regarding the design and administration, the questionnaire has been designed in such a way as to highlight the impact that tax incentives undertaken by the Albanian Government have had in the development of fason businesses as well as obtaining the opinion of the businesses themselves on this issue. This questionnaire was administered in person. Regarding the sample taken in the study, it has a distribution in different regions of Albania where the fason industry is developed. 150 questionnaires were distributed (see Table 1). Specifically, 49.4% of the sample is concentrated in Tirana, 26.3% in Durrës, 6.4% in Elbasan, 5.7% in Fier, 4.4% in Korça, 3.4% in Berat, 2.7% in Vlora and 1.7% in Shkodra. As the fason industry is divided into different sectors, the questionnaire is also distributed in different sectors like textiles and clothing, footwear and leather and metal constructions.

Table 1. Summary of the sample

Total number of companies	150
Sectors	50.8% textile & clothing 39.5% footwear & leather 9.7% metal construction
Ownership	58.2% Albanian 16.4 % foreign 25.4% co-owned
Legal form	97.3% LLC and 2.7% Joint stock company
Age	3-28 years Average 11.04 years
Cities where they operate	49.4% Tirana 26.3% Durres 4.4% Korça 1.7% Shkoder 6.4% Elbasan 3.4% Berat 2.7% Vlore 5.7% Fier

Results and Discussions

Divided by the activity they perform, 50.8% of the businesses taken into study operate in the textile and clothing sector, 39.5% in the footwear and leather sector, and 9.7% operate in the metal construction sector. Regarding the ownership of the firms surveyed, 58.2% of them are with Albanian capital, 16.4% are with foreign capital and 25.4% are with joint capital. Most of the firms are of the legal form "limited liability companies", about

97.3% of them, while the rest, 2.7% are of the legal form “joint stock company”.

The oldest companies in the market are those of the textile and footwear sectors, while the companies of the metal constructions sector come after them. Their age varies from 3 to 28 years in the market, while the average age reaches the level of 11.04 years.

The highest average number of employees is found in the footwear & leather sector, respectively with 634 employees, followed by the textile and clothing sector with an average number of 178 employees and then the metal construction sector with an average number of 36 employees. Regarding the minimum and maximum number of employees for each sector, there are companies with a minimum number of 5 employees which may be companies that are on the verge of closure due to the crisis that the business went through as a result of COVID -19, while on the other hand there are companies with a maximum number of 3,574 employees.

Financial Performance Analysis

For the realization of the financial performance analysis, information was obtained for a period of 4 years, starting from 2017 to 2020, regarding some specific components of the Financial Statements, issuing an average for the companies taken into study (see Table 2). If we look at the financial performance of the companies surveyed, the liquidity ratio indicator has decreased from 4.2 in 2017 to 2.56 in 2020 as a result of the increase in the level of short-term liabilities almost to twice from 2017 to 2020. However, despite this decrease, a liquidity ratio indicator greater than 1 reflects a relatively healthy situation in terms of firm liquidity, which means that the firm owns sufficient short-term assets to cover its short-term liabilities.

If we focus on the analysis of the long-term debt ratio indicator over the study period, we will see that this indicator has decreased from 13.7% in 2016 to 4.23% in 2019. Based on the data obtained from the Financial Statements of the companies surveyed, result a large number of firms with a zero long-term debt level. This can come for various reasons such as tightening lending terms or reluctance on the part of companies not to meet these terms. In this way the sources of financing for the firms are limited and their further development is hindered. Regarding financing forms, 44.3% of companies have expressed to receive loans from banking institutions, 1.6% have received loans from microfinance institutions and 54.1% have expressed to use their funds for fulfilling the business activity. As for the fact how difficult it is for these companies to secure the necessary financial funds, 36.2% of them stated that they find it difficult or very difficult to secure funds, 39.5% said that they had neutral or normal and 24.3% said that the degree of difficulty in securing funding for them was easy or very easy.

Table 2. Financial Performance Analysis

	2017	2018	2019	2020
Average sales	157,073,200	186,866,817	186,910,776	192,714,605
Liquidity ratio	4.2	2.41	2.36	2.56
Long-term debt ratio	13.7%	9.7%	6.13%	4.23%
Profit margin	13.5%	11.1%	11.4%	11.6%
Operative profit margin	16.1%	13.6%	13.9%	14.1%
ROA	10.88%	8.6%	8.97%	9.52%
ROE	43.85%	35.68%	37.25%	38.36%

In terms of profit margin, this ratio has decreased from 13.5% in 2017 to 11.6% in 2020. This level has come as a result of increasing the level of sales to a higher percentage than the increase in the level of net profit. Return on long-term assets (ROA) has decreased during the first three years of the study from 10.88% in 2017 to 8.97% in 2019, while in the last year it has increased to 9.52%. The reason for these declining results has been the increase in the value of total assets over the years. While in terms of return on equity invested (ROE), this indicator has decreased during the study period, from 43.85% in 2017 to 38.36% in 2020. One reason for this decrease is the increase in the level of equity. The analysis of the data shows that the increase in equity is greater than the increase in the level of net income.

The main objective of the businesses under the active processing regime is the processing of products within the country and the export of finished or semi-finished products abroad. For this reason, a very important issue for these business sectors is the exchange rate. Based on the answers received from the questionnaire, 98.2% of firms stated that most of the contracts are performed in foreign currency, which means that most of them are exposed to exchange rate risk and 92.3% of them agree or strongly agree that the firm has suffered losses from exchange rate changes. 86.4% of businesses say that firms are not protected from exposure to exchange rates and 67.5% of them agree that exchange rates negatively affect the activity of the firm.

The Impact of Fiscal Incentives

Below (see Figure 2) are the results obtained from the questionnaire regarding the changes that the fiscal and customs legislation has undergone. One of the most worrying issues for the businesses is the increase of the profit tax rate to the level of 15% (from the previous 10% it has increased by 50% of the mass). From the data collected from the questionnaires it results that 97.3% of businesses consider the increase of profit tax to the level of 15% as an important or very important issue. Also, the frequency of change of tasks is a phenomenon which 91.2% of businesses have considered to have a significant or very significant impact. On the other hand, the Law on VAT Refund, which aims to positively affect the business activity, has achieved its goal as 88.6% of businesses consider it important or very important. On the other hand, if we are going to focus on Social and Health Insurance Contributions, we must keep in mind that one of the main factors in the development of IPR

industry is the free labor force. Thus, any change, no matter how small, in the amount of social and health insurance contributions will have a very significant impact on these businesses, seen in terms of costs. The same applies to the increase of the minimum wage, which is assessed as an important or very important aspect for 77.8% of the businesses surveyed. Regarding the Customs Code, 83.5% of businesses consider it important or very important. While the lowest percentage in terms of importance has the reduction of withholding tax to the level of 8% for the dividend, with a response rate of 60.2%.

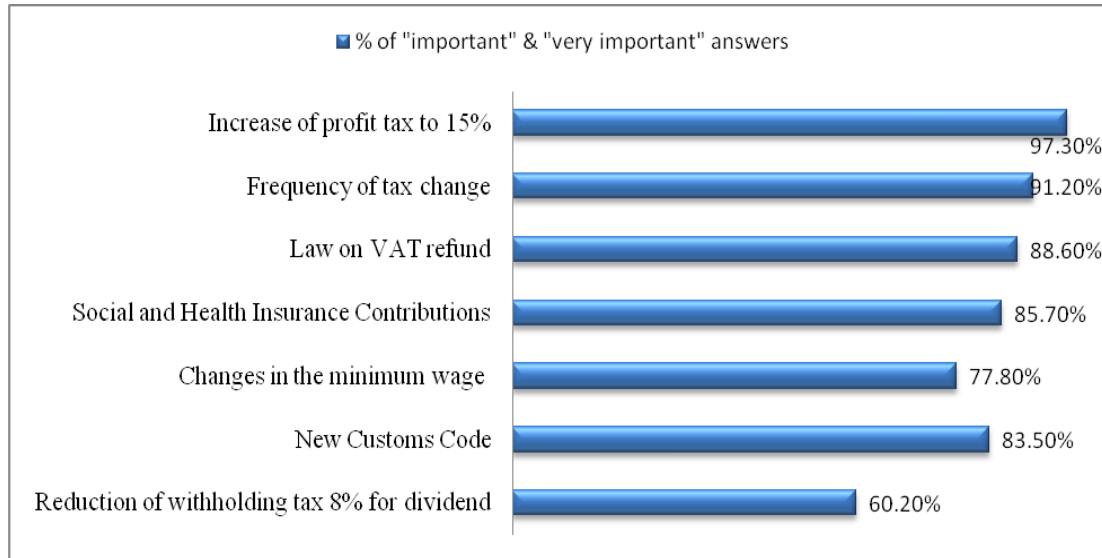


Figure 2. The Importance of Fiscal and Customs Legislation Elements

Another issue in which we focused on our questionnaire is the contract 1 € / contract. This contract is an incentive of the Albanian Government for renting public property over 500 m² for a symbolic price of 1 Euro if the property will be used for some specifications provided in the Instruction and among them is the use for production of fason type that has over 50 new hires. Thus, from the answers received from the questionnaire, 86.4% of businesses state that this incentive has had a significant financial impact on them.

Zero VAT on machinery and equipment directly related to the investment has led to increased levels of imports of machinery and equipment by businesses. As we can see from the answers received from the questionnaire 91.5% of businesses have expressed positive for the increase of the level of import of machinery and equipment.

An important issue for IPR Industry is the administrative costs and time spent by economic operators. Therefore, in order to reduce these costs and shorten the time, the instruction for the practical implementation of the Active Processing Regime has been approved. From the answers received from the questionnaire, 89.2% of businesses say that they agree or strongly agree that this guideline has shortened the time for economic operators and 92.3% of them agree or strongly agree that the guideline has also reduced administrative costs for business. Another aspect in which we focused on our questionnaire is the enforcement of the Law, from the answers received it results that most of the businesses included in the study think that the law is not effectively

implemented for business matters and only 26.7% of them think the opposite. On the other hand, in terms of clientelistic favors by tax authorities, only 9.3% of businesses say that there are no clientelistic favors, while 90.7% say that there are clientelistic favors by tax authorities.

Conclusion

The IPR Industry in Albania, which has flourished and developed over the years, is run by very successful companies in the textile and footwear industry but not only. During the study it was noticed that the footwear and leather sector counts about 245 firms by the end of 2019 while the clothing and textile sector remains more prevalent with about 684 firms at the end of 2020 and where 95% of employees are women. The share of fason industry in total exports at the end of 2019 was 39.6%. The financial situation of the fason sector is stable and with an increasing tendency seen from the analysis performed on the data obtained from the Financial Statements.

The conclusions reached from the answers to the questionnaire are as follows:

- Low labor costs increase the demand of investors to invest in the tailoring market in Albania
- Sales are predictable due to the fact that fasons are businesses that produce with the aim of exporting to foreign markets in fulfillment of concluded contracts.
- The approval of the Law on VAT refund has enabled the fason sector an increase in liquidity by about 900 million ALL from the creditable VAT.
- The new Customs Code has enabled the subjects to facilitate tax procedures, reduce the time spent and the opportunity for declaration and control even after the end of official hours.
- As we saw in the answers received from the questionnaire, a large number of businesses expressed positively about the importance of the frequency of change of fiscal legislation. Frequent changes in fiscal legislation make the country unstable and not at all attractive to investors in terms of taxation
- A considerable part of the businesses have expressed their agreement with the importance of exchange rates, given that most of the contracts they enter into are with foreign clients and a large part of them state that firms are not protected by exchange rate risk. This is due to the fact that the market lacks hedging instruments against exchange rate fluctuations.
- Despite the development and improvement in the Albanian legislation, a large part of businesses express their agreement with the non-effective implementation of the law and the existence of clientelistic favors by the tax authorities. This is a very important issue to which special attention should be paid.
- One of the latest incentives undertaken by the state is the contract 1 € / contract where for the first time a lease contract with a symbolic fee of 1 € / contract for the tailoring industry is foreseen. A contract which will save the business fason an estimated liquidity of about 24 million ALL / year.
- The Instruction "On the practical implementation of the Active Processing Regime" has enabled businesses to reduce administrative costs and shorten the time for economic operators, while the Law

"On the National Registration Center" has facilitated and improved registration procedures through online application. Through the e-Albania portal, the reduction of the registration time from 1 day to 8 working hours, the subjects can apply for registration through the internet without having to appear at the NRC counters through the application of electronic signature, and many other services at which the business can now obtain through the e-Albania portal.

- The law "On determining the list of machinery and equipment that are directly related to the investment and the exemption procedures and relevant criteria" has increased the number of machinery and equipment imported by fason companies as a result of VAT exemption for machinery and equipment which has resulted in an estimated financial impact of about ALL 150 million remaining to the businesses, given the fact that the value of imports of machinery and technological equipment used in the textile industry during 2019 amounted to ALL 64.9 billion.

To summarize, fiscal and customs facilities affect the development of the industry of the active processing regime and positively affect its financial performance. Also, these facilities have a positive impact on increasing investment in this industry.

Recommendations

- Financial resources continue to be an important factor for the performance of businesses in the Fason sector. These companies should not rely on a single source such as the income from their investment activity but should look for different alternatives to provide the necessary capital. A good alternative in our country remain loans from lending institutions. Borrowing complexes need to be overcome by company executives. With careful capital budgeting analysis, they can be successful in their decisions, despite the still high lending rates offered by banks. So, as long as they have serious alternatives for the growth of their businesses, they should not be restrained due to lack of funds, but should make every effort to secure them.
- Another issue of concern for the Fason sector in our country is the direct confrontation they have with the exchange rate risk, so we think that measures should be taken to start offering protective instruments in our country, for example futures contracts, or applying different operational protection techniques such as reconciling inflows with outflows in the same currency, etc.
- The non-implementation of the law and clientelistic favors is another problem encountered during the development of the questionnaire, which is an issue that is quite important which deserves attention from the state and taking adequate measures to increase law enforcement and reduce clientelistic favors.
- Finally, a profit tax of 15% is considered too high for the businesses under study so the government should consider revising this rate.

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An Evaluation on Azade Köker Sculptures in the Context of the Use of Materials

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Abstract: When the developments in the field of contemporary Turkish art after 1950 are evaluated in terms of both substance and form, it is seen that the production techniques of works of art have undergone a lot of change. It is possible to say that innovative and experimental works, especially in the field of painting and sculpture, are developing rapidly. In these years, when the use of traditional materials began to change, different kinds of objects and materials began to be used frequently to create sculpture forms. Starting from the 1980s and 1990s, this change and innovative approach in Azade Köker's sculptures also occupy a very unique place in Turkish art. The use of different materials that stand out in Köker's recent sculpture works were evaluated as plastic in the research and analyzed by comparing them with traditional sculpture production materials. Examples of her works, which she exhibited especially in biennial and contemporary art meetings, were selected and evaluated within the scope of the research.

Keywords: Azade Köker, Sculpture

Introduction

Köker was born in 1949 and went to Berlin in 1973 after completing her education at the Istanbul State Academy of Fine Arts. He completed her education in Berlin in the sculpture class of Lothar Fischer at the Berlin Academy of Fine Arts. She is an artist who strives in every category of visual production, which should be evaluated in the context of interesting and multiple aesthetics both in previous periods and today (Kahraman, 2013, p. 312).

Many new forms of expression emerge in the contemporary art discourse. In terms of this approach, in which traditional taboos are destroyed, it is possible to cite Köker's works as an example. When it comes to sculpture art, marble, metal and similar heavy materials that come to mind have been replaced by many different materials today. Among them, we can count materials such as paper, polyester, cardboard, and gas concrete. We can often see these materials in Köker's recent works. Her sculptures in the relationship between the body and space she created were made of paper and similar materials (Image-1).



Image 1. Azade Köker, 'Spheres', Paper Sculpture, 120x100x120cm, 2012 ("Web")

"It is important to tell the most presenting the least in sculptures. As I don't like the clutter of words, I want the forms to be simple and combined in order of importance." (Ünay, 2020, p. 3). The artist, who questions concepts such as people, cities, migration, chaos and motion in her works, preferred objects that create a perception of vulnerability and transparency in the context of simplicity and material use, while transferring such subjects to her works. With this approach, she wanted to draw attention to the fragility and sensitivity of the subjects she focused on. The artist, who describes the stacking of cities and people and the confusion, has worked on this subject by giving meaning to the material she uses while creating her sculptures. In terms of both substance and form, these works are considered as very effective examples in contemporary sculpture art. The transparency created by the structure of the material used while creating the forms creates an effect that is impossible to see in traditional sculpture.



Image 2. Azade Köker, 'Verlassene Dichte', Paper Sculpture, 100x90x90cm, 2017 ("Web")

Azade Köker conveyed her works and thoughts on hybridity in an interview with her as follows:

- One of the concepts used to describe your work is "hybridity". What are your views on this subject??
- As the global world entered the 21st century, it focused on phenomena such as liquefaction, melting and fusion. "Hybridity" and "merging" became the catchwords in the multicultural society debate. The postmodernist concept is crucial to the question of hybridity because it opposes the enforced uniformization and homogeneity of modernity, and advocates radical difference and plurality. The fragmentation, which is the basis of postmodern society, has a social character. Explaining this fragmentation has yet to come to a conclusion anywhere. It has not yet been possible to achieve new heterogeneous and global intergroup communication. In this respect, the "hybridity" of a wide variety of life-forms became a guiding keyword. But behind the natural juxtaposition of different cultures, economic and political dictates are hidden. Postmodernist thought insistently attaches importance to diversity and distinguishes between the hybridity experienced in consumer societies and the cartoonish image of hybridity. It is very important to understand where the differences come from, that is, whether they come freely or out of necessity. Seeing hybridity as social harmony is the claim of today's politics. The concept of "hybridity" is a concept that promises to re-strengthen the social order for societies that are bogged down in conflicts due to the emergence of cultural, ethnic and racial differences. The political thought that enables the fusion and dissolution of each other in order to put the differences into a tolerable form is called "liberal hybridity". Rather than dividing these different groups from each other, it is a style of politics

that brings them together and thus destroys their differences. The situation of the individual is the same in all countries that are conceived of social turmoil and volatility in these days while the migration event is very current: Can an isolated, fragmented individual be an active subject who can change the society with his inevitable multidimensionality? How will he find an identity for himself? Artistic identity, female identity, national identity, ethnic identity... Which of these will be gathered under a hybrid identity? It would be extremely shallow to explain artistic works by abstracting them from these identity choices. In this respect, it is possible to see that every structure and every form emerging from unifying connections in my works. (Tütüncü, 2016, p. 87-88).

Turkish art, which started to change in the 1980s, started to create its own identity in these years. Considering that the concept of art is constantly developing and changing, it is possible to say that formal pursuits emerge with experimental applications. In this context, all kinds of materials and techniques were used in the artistic creation process and the first examples of the works that can be evaluated in the context of the plasticity of hybridity, which is the subject of the research, was born in this process (Elmas and Kanaç, 2020, p. 1236).

When Azade Köker's works are evaluated in this context, it is observed that there has been a development since the 1980s and has reached the present day with interrogations and trials.



Image 3. Azade Köker, 'Violence II' - Murder of a Mannequin, Paper Sculpture, 100x90x90cm, 2019 ("Web")

In Köker's work on the fragile structure of the human body (Image-3), it was seen that the subject and the material used were constructed in direct proportion to each other. Undoubtedly, the effect of paper and similar materials used by the artist in the expression of the subjects she focuses on is quite high. Although the effect it creates on the viewer is in this direction, the color in the sculptures also causes the viewer to feel this perception more intensely.

The materials used in ecological art productions have a structure that goes beyond the limits of the traditional art approach. It is seen that artists mostly use ordinary, natural and recycled materials. However, since the artists are also interested in environmental and cultural restoration, they used texts, photographs, various scientific reports to attract people's attention to polluted and damaged areas and to regain those areas (Mamur, 2017, p. 1003). With this aspect, it would be appropriate to evaluate Köker's works as part of environmental art. Since the beginning of the 20th century, art and artists who have changed their shells have turned to a radical change, especially in the field of painting and sculpture. In many works of art, it has become possible to observe that concepts are intertwined, and therefore conceptual works are produced literally.

It is possible to observe the perception of origami in Azade Köker's works. Origami means "folded paper" in Japanese. Origami is the art of creating figures by folding paper without using glue or scissors. There are two types of origami: "classical origami" and "modular origami". Classical origami is often created from a single piece of paper. Various animal or object figures are made with classical origami using at most two or three pieces. "Modular origami" is created by combining similar parts and is used to make three-dimensional geometric figures rather than concrete figures such as animals or known objects. In modular origami, where there is no limit to the number of pieces, many different figures can be produced using the same or similar pieces of disassembled toys. Although square-shaped paper is generally used in origami, there is no limitation in the shape of the paper. Today, many different types of origami have emerged. Architectural origami, pop-up origami, kirigami (paper cutting art) can be given as examples. In these types of origami, also called modern origami, sticking and cutting are allowed (Tuğrul, Kavici, 2002, p. 3). Therefore, it is possible to talk about a sense of origami due to the material and structure used in Köker's works.

Conclusion

After the 1980s, a radical change began to occur in contemporary Turkish art and artists kept up with this change. The support of both state and private galleries to contemporary art has been in this direction. Since these years, the influence of our Turkish women artists on art has increased undeniably. Azade Köker, one of these artists, gave very effective examples both in the field of painting and sculpture with the works she produced. The direction in which her art works progress in the context of material use is beyond the use of traditional materials.

The fragile nature of the sculptures has been transformed into an artistic product in terms of the language of

expression in sculptures, whether it is the experimentalism of contemporary art or the translation of origami art into three-dimensional form with paper material.

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Legal Education Opening to Interdisciplinarity – Are Law School Curricula Capable of Educating Future Elites? Remarks in the Context of the Polish Legal Education System

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Abstract: An important issue in the discussion on the quality of legal education is the interdisciplinary character of legal studies. The main problem is how much the interdisciplinarity is demanded and needed by the consumers of the legal education market. It is believed that bringing interdisciplinary elements into law studies curricula, contributes to enhancing knowledge, skills, competence, and qualities that are necessary in modern times, sometimes much more than just dry legal knowledge. Lawyers who have sound knowledge of economy, finance, sociology, or psychology may provide better services tailored to their clients' needs. The major question remains – what makes a good lawyer – technical legal skills and fluent knowledge of legal provisions, statutes, case-law, or ability to listen, to understand the social processes or economic mechanisms better, having a better methodological apparatus, familiarised with a richer range of points of reference useful in creating solutions in their respective fields – having learned them from other disciplines of knowledge. The goal is to analyse the content of the Polish legal studies and reflect on how higher education institutions may address the issue of interdisciplinarity, in the context of the growing pressure to have highly skilled lawyers who can adapt to the fast-progressing socio-economic environment.

Keywords: Legal education, Interdisciplinarity, Law schools' curricula, Lawyers education system, Legal skills

Introduction

Contemporary challenges of the legal environment require from the lawyers to have much broader set of skills than they used to have before. They range from basic knowledge of psychology, negotiations, understanding of sociology and culture dependencies, business, financials, management, new technologies, politics and so on. Modern law schools should face this challenge in helping future lawyers to acquire these skills (Moreau De Bellaing, 2013, p. 83).

An important issue in the discussion on the quality of legal education in the context of its suitability to contemporary market expectations is to make this education open to interdisciplinarity.

Method

The text has been prepared based on qualitative research of critical analysis of existing literature and multi-year. Participative observations collected during the teaching practice of the author.

Results

One of the disciplines ignored in the education of lawyers is management science, covering, among others, contemporary management methods – based on knowledge and skills essential to both contemporary business practice and to, for example, administrative, political, or similar activity. The deficiencies in this area, resulting from a complete omission of education in this field, make law graduates, especially those pursuing non-legal professions, learn the basics of management only as they work in their respective professions.

Is it about achieving an effect of the process of educating lawyers in the form of creating a group of technically skilled professionals able to cope well with the normative space of the thickening regulatory web? The solutions concerning final state professional examinations adopted in particular countries differ greatly from one another. The German model is particularly interesting in this context (Pankowska-Lier, 2017, p. 47). Or perhaps the objective of such an education is to form elites sensitive to the environment, able to co-shape the general awareness, driven by guidelines to serve a common good (Wojtczak, 2018, p. 66)? Is it at all possible to form elites through schooling, assuming that it would be schooling based on teaching skills and abilities, regardless of passing on knowledge, and knowledge would also be extended to include other fields from outside legal sciences? Discussions on the role of law schools in educating professionals have a long history. In this context, it would be good to look into the content of these discussions from the point of view of lawyers' professionalism – which lawyers should display thanks to the education they have pursued – should be (Van Alstyne, Barnett, 1990, p. 11).

Discussion

The arguments highlighting the reasonability behind such an approach point to knowledge, skills, competence, and qualities that can be developed in lawyers who are given an option to pursue studies offering interdisciplinary elements. The significance of extra-legal skills in the process of educating lawyers in the US and on the US standards set in terms of the requirements for the acquisition of such skills in the course of law studies described by multiple authors (T. Zych, 2016, p. 19). There is a mention of a greater practical preparation of lawyers educated in such a manner, understanding the social processes or economic mechanisms better, equipped with a better methodological apparatus, familiarised with a richer range of points of reference useful in creating solutions in their respective fields – having learned them from other disciplines of knowledge. This matter seems to have been addressed best in the Anglo-Saxon models of learning the profession of a lawyer, where it is common to gain education in other disciplines than law beforehand. The arguments quoted to

justify such a possibility concern, among others, the difficulties observed among those studying only legal subjects in adapting to challenging social circumstances, noticeable stress symptoms, signs of alienation, and loss of motivation to study or work (Hess, 2002, p. 52). This is to mean such disciplines as: economics, finance, political science, sociology, or management science, but also some less obvious fields, like medicine or engineering science. No such earlier preparation closes one's path to becoming a lawyer. On the contrary, many effects of such prior education are considered useful at the later stage of legal education.

Teaching in other, more specialised fields shall take a form of offering students a range of options to choose from. Such a choice would be made depending on a given student's personal interests and motivation. It should be individualised, giving the student the freedom to make the decision on their own. The university education offered to lawyers should retain exactly such a nature, meaning that it should provide future lawyers with solid theoretical knowledge at the academic level. The claim is not against the assumption of not passing this knowledge based only on the content of the provisions in force, but also through an analysis of their practical application, mainly by way of examining the body of the existing judicial decisions.

The need to open the curricula of law studies to interdisciplinarity is motivated by both the fact that law by nature affects and regulates many different areas of activity as well as the fact that legal knowledge itself, given the increasing pace and complexity of contemporary living, often appears insufficient to prepare lawyers to engage actively in social matters. Looking, for example, at the area of business activity alone, given the complex nature of many disciplines, we can see that the law itself, according to contemporary trends, is formed of very specific standards, and the lawyers operating in this field are expected not only to understand the nature of a given industry but also to have considerable knowledge spanning beyond a general familiarity with matters at issue. Meanwhile, the traditional manner of educating lawyers involves teaching a very general subject of economic law, occasionally divided into public economic law and private economic law, finance law, and – rarely – banking law. In practice, the range of issues regulated within the broadly understood economic law is huge. After all, issues related to the pharmaceutical market or to the power industry address quite different matters, yet all placed within the generally understood field of economic law. Likewise, the familiarity with issues related to the functioning of stock exchange involves much different knowledge than that needed in the area of transportation, although the latter is a field within which the relevant legal considerations appear in different contexts for, say, the multimodal transportation of goods and passenger transportation.

The multitude, the level of detail, and the casuistry of legal regulations combined with the growing degree of complexity of business activity makes it increasingly difficult for contemporary lawyers – provided with only limited preparation in the area of modern business, followed by just a bit less limited experience with the issue at the stage of apprenticeship – to function in this field without a risk of being unprepared to cope with it. Interdisciplinarity is about much more than making lawyers sensitive to the need to open to other “non-legal” disciplines of knowledge. It is most of all about an education composed of thematic blocks that offer elements of knowledge to which the law refers. In an optimal setting, it is also about providing lawyers with an opportunity to gain education in other disciplines as well. This is especially true for lawyers who will pursue

professions other noticeable stress symptoms, signs of alienation, and loss of motivation to study or work (Hess, 2002, p. 52).

law studies respond not only to a need of forming a body of professionals who will take advantage of their legal knowledge and skills in their professional activity, but who are not necessarily only human resources of an institutionalised system of justice. What is more, in some legal traditions, legal education focused on building elites is actually expressed in the form of a set of obligations defining the role of law schools in fulfilling the state-building mission and performing tasks related to ensuring that universally accepted values are respected. Like in e.g. Great Britain (Revell et al., 2018, p. 555).

There is yet another area – that of issues related to *compliance* regulations, applicable especially to regulated markets, covering the entire spectrum of both extensively-covered and newly-identified problems relating to, for instance, the nature and the scope of standardisation of industry-specific self-regulations. *Compliance* is also about counteracting the financing of terrorism, money laundering, tax avoidance, use of confidential information for own material gains, misinformation on the qualities of goods and services, and so on.

Another example of probably the most dynamically developing field of law is the new technology law (Directive 95/46/EC). It covers issues related to the application of IT technologies in the practice of business trading, and is related to issues such as automation, robotization, artificial intelligence, cloud-based computing, the Internet of Things, and so on (Chałubińska-Jentkiewicz, Karpiuk, 2015, p. 41). It also addresses some completely new solutions for which there are no equivalents in languages other than English yet, such as FinTech, RegTech, smart contracts, big data, blockchain (S. Baker et al., 2018, p. 20). An example of one such solution is the concept of “LegalTech” based on mathematical algorithms and involving taking advantage of the so-called “botisation” and artificial intelligence to support the work performed so far by lawyers (Szostek, Kamiński 2018, p. 15). It makes use of the available and technically feasible solutions which – thanks to machines programmed to be capable of self-programming based on historical data extrapolated from similar circumstances from the past – carried out tasks performed thus far by lawyers (Horbaczewski, 2018, p. 5).

Given such assumptions, it is possible and reasonable to design the programme of education in a way that it prepares law graduates to perform such tasks as well as they can. This may happen through e.g. including fields other than those law-related in the curriculum (Wall, 2010, p. 208). Specifically, such fields that may appear particularly useful in the process of performing opinion-shaping, political, or economic functions, or may be necessary in the context of the remarks on elite building, meaning related to the development of the relevant cultural resources. Moreover, such a model of educating lawyers would translate into law graduates becoming equipped with knowledge and methodological instruments that let them pursue their profession regardless of the specificity of the country’s legal order. This generalisation and cosmopolitanisation of law studies is addressed by William Twining as follows: “In exploring the possibilities for a new form of general jurisprudence which can underpin law as a cosmopolitan discipline, questions arise as to the feasibility and desirability of generalisations about law – whether these be analytical, normative, empirical or legal in nature. Such questions

are relevant both to legal scholarship and legal education.” (Twining, 2007, p. 130).

The opportunity for the development of such disciplines which can be formed thanks to this education is among the advantages resulting from acknowledging legal education as one of the ways to form state-building elites. These include:

- legal culture,
- understanding system relationships,
- promoting pro-state, pro-social, pro-community attitudes,
- economic activity,
- sensitivity to the needs for and necessities of changes, and an active involvement in influencing such changes.

All this can be supported by the right approach to the issue of changes that need to be made in the current model of teaching law.

Even with such an assumption, the current model of education is not ready to provide future lawyers with all the necessary professional skills and competence. This is the case with, for instance, rhetorical and eristic competence and abilities. Law studies abandoned education in this area a long time ago, and the formalised, written-form-dominated court procedures do not favour the acquisition of such knowledge at the stage of pursuing one’s apprenticeship either. Meanwhile, lawyers engaged in a professional economic, political or social activity still do need to have practical experience in such areas as argumentation, giving presentations, or negotiation. On the professional requirements of lawyers in the area of eristic and rhetoric (Jabłońska-Bonca, 2016, p. 34).

Conclusion

This downgrading of the role of lawyers can be prevented by designing the model of legal education in an appropriate way. Given the ever-changing nature of law, the increasingly complicated nature of social and economic relations, and the rate at which the changes take place, teaching law involving covering the provisions currently and force and expecting future lawyers to know them all does not seem to be the right approach. Law studies should most of all offer a solid theoretical foundation while retaining an academic nature (Glesner, 2007–2008, p. 313). But this does not mean they should be taught in isolation from current practical issues.

the disparity between the manner in which lawyers are taught and the practical market needs is teaching while omitting the criterion of identification of market needs reflected practices born and followed in law firms. This applies both to big firms, which ‘generate’ particular practices, and smaller ones, choosing to specialise in specific fields. The most common examples concern legal specialisations involving practice in such areas as: real estate, bankruptcy, power industry, pharmaceuticals, corporate industry, new technology law, competition

protection, or litigation practice.

The formation of new legal specialisations is a result of many processes taking place at the same time. The dynamic social progress manifested in clearly articulated changes in the attitudes and lifestyles of particular groups, the increasing complexity of the already complex economic relationships, and the rate of technological advancement lead to new areas of law emerging faster than ever.

Recommendations

Graduates of law should become trendsetters for social, economic, and cultural development; actors ready to play their respective parts on the public stage, and not just professionals making good use of their practical knowledge and legal techniques. This view has definitely won the favour of the system of educating lawyers in the US, where since the 1960s, the objective of professional development has been to perfect one's technique. Earlier, the role of law faculties was limited to teaching students knowledge in the field of substantive law and procedures, educating them in legal analysis, legal reasoning, and using sources of knowledge of law. The change involved shifting the focus on solving specific issues in relationships with clients, negotiating, or even appearing before a court (Rochowicz, 1994, p. 181). A view for reducing the role of lawyers to law technicians is the basis of a model gladly adopted by the profit-maximisation-oriented law business, pushing young lawyers away from the traditional model of a lawyer pursuing the profession as service rendered as part of a system of institutionalised enforcement of justice.

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Reflection of the Social Effects of War on Art in the Context of Art Sociology

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Abstract: Talking about the existence of art since the cave period is a universally common judgment. It is said that reaching this judgment comes with understanding living collectively or living in an area. Therefore, in the first place, a conversation showed its existence in the language of communication, which provides the opportunity to understand each other, and then it turned into an art field that is a tool for people to express their aesthetics and feelings. Even when the art is being examined within itself, it has been divided into parts and examined under sub-headings such as movements and understandings. In this way, it has become a narrative tool that expresses the periods of people. It has shown that man does not do anything in the universe for no reason and is connected with a cause. Research has been shaped by the idea that man has not produced anything without a purpose; he does not produce. In this study, it is seen that he made a sociological-based evaluation of art projection and worked in sociology. For this purpose, the effects of the war on individuals and the sociological context of Pablo Picasso's "Guernica," Diego Rivera's "National Palace," Francisco Goya's "May 3, 1808" were analyzed.

Keywords: Sociology of Art, Picasso, Rivera, Goya

Introduction

The word art is too broad a phenomenon to be limited. What is art? As there is no clear answer to the question, everyone explains their expression in interpretations. It is not possible to reach a common judgment over the term art. Along with the change of technology, world, and modern time, art also changes its meanings by destroying them one by one. This situation is still happening, and it seems possible for this event to occur because art cannot be stopped anywhere.

By incorporating itself into many fields, art spreads the display of art to a wide-angle. Thus, art dominates an interdisciplinary understanding. Sociology thinkers should also be in the same judgment as it has been seen that

they include art as a side field of sociology. This behavior dominates a linear slope. One of the main reasons is that in every period in which art is produced, it is possible to see the traces of the period in which it was produced, the individual, the culture, the technology, and the social structure.

Although the artist is creative and has a wide imagination, he continues his life as an individual in the society he lives in, living in a common area with them, so it has been seen that the sociology of art always examines the artist after the work of art. It is because of the understanding that the artist's culture should also be looked at while examining the artist here. It is one of the ways to interpret the social structure of the produced work and reach a determination for the pictures that often have the quality of documents. Therefore, the sociology of art will always show its existence to examine the emotional connection of works and societies in the order they live.

Society – War and Art Relations

The history of humanity is a history that bleeds with war, violence, and struggle. However, this situation, which we do not approve of and do not see as a correct affirmation, has always accompanied societies from the beginning of the adventure of humanity to the present day. Although inscriptions emphasize that war and violence are not true in many religious beliefs, violence has always manifested itself. For example, Jesus (AS) said, "When you are slapped, turn the other cheek." One of the teachings of Buddhists is, "Hatred is never destroyed by hate. Hate is destroyed by love, and this is the eternal law." Despite saying that, human societies have never listened to any of the religions or beliefs they belong to, and they have painted history with blood.

It would not be right to think that after the history of humanity has hosted so many wars, this is not reflected in art, so it is possible to see the traces of war in art. In the past centuries, countries have been engaged in violent conflict at almost every moment. However, the states often forced it, even though people did not want to participate in these wars. However, there have been wars even though there is no evidence of war or states declaring war.

When the transformation of war in history is examined, the situation that makes itself felt sociologically has emerged as the "transformation of discipline" (Akman, 2018:170). Although armies stand out in the foreground in wars, every war is not always fought only by armies. However, it is seen that civilian people are involved in the war. They were using the civilian population as supporters by making propaganda using mass media to attract the state leaders to their side. The fact that the people are on the side of the state shows that the war is supported, and even the army is positively supported. Thus, the political leaders eliminate the possibility that the war would not be right.

The Effect of the War on the Society on Art

With the increase in crime rates in contemporary society, it has been determined that individuals living in the

society do not find themselves safe. Accordingly, there has been an increasing reaction against the security forces' crimes. As societies began to take shape in this way, the anxiety of individuals and companies increased. It is seen that this situation has increased in the companies affiliated with the security forces, and it has come to the fore. It is seen that private security has emerged as much as the presence of mere armies in the states. It stands out that private security is generally preferred to protect against theft and violent acts that may occur in a company's security.

With the existence of wars in the common history or the past, the increasing crime rates in the modern world, the use of wars and violence as a force at a high rate, it is inevitable that individuals living in societies will be affected by it no matter what period they have lived. One of the fields where the effects are obvious is art. Although these periods are depicted in literary texts, plastic arts, which have the quality of a visual document, have shown themselves quite effectively.

According to Herbert Read's discourse, it is impossible to deny a deep bond between the artist and society. He states that the artist takes the tone of the colors in his works, in which he expresses himself, and the features that are evident until the stroke of the brush from the society. He explained that he did not find those who denied this true. When the works are examined, it is seen that the period reflects the time in which they were examined (Terzi, 2008:8). It is not possible to deny that the works produced are interpreted by isolating them from society or that society reflects the works. It is a correct judgment to show that works of art live in a society formed by a productive person and a work of art, that they naturally have a connection with that place by taking the influence of their culture. It is not possible to consider the individual separately from society.

During the Spanish Civil War in 1937, after 28 bomber planes belonging to Nazi Germany bombed the city of Guernica in Spain on April 26, 1937, 250 to 1,600 people were killed, and many more were injured in the attack. Pablo Picasso (1881-1973), one of the pioneers of the Spanish cubism movement, produced his work "Guernica" in 1937 after the bombardment.



Picture 1. Pablo Picasso, Guernica, century. 1937, T.U.Y.B. Dimensions: 349 * 776 cm, Reina Sofia Museum, Madrid

It is a war history that tells about the organization of the attack of the Nazis in terms of the subject. It is

produced after examining the Guernica painting, and however, the picture also stated that the civilian population was killed.



Picture 2. Photograph of the Guernica Attack, 1937

It is known that the airstrike, which was the first in history in Guernica, was aimed at the civilian population. This painful loss caused Picasso to produce his most known and famous work. In the 1940s, when the Germans occupied Paris, a Nazi officer visited Picasso's workshop. At that moment, the famous dialogue had passed between them. Officer Guernica looked at the photograph of his work and asked the question, "Did you do that?" Picasso replied, "No, you did." With his speech, he stated that the artists' works produced were looking at what they were producing. Picasso, who has a common history with the people who experienced the Guernica attack, reflected the pain of the society he lived in by combining it with the emotions he experienced. Sociologically, when Picasso produced the work, it is seen that it reflects the history of the society where he lived.

The history of Mexico, social conflicts, colonization, and struggles against colonialism found its most striking form in the works of Diego Rivera (1886-1957). From this perspective, one can look at the murals (1929-1945) made by the Riviera in the National Palace in Mexico City.



Picture 3. Diego Rivera, National Palace, Wall Painting

It is noteworthy that Diego narrates many events together in this work he has done and what he lived through in the national selves of the society where he lived and portrayed the society's feelings and himself with his feelings.

In the painting produced by the artist, we can see Hernan Cortes, who invaded the Aztec Empire and destroyed their capital Tenochtitlan, the last Azteckra defeated Cuauhtemoc'ui, the warriors from both sides, and the dynamics and chaos of this conflicted environment. While the Spaniards were in their armor, Aztec warriors were clad in animal skins, which they believed had magical powers. What is at issue here is also the struggle of two worlds, two mentalities, and life imaginings. It is not just physical warfare. On the one hand, we see some rituals. An Aztec priest ripped out the heart of his Spanish victim and held it up in his hand. The body of the victim, whose heart had been ripped out, stands before him. It is a situation that the audience watching this work produced by Diego expresses that it represents the development and struggling spirit of the state, which has been exploited for years.



Picture 4. Diego Rivera, National Palace, Wall Painting

Perhaps the viewer's thoughts about the work can meet the spirit Diego wants to convey. If only the people who watch the work lived in the same place as the city of Mexico where Diego lived, the same national feelings would be preserved in the people of that society. The clothes, skin colors, and bright and vivid colors of the figures in work reflect the characteristics of Mexico.

Francisco Goya (1746-1828) is among the artists who most effectively portray the bitter nature of war, conflict, and violence. Goya, a Spaniard, dealt with the theme of the execution of Spanish rebels by Napoleonic soldiers, which existed in the history of his society and took place in Spain when he lived. The work, which has a strong subject in itself, has realized that Goya's use of his colors and his own emotion in shining light, and telling that these people, whose life continues in a dark area, but who are close to death, do not know their situation at that moment.



Picture 5. Francisco Goya, May 3, 1808, century. 1814, Location: Prado Museum, Madrid

While some of the figures in work are lying in blood on the ground where they were killed, in the left corner, a figure on the right and in the back is terrified to cover their faces and wait for their turn to come. The one standing in the foreground is seen clenching his fist and opening his hands by raising them in the air. The light of the lantern, which draws attention to the figure raising his hands in the air, draws attention to this figure, which draws attention here.

If the receptive audience is Spanish, it will be seen that they have a better emotional reconciliation. They will feel with the national self that those who died in work did not die in vain. Knowing that this incident took place in Madrid in the morning, society will know what time it is when it is dark. This case will be a common historical experience among the audience. It has been seen that the concept of where the building in the background is will be dominated by people who have lived in the same social structure.

Results

The works of art produced in creating the identity of the sociology of art carry an important point. The fact that the field is not covered under a broad topic title and there are not enough resources does not allow to obtain a broad perspective on the subject, while the coverage of the entire social life of the societies in sociology provides an opportunity for the interpretation of the works. It reveals how sociology's common activities such as war, religion, football, education life, and family life impact societies. This inference facilitates the analysis of individuals living in societies and allows meeting the needs of individuals in social life.

When we look at it from a sociological point of view, it is seen that the subject of war manifests itself more and reveals itself as a common judgment between individuals. Apart from living the same social life, this common activity comes from having a common identity to a common history. The manifestation of sociology in art lives in artists and individuals in society. As the artists use their emotions to express their situation, the colors used in the paintings and the brush strokes have shown themselves in the factors that exist in the painting. Thus, it has

special importance in carrying the document quality.

It is seen that there are works of art in which there are many wars that existed in the past and show the traces of their existence today. Although some of them are included in this study, it is known that there are more. In the works produced by individuals, some subjects are met in the common understanding of the society, such as their social environment and cultural structure. It is known that reading periods from a sociological perspective is both possible through works of art and has an important structure in terms of understanding that period.

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Picture References

Picture 1:

[https://tr.wikipedia.org/wiki/Guernica_\(tablo\)#:~:text=Guernica%2C%20Pablo%20Picasso%20taraf%C4%B1ndan%201937,49%20m%20y%C3%BCksekli%C4%9Finde%20an%C4%B1tsal%20tablodur](https://tr.wikipedia.org/wiki/Guernica_(tablo)#:~:text=Guernica%2C%20Pablo%20Picasso%20taraf%C4%B1ndan%201937,49%20m%20y%C3%BCksekli%C4%9Finde%20an%C4%B1tsal%20tablodur) Access: 11.06.2020

Picture 2:

https://tr.wikipedia.org/wiki/Guernica_Bombard%C4%B1man%C4%B1 Access: 11.06.2020

Picture 3:

<https://homepages.bluffton.edu/~sullivanm/mexico/mexicocity/rivera/4793.jpg> Access: 09.06.2020

Picture 4:

<https://thecreativeadventurer.com/in-the-footsteps-of-frida-kahlo-the-ultimate-guide-to-her-colorful-life-in-mexico-city/> Access: 18.06.2020

Picture 5:

<https://www.sanatabasla.com/2012/07/3-mayis-1808-the-third-of-may-1808-goya/> Access: 18.06.2020

Analysis of Gender Bias in Thematic Book for Elementary School Students

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Abstract: Up to now, social construction is still held by patriarchal views that result in the emergence of male domination in all fields, including in elementary education. Although the government has tried to suppress this bias, some practices still make one gender appears inferior. This study aims to determine if there is gender bias in elementary school students' thematic book questions. This research is a qualitative research in descriptive form. The research method used is the study of document content or content analysis, inferential type. The data source of this research is a document in the form of the 2013 Curriculum Second Grade Student Book. Based on the results of this study, researchers found that there is still gender bias in terms of the number of illustrations, professions, interests, and domestication of roles in one gender. Some suggestions were submitted to book authors as well as illustrators based on the findings of the study.

Keywords: Elementary school, Thematic book

Introduction

School is a place to instil positive values and norms into students. The school is conditioned not only for science achievement, but this formal place is also expected to prepare students with the morals and ethics necessary to enter the next stage of life in a dignified and valuable manner. Wibowo (2013) stated that education is an excellent way to improve learners' attitude and mindset. An excellent education cannot be separated from character value's internalization because students should be good at academics and attitude (Junaidi, 2017). It means that a school is a place for learners to improve academic competence while building character.

Primary schools are considered a very 'strategic' level of education and a 'key determinant' for establishing a framework of thinking the domain of humanity of learners in forming attitudes, knowledge, and basic skills. Primary schools play an essential role in changing learners' mindset, including behaviours that are considered gender-biased. Therefore, it is necessary to realize a gender-oriented education unit from the elementary school level. It is in line with Pujiastuti's (2017) opinion that thematic learning is an effort to integrate knowledge comprehensively and integrated. As one of the integrated approaches naturally, thematic learning connects facts and ideas to understand the world.

The framework of learners' humanity domain is presumable will determine the quality of life in society. With the humanity domain framework, there forms learners' stereotype in looking at themselves concerning other human beings, whether they place themselves in the same position and equal to cooperate, or they will place in an unequal position, to be hostile to each other, harass or commit acts of discrimination.

Children's learning about gender equality must be provided early on. Otherwise, they have the potential to discriminate and have a false understanding of gender. Parents and teachers can contribute to this, especially in teaching, guiding, and providing knowledge about gender to children. However, no less important is the role of a very strategic teacher to instil a gender equality attitude. This is so that when they grow up, they can be responsive to gender discrimination. Once a teacher at school touches on a gender issue, children will continue to remember it until adulthood.

Education does not discriminate against all citizens by gender. The concept of gender equality is an important part, which is also explained in the State Direction Outline, which was implemented by the release of Presidential Instruction No. 9/2000 on Gender Mainstreaming (Abbas, 2018). Zaduqisti (2009) states that gender mainstreaming in education is one of the strategies so that all policies, programs, projects, or activities in education are directed to reduce or eliminate the gender gap.

Through education, the government launched an education for all program, meaning that education should be enjoyed equally for everyone, both male and female, and there is no discrimination. In line with that, through Presidential Decree No. 9 of 2000 on Gender Mainstreaming in all sectors, the education aspect is a strategic

aspect to instill the value of gender justice and equality, one of which can be done through the provision of teaching materials and gender-filled textbooks.

However, in reality, efforts to deliver gender equality early on are not implemented to the maximum. It can be seen from the number of Indonesian textbooks for the basic level that uses literary quotations and examples of sentences that are gender-biased. Gender bias is a term that refers to the difference in treatment that a man or woman receives based on gender. Reeves & Baden (2000:7) use the term gender discrimination to describe the systematic and unfavourable treatment of an individual based on gender, making them lose their rights, opportunities, or access to life-supporting resources.

Some education systems form behaviours and habits that create a distance between men and women in its implementation. The distance appears due to the imbalance of relationships between men and women in social construction. So far, social construction is still dominated by patriarchal views. As a result, men's dominance in various areas of society is included in the realm of formal education. It is in line with UNICEF's research, which shows that elementary school books highlight boys through various creative roles than women (Martono, 2012: 7).

Some other studies also state that books as teaching materials still contain texts and illustrations that are gender-biased. Ng Yun Jin et al. show that English and literary books in Malaysia highlight men rather than women through illustrations, vocabulary, work roles, character values, involvement in activities, and decision making (Jin, 2013). H. Wu and W. L. Liu show that women's positions lag far behind men through their superiority and higher social status (Wu, 2015). Similarly, French comics tend to contain stereotypes and gender biases through differences in public and domestic roles, social roles, technological mastery, and the presence of sexual harassment (Sastriyani, 2004). Titien Diah points out that 21st-century child writers are still inseparable from patriarchal ideology on traditional gender roles because the stories presented lead to stereotypes that favour men rather than women (Soelistyarini, 2013).

With so many questions found in the thematic books of the 2013 curriculum that cover gender bias, it will impact children's attitudes and behaviours that will eventually increase gender inequality. Also, there are no excellent values of justice and gender equality in activities that can support learning quality and make it necessary.

The existence of gender bias is contrary to Presidential Decree No. 9 of 2000 related to gender mainstreaming. This instruction contains integrating gender into one dimension with national development policies and programs to embody planning, drafting, implementing, monitoring, and evaluating national development policies and programs with gender-perspective to embody gender equality in various fields. Through instructions since 2009, the climate of gender equality should have been running, but it turns out that in education still found such gender inequality.

Research on gender bias has previously been conducted. Setiawan et al. in 2013 studied gender bias found in Indonesian and European folklore. Setiawan et al. (2013) state that there is gender bias in the story structure and discourse structure of Indonesian and European folklore discourse, especially gender bias regarding the action and character of the two stories studied. Rasyidin (2010) states that gender bias attitudes are often carried out by society. For example, they often give different treatment between males and females. It often happens in formal educational institutions/schools, primarily based on their findings, namely gender bias in Islamic Education textbooks for elementary school students.

The above case is in line with the research results conducted by Djamila Lasaiba on gender bias in English textbooks for elementary school students. Lasaiba (2016) states that the illustrations presented in elementary school students' English books prioritize a particular gender and harm the other gender. Gender-biased images and illustrations in grade IV books include Numbers, Things at Home, and Family themes. Meanwhile, in grade V books, there are some themes; Hobby, Daily Activities, Toys and Games, Mathematics, and Profession. Meanwhile, Gender Neutral analysis means that the images and illustrations shown do not reflect partiality in either gender. It can be seen in class IV books on the themes; Numbers, Parts of the Body, Family, and Calendar. Subrahmanian (2005) states that achieving gender parity is just one step towards gender equality in and through education. Research conducted by Billah Nurlalili Zulmi and Refti Handini Lisytani also shows gender bias in elementary school students' textbooks. Zulmki and Refti (2017) explain that first-grader students' thematic books in curriculum 2013 with the theme of My Activities still contain gender bias. This form of gender bias includes gender bias in work, nature, social status, and penchant.

Based on some of the findings above, research on gender bias against the questions in the Thematic Book Curriculum 2013 becomes essential to disclose and describe the insertion of gender bias on the questions contained in the books. Hopefully, the implementation of education based on gender equality can be realized so that there is no more discrimination against women, especially in education, which is a significant factor in empowering women. This is in line with a worldwide women's conference calling to eliminate discrimination in education and the abolition of gender-sensitive education. Thus, gender inequality in student book questions can be minimized to hack the gender bias that has occurred. To realize this, the researchers considered it necessary to do this research.

Method

This study focuses on examining gender bias on the questions contained in the thematic books of elementary school students, especially books intended for second graders published by the Ministry of Education and Culture in 2017. This research is qualitative research using content analysis methods to reveal gender bias in the textbook. Shkedi (2019) states that language is the medium of qualitative research. Human is a research instrument in qualitative research. Furthermore, it is also stated that doing qualitative research involved two actions. First, the researcher needs to set boundaries to define aspects of his/her cases that she/he can study

within the limit of her/his time and means. Second, at the same time, the researcher needs to create conceptual frames to help her/him uncover, confirm, or qualify the basic processes or constructs that undergird her/his study (Miles et al., 2014).

The content analysis used in this study is a type of inferential content analysis. Analysis of inferential content is a meaningful analysis that requires inference (Zuzhdi, 1993:19). In other words, analysis to uncover meaning find the message or the impact of the message on the reader, listener, observer, or connoisseur of the object being studied. The qualitative content analysis seeks to develop carefully specified categories that are revised and refined in a text or communication (Drisko and Maschi, 2016). This study's data sources are the questions contained in the thematic books in grade 1 elementary school. These questions are limited to questions that have illustrations with the human object.

Results and Discussion

The Number of Illustrations with Human Object in the Questions

The inclusion of illustrations in a textbook is indispensable. It is presented to help students understand the text and draw their attention (Levie & Lentz, 1982). The illustrations included must also correspond to the text so that there is no confusion among the reader. Also, illustrations accompanying a text must be able to facilitate gender equality.

Based on the calculation results, researchers found 285 illustrations with human object side by side with the question. From these, 143 illustrations depicted male students, while 142 depicted female students. Besides illustrations depicting male and female students, there were also teachers, fathers, mothers, and sellers. This significantly not different number shows that the illustration on the question already holds the principle of equality, giving equal opportunities to both genders to perform. However, some records need to be added based on these findings.

The total number of illustrations, as described above, is the result of calculation in each illustration on the question. The illustrations recorded are limited to illustrations with the human object. In its inclusion, the human object in illustrations always appeared in groups, as shown in the image below.



Figure 1. Illustration of a Group of Students

However, if the question had only one illustration with the human object, male students' illustrations had more numbers than female students. Based on the calculation results, it was found 15 illustrations that had one type of gender. From these numbers, 13 illustrations contained male students, and the rest were female students. It suggests that while the results of the calculations show a difference that did not differ much in terms of the total number, male students got a greater spotlight than female students. Examples of illustrations that show one gender as illustrations can be seen in the following image.



Figure 2a. Illustration of a Male Student



Figure 2b. Illustration of a Male Students

The inclusion of a male-gendered student figure is closely related to the impression and influence that the author of a book wants to appear. Eagly (1983) argues that gender has a significant impact on influencing others in which men are considered more influential, whereas women are more easily affected. Carli (2001) also notes that men could influence others more than women when they communicate. The decision to include illustrations of male students is also closely related to the information's effectiveness. Proop (1995) finds that information

conveyed by a man is more likely to be used by listeners than information conveyed by women.

Gender and Teacher's Profession

In the thematic book of grade 1 theme 1, five illustrations depicted the class teacher's figure. From this number, the number of female-gendered classroom teachers was four while the rest were male. The inclusion of female-gendered elementary school teachers may seem more in line with the growing assumption that women are a figure who must take care of children (Francis, 2001).

This fact is reinforced by research conducted by Unal et al. (2018). The research conducted on 250 prospective teachers used qualitative methods to find out the perception of the prospective teachers on gender and profession. The results show that teachers were a profession more attached to women compared to men. This assumption could arise from the existence of social construction that forms the dominance of men over women. Men are closely related to strong, aggressive, and powerful traits. On the contrary, women are attached to the obligation to educate children like a teacher.

Meanwhile, the data findings show that two illustrations of the question depicted a male teacher's figure as a sports teacher. Male gendered sports teachers are unconsciously seen as more suited to the sport because the sports activities are identical with strength and speed. This finding is in line with Dewiki & Mutiara's research (2008), which found that illustrations of male figures appeared more in the printed teaching materials of sports courses. An example of a problem illustration with a sports teacher figure can be seen in the picture below.



Picture 3. Male Sport Teacher

Gender and Interests

There are many opinions on how a gender role can appear in social constructs. One of them was initiated in the Theory of Gender Schema. According to Bem (1981), a child learns about his gender role in society through the

awards he receives when performing actions under the gender stereotype in society. On the contrary, they will also learn that there are actions that do not conform to gender stereotypes in a society in which there is a punishment if they commit such acts.

In social environments, children are sometimes boxed in with interests labelled "male" and "female". In the box labelled "men," there are hobbies of playing car toys, football, basketball, and various other hobbies closely related to strength. On the other hand, the box labelled "women" contains cooking activities, playing dolls, dressing up, and various other activities that fit women's stereotypes in society. The discrepancy in selecting this "box" will give rise to the punishment that is the negative perception of the surrounding environment. Therefore, the child will tend to choose a "box" that corresponds to the stereotype that develops in the society where he/she lives. The negative effect of the presence of this "box" is unbalanced and limited cognitive abilities (Blakemore & Centers, 2005)

Pomerleau et al. (in Busset & Bandura, 2004) state that parents stereotypically give their boys educational things, car toys, and sports equipment, while their daughters are given dolls, cooking utensils, and equipment with a touch of flowers. These various games direct children to behave according to their gender role in society (Etaugh & Liss, 1992). Parents' expectations of how a child should behave in society will also affect the toys that parents will give to their children (Orr, 2011; Wood, Desmarais, & Gugula, 2002).

This boxed choice seems to appear also in elementary school thematic books. Based on the data sources, female students were still seen as more suitable with illustrations related to objects such as flowers, birds, butterflies, and so on. On the other hand. Illustrations of male students accompanied hobbies that required strength such as playing football, basketball, and kites. Examples of such illustrations can be seen in the image below.



Figure 4a. Interests by Gender



Figure 4b. Interests by Gender

Gender and Role Domestication

Chodorow (in Bell, 2004) reveals that parenting patterns play an essential role in forming the perception that women are the party that should take care of children and men are the working party and have less role in child care. The parenting process eventually makes a difference in the structure of the characters in girls and boys. In the process of growing up, girls see their mother as a role model. On the other hand, the boy will "separate" himself from his mother when he begins to recognize the gender differences in society. Therefore, it can be explained that women have a motherly nature that grows from observing their mother.

Unfortunately, as described above, perception creates limited opportunities for women to have higher careers. It happens because women are considered only to need to take care of children rather than pursue careers. Men also often show a desire to maintain high employment status while women have to settle for jobs at low levels (Durkin, 1985, in Bussey & Bandura, 2004)

A perception that women are the party that takes care of children also appeared accidentally in the illustration of the question in the thematic book elementary school. Various occupations that show that women are better suited to take care of children and other domestic work can be seen in some illustrations.



Figure 5a. Roles by Gender



Figure 5b. Roles by Gender

Figure 5a is a question in which students are required to try to read poetry. The poem tells about the affection between Udin and Mutiara to his mother. The use of illustrations of a mother who embraces her two children is in accordance with the poem's content. Noteworthy is the choice of poetry writers to describe parents' affection to children using the mother figure. Meanwhile, in picture 5b, a mother is seen cleaning her child's ear. This domestic role may be considered more suitable for women, so the book illustrator chooses to include the mother figure.

One thing to appreciate is the inclusion of illustrations of boys washing clothes. These Illustrations can reduce gender bias by showing that men also do domestic activities such as washing clothes. However, the author still stuck with the bias because of said that the boy was washing clothes to help his mother. The illustration can be seen in the image below.



Figure 6. Washing Activities by Boys

Conclusion

Although some revisions have been made to elementary school thematic books, some texts and illustrations still contain gender bias. It can be seen in the illustration/picture that accompanies the question. Gender bias is seen in the distinction between the number of illustrations, professions, interests, and domestication of roles in one gender. Women are often described as a weak party, so it is not suitable to be sports teachers or play ball in which both are activities that require energy and strength. Women are also often referred to as figures who have to take care of children so that the inclusion of female illustrations is felt more in line with the question of nuanced affection. However, this thematic book needs to be appreciated for successfully reducing the gender gap when compared to elementary school textbooks in the previous curriculum. This research implies an improvement in the next thematic book's questions, namely that the book will pay more attention to gender equality in all aspects.

To produce thematic books in the absence of gender bias, both the author of the book and the illustrator should have the same understanding. The author of the book needs to put forward the same opportunities for both genders to appear, especially in texts and questions that tell the human figure. Meanwhile, illustrators also play an essential role because the illustration is an integral part of a thematic book. The lack of understanding from these two parties on the gender gap will impact the resulting book.

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Art Practices of Joseph Beuys in the Context of Nature-Art Interaction

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Abstract: 'Nature' is one of the most important sources for artists in the process of producing their works in every time period. The artist is in an effort to reflect the sociocultural mobility of the society he lives in towards his work at an aesthetic level by keeping the artistic understanding and creative processes in the foreground. It can be said that art has been deconstructed both formally and functionally in the time period from its beginning to the present in terms of the 'nature' component. While the motivations for the representation of nature were intensely revealed in artistic forms before 1950, a complex situation emerged such as the inclusion of the real world existence of nature in art in post-1950 artistic forms. This research is important in terms of revealing this complex structure based on the phenomenon of 'nature' in art and perceiving the process in which the art is involved. Especially in the second half of the 20th century, we can recognize Joseph Beuys among the architects of the transformation of the phenomenon of 'nature' in art. It is possible to see the effect of different art movements (Performance Art, Conceptual Art, Process Art, Installation Art, Fluxus) in the artistic forms that the artist revealed. Joseph Beuys (1921-1986), who intensively uses signs that are a part of nature such as wood, oil, honey, felt and animals in his works, has attributed conceptual meanings to the signs and semiotics that are part of nature that he uses in his works. Revealing these meanings is important in terms of perceiving the works of the artist. In this research, it is aimed to reveal the sociocultural motivations that affect the formation process of the works by examining the signs used by Beuys in art practices within the context of nature-art interaction.

Keywords: Nature, Art, Joseph Beuys, Contemporary Art

Introduction

The eclectic structure of the concepts of 'art' and 'ecology' is especially apparent in art practices after 1950. Ecological mobility, which points to the extent of interactions of living things on earth in nature, has been a source of inspiration for art. Nature, which has been a component of ecology since the beginning of art, has been the starting point of art. 'Nature' has a central position in the mobility of the art phenomenon, which started with humanity, until today. Art practices for the representation of nature, starting with the paintings on the cave walls, and especially the structure-form-oriented change-transformation process experienced in art after 1950, revealed 'the potential of being an art itself beyond the representation of nature in art'. Nature's changing status in art is seen especially in Contemporary Art forms.

At this point where nature-human interaction comes, the discourse of 'radical ecology' emerges. According to Adams, adding the adjective 'radical' to ecology is not only limited to ecological systems in the natural world in which we live, but also "...sees them in relation to broader patterns of human life". Carrying out his artistic practices in this perspective, Joseph Beuys was "not only a radical ecologist but also a pioneering researcher of the role of art in establishing ecological paradigms for the relationship between man and the natural environment" (Adams, 1992: 26). It is seen that Beuys gave an important task to humanity in his understanding of art. Beuys put forward the theory of "social sculpture" that the motivation of the people who make up the society has the potential to have a positive effect on the life of the society. According to Cooke, "Beuys devised a philosophy of sculpture that greatly expanded the traditional boundaries of art, both its aesthetic styles and its social reach, because for him, art was a transformative force capable of radically changing society." The art practices put forward by the artist were "...not only for the physical structure of the space, but also for the social, political and cultural issues that arose during their formation and performance" (Cooke, 1988: 557). At the beginning of the reasons for the efforts of artists to elevate nature to the status of an art object; It can be said that 'humanity ignores the potential of nature, which is one of the most important components in the continuation of life, and turns to the process of destroying nature by not fulfilling its responsibilities/duties to nature'. This process has contributed to the formation of different art practices, as the artists take responsibility and try to bring back the values that nature has lost to nature again. Among these art practices, the work of Joseph Beuys has great significance. In this research, the '7,000 Oak Project', which was shaped by Joseph Beuys in the context of nature-art interaction, was examined and the interaction between nature, art and human components was mentioned.

Method

The data (information and documents) constituting this research titled "Joseph Beuys' Art Practices in the Context of Nature-Art Interaction" were obtained by using the scanning method. These obtained data were evaluated in a way to form an integrity for the purpose of the research.

Results

The wars that lasted until the middle of the 20th century paved the way for many socio-cultural ruptures in societies. Societies have made breakthroughs in the field of industry, especially with industrialization moves. Societies that activate intensive production mechanisms have caused the balance of nature in which they live to deteriorate. Ecological imbalance in nature has attracted the attention of some artists. In particular, Joseph Beuys came to the fore with his artistic practices aimed at restoring the deteriorated structure of nature. The eclectic structure of the artist, audience, object, process and space components of Beuys's '7000 Oak Project' includes strategies different from the traditional application and presentation methods of art.

Beuys' 7000 Oak project was realized with the participation of many people. It is a unique work in that this

project is carried out outside the areas where museums and similar works of art are exhibited and that it is carried out with the participation of the public. With Beuys' *7000 Oaks*, "...expresses the belief that one can learn to find a new way to live better and points to art as a possible and tangible direction" (Rosenthal, 2011: 129-130). In the *7000 Oak* project, in which works of art are performed with traditional methods, presented to the audience and the motivation of the audience towards the work is completely changed, Beuys has made the audience a participant in the shaping process of the work by making use of the potential of nature (basalt stone, oak tree and space). In this way, the work was created not only by a single person, but by many participants. The artist may have tried to make people realize the potential that exists in the restoration process of nature, by including the members of the society in the creation process of the work, and giving responsibility to people at the point of restoring the deteriorated structure of nature.



Image 1. Joseph Beuys – Plants the first tree for his artwork *7000 Oaks* in front of the Fridericianum Museum, Kassel, Germany, 1982 © DACS 2021. Photo © Günter Beer, Barcelona / beerfoto.com (<https://www.tate.org.uk/tate-etc/issue-52-summer-2021/seeds-change> Date of Access: 14.11.2021).

While creating his work, the artist makes use of the metaphorical meanings of the objects he uses in order to perceive the message he wants to give. The images used in works of art form the meaning potential of the work with their connotations beyond their denotation. In this respect, considering the metaphorical meanings of the oak tree and basalt stone images in Beuys's '7000 Oak Project' is important for the perception of the work, especially when it is considered that the message is not the object but the main emphasis in contemporary art forms where object-art interaction comes to the fore.

“The tree is a symbol of life in many cultures. Beuys chose oak because it is a very slow growing tree with a lifespan of over 800 years. The time dimension of the artwork points beyond many human generations and represents a profound change. (...) Basalt stelae are of volcanic origin: they arise from the crystallization of liquid lava and often have a distinctive hexagonal shape. ... As a solid mineral mass, the stone becomes the protector of the young tree and provides the tree with trace elements for centuries. Stones are considered primitive monuments” (Thielecke & Kirchner, 2020: 9-12).

It can be said that the components of nature that Beuys uses in his work continue to exist in different parts of the city of Kassel despite the passage of years. The transformation of oak tree seedlings into a tree today points to the concept of 'process' in art. It can be said that the art practice put forward by the 7000 oak projects still exists today and will continue to exist in the future, contributing to the urban aesthetics of the city of Kassel.

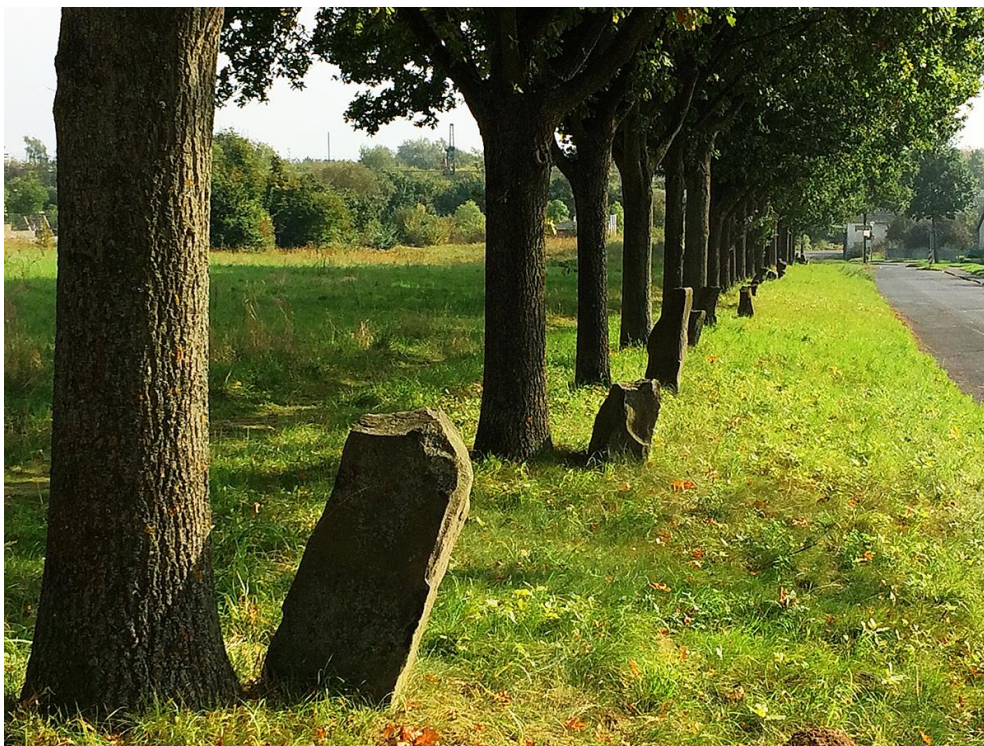


Image 2. Joseph Beuys - Stiftung 7000 Eichen.

(<https://www.7000eichen.de/index.php?id=19> Date of Access: 15.11.2021).

According to *Dr Rhea Thönges-Stringaris*, Beuys brought a different dimension to the traditional understanding of sculpture with '7000 Oak'. In this context, the artist realized a large-scale project, '7000 Oak'. In the city of Kassel, where the project was carried out, there is an important point that allows them to be distinguished from the trees planted. A special status has been given to these trees with the basalt stone in vertical form planted next to each tree. "As a natural sculpture, stone first undertakes the task of identifying and distinguishing the tree. *The basalt stone marks the tree as a monument and underlines the long-term nature of the action. ... as a basalt mineral, it releases trace elements that nourish the tree in slow weather conditions. So the basalt column is also a protector...*". The ever-growing structure of the tree planted next to the stagnant basalt stone indicates a dynamic form. In this context, Beuys "sees collaborative contrasts in dead basalt and living wood that visualize the passage of time" in the '7000 Oak' project. It can be said that the artist creates the conceptual structure of his work by making use of the actual potentials of the objects he uses in his work. "In the silent, solidified mineral there was once the image of death. The stone points to the past, the tree to the future. The stone is silent, the tree sings" (Rhea Thönges-Stringaris)¹.

"It was important to the Beuys couple that wood and stone were always brought together in the planting pit and formed a kind of community. The crystal stone represents death and points to the past. The tree depicts life and points to the future. The tree-stone relationship represents change. The proportions of the components are reversed over time. In most cases, trees now have a larger diameter than stones" (Thielecke & Kirchner, 2020: 12).

According to Rosenthal, Joseph Beuys' project called '7000 Oak', which motivates the people living in Kassel, Germany, is an original work that's removed from the special places where the artwork is exhibited and carried out in the areas where people live their natural lives in daily life. "The '7000 Oaks' Project took place in the five-year period between Documenta VII and Documenta VIII. As Beuys could not see the end, the last tree and stone was planted on Friedrichsplatz in the presence of his wife Eva and son Wenzel Beuys" (Rosenthal, 2011: 128). Beuys considers living, thinking and interacting with the world as an important process of creative production. This point of view of Beuys makes him aware of all aspects of the environment he lives in by improving his powers of observation (Van der Merwe, 2013: 14). Joseph Beuys brought a different concept to art. He put forward different strategies from the known rules of art. Beuys strengthened the basis of these strategies with 'social sculpture' and 'everyone is an artist' discourse. The basis of these discourses is that people can reveal their creative motivations to be beneficial individuals to society, nature, and themselves. These creative motivations in individuals are seen in Beuys' '7000 Oaks' project.

¹ Rhea Thönges-Stringaris, "Etwas Gesundes neben dem Baum" – Die Steine der 7000 Eichen", (<http://www.7000eichen.de/index.php?id=30>) Date of Access, 21.11.2021).

Conclusion

Contrasting with the motto *'The work of art is created only by the artist'*, the *'7000 Oaks'* project points out that people who do not know about art can also be in an active position in the production process of the work of art, and Joseph Beuys' statement 'everyone is an artist' describes the participants in this project. At the basis of this statement of Beuys, there is an emphasis on the potential of each individual to reveal creative motivations at the point of beautifying society or nature. The message that the artist wants to convey in the *'7000 Oaks'* project can be understood in this direction. In this context, it can be said that the artist's *'social sculpture'* discourse was realized with this project. This work also emphasizes the art-life interaction. The act of planting trees, which is a part of nature, has turned into a social art movement. It can be said that the starting point of this transformation lies in the commitment of the people living in Kassel, Germany, to the nature in order to correct the deteriorated balance of nature.

The act of planting trees is important in maintaining the ecological balance. The sociocultural process that emerged after the World Wars has been an important factor in reshaping the lives of societies. The destruction of nature, especially caused by the industrial development in the west, has been critically evaluated in the works of Joseph Beuys. The artist reveals the eclectic nature of art and life with the planting project of 7000 oak trees. The trees planted within the scope of this project continue to exist today. Although Joseph Beuys designed the project, it can be said that the project was owned by the people of Kassel.

In addition to the positive processes of industrialization, there are also negative situations. In this work, the urbanization brought about by industrialization paved the way for the destruction of nature. The increase in the population of industrialized cities reveals the need for shelter. It can be said that concrete structures built in vertical form deform the naturalness of nature and reveal ecological imbalance. It can be said that the starting point of the *'7000 Oaks'* project is the ecological imbalance in the city of Kassel. Conservation of the trees planted in the context of this project is important in terms of urban aesthetics. The slow growth and longevity of the oak trees in the work points to the phenomenon of 'process'. At the same time, the oak tree refers to 'past, present and future' time periods. It can be said that the hard and durable structures of the basalt stones planted next to the trees accompany the potential of the oak tree in terms of permanence. Beuys transformed the space of nature into an art practice by using the elements of nature, tree and basalt stone, with the *'7000 Oak'* project, which he transformed into a social movement.

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Image References

- Image 1:** Joseph Beuys plants the first tree for his artwork *7000 Oaks* in front of the Fridericianum Museum, Kassel, Germany, 1982 © DACS 2021. Photo © Günter Beer, Barcelona / beerfoto.com (<https://www.tate.org.uk/tate-etc/issue-52-summer-2021/seeds-change> Date of Access: 14.11.2021).
- Image 2:** Joseph Beuys - Stiftung 7000 Eichen. (<https://www.7000eichen.de/index.php?id=19> Date of Access: 15.11.2021).

The Role of Education Level in Online Peer Feedback Performance for Argumentative Essay Writing

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Abstract: Peer feedback is an effective instructional strategy for improving students' argumentative essay writing in higher education. However, little is known how do differently or similarly bachelor's and master's students perform in their peer feedback activities for essay writing. This study sought to identify the role of education level in students' peer feedback performance for argumentative essay writing. In this exploratory study, 47 bachelor's students and 56 master's students from Wageningen University and Research participated and it took place in an online learning platform called Brightspace. In this platform, students first were asked to write an argumentative essay on the provided topics, and then they were asked to give feedback to their peers' argumentative essays based on the given criteria. The results showed that there is a difference between bachelor's and master's students' peer feedback performance. Master's students provided more cognitive feedback than bachelor's students. That means master's students identified problems in their peers' argumentative essay writing more than bachelor's students and they also provided more justifications in their peer feedback. Based on the results, recommendations for future practice are presented.

Keywords: argumentative essay writing, education level, higher education, online peer feedback

Introduction

Argumentation is a key academic skill for students in higher education (Prata et al., 2019). It is expected from higher education students to be able to follow a systematic process of reasoning alongside providing scientific facts and evidence to support their position, idea, action, or theory regarding a scientific topic. Typically, this critical activity is practiced by writing an argumentative essay (Liunokas, 2020), where students can start with an introduction on a topic, followed by standing a clear position on that topic and supporting the position with

arguments and evidence. Then, students provide counter-arguments with evidence to the original position, and responses to the counter-arguments are presented. Finally, students can wrap their essay up with a conclusion and implications (Noroozi et al., 2016; Latifi et al., 2021a; Toulmin, 1958).

Recently, the class sizes in higher education have grown (Banihashem & Macfadyen, 2021; Shahali Zadeh et al., 2016; Shi, 2019) and due to the high workload, teachers are not able to provide effective one-by-one feedback on students' argumentative essay writings (Noroozi & Hatami, 2019; Latifi & Noroozi, 2021; Latifi et al., 2021b). In a such situation, peer feedback has been introduced as an effective instructional strategy to help students with improving their argumentative essay writings (Noroozi et al., 2020; Latifi et al., 2020; Valero Haro et al., 2019). In the peer feedback process, students are given a guideline to know how to give feedback and then they engage in a learning activity where they critically review their peers' essays, identify gaps and problems in peers' essays, explain why this is a problem and it needs to be fixed, and finally, provide suggestions for the improvements (Noroozi et al., 2016; Latifi et al., 2021). According to the literature, this high-level educational activity was found to be an effective strategy to improve students' argumentative essay writings (e.g., Latifi & Noroozi, 2021; Noroozi & Hatami, 2019).

However, what is a missing point in the literature is that we know little about differences or similarities in bachelor's and master's students' peer feedback performance for improving peers' argumentative essay writing (Aghae & Keller, 2016; Yu et al., 2019). Do bachelor's and master's students provide feedback with similar quality? What we know is that in general, master's students are more independent and critical in their works and they are expected to perform peer feedback activities with higher quality compared to bachelor's students (Aghae & Keller, 2016). Some factors could affect the effectiveness of peer feedback such as learning experiences, academic writing purposes, study programs, personal beliefs, and English proficiency levels and these factors tend to be different between bachelor's and master's students (Yu et al., 2019). Another study showed that bachelor's and master's students differ in terms of their motivation and learning strategies (Van Seters et al., 2012). Although it is expected to see that master's and bachelor's students engage differently in their peer feedback activities, there is little to no empirical evidence to study differences or similarities between bachelor's and master's students' performance in peer feedback activities. Therefore, this study is aimed to explore bachelor's and master's students' differences or similarities in peer feedback performance by addressing the following research question.

RQ. What are the differences in bachelor's and master's students' peer feedback performance for improving peers' argumentative essay writing?

Method

Study Design

This exploratory study took place at Wageningen University and Research in an online learning platform so-

called Brightspace in the 2020-2021 academic year. Students from two courses including “Global Health” at BSc level and “Academic Argumentation in Scientific Writing and Debate” at MSc level followed a module called “Argumentative Essay Writing” in three weeks. In the first week, students were asked to write an argumentative essay on three given topics. In the second week, students were asked to provide feedback on two of their peers’ argumentative essays based on the given criteria. In the third week, students were asked to revise their essays according to the feedback sets they have received from their learning peers.

Participants

In this study, 103 students participated of which 56 students were at the MSc level and 47 students were at the BSc level. All students were informed about the research setup of the module and their consent for this research has been received. Also, ethical approval has been received from the Social Sciences Ethics Committee at Wageningen University and Research for this research.

Measurement

To measure students' peer feedback performance, the authors developed a coding scheme to assess the quality of students' online peer feedback performance based on the review of relevant recent studies (e.g., Nelson & Schunn, 2009; Wu & Schunn, 2020). This coding scheme analyzes the features of given peer feedback and it includes three elements: (1) affective (2) cognitive (description, identification, and justification), and (3) constructive. The coding scheme is scored from zero (poor quality) to two (good quality) and all given points together indicate students’ overall score for the quality of peer feedback performance. Since each student has received two sets of feedback, therefore, the average score from the two sets of feedback was considered as the overall score for peer feedback. The same five coders participated in the coding process of peer feedback. The inter-rater reliability between the coders reported 65% (Fleiss’ Kappa = 0.65 [IC 95%: 0.66-0.84]; $z = 16.42$; $p < 0.001$) indicating significant agreement between the coders.

Analysis

MANCOVA test was conducted to compare the differences in peer feedback performance of bachelor’s and master's students.

Results

What are the differences in bachelor’s and master’s students’ peer feedback performance for improving peers’ argumentative essay writing?

The results showed that bachelor’s and master's students differ in terms of their peer feedback performance.

Master's students identified problems in their peers' essays more than bachelor's students. Likewise, master's students justified the identified problems in their feedback more than bachelor's students (see Table 1).

Table 1. Education Level Differences for Peer Feedback Performance

Variables	Education level	Peer feedback quality		Statistical differences between bachelor and master
		Mean	SD	
Affective	Bachelor	1.63	0.16	F (0.41), p = 0.52
	Master	1.60	0.18	
	Total	1.61	0.17	
Cognitive	Description	Bachelor	1.24	F (0.34), p = 0.55
		Master	1.28	
		Total	1.26	
	Identification	Bachelor	0.35	F (57.43) = 0.55, p < 0.01, $\eta^2 = 0.36^{**}$
		Master	0.79	
		Total	0.59	
	Justification	Bachelor	0.01	F (99.04) = 6.95, p < 0.01, $\eta^2 = 0.50^{**}$
		Master	0.21	
		Total	0.11	
Constructive	Bachelor	0.89	F (0.02), p = 0.88	
	Master	0.88		
	Total	0.88		

Discussion and Conclusion

This study provides insights into how bachelor's and master's students perform in their peer feedback activities for the purpose of improving argumentative essay writing. The results showed that master's students provide feedback on their peers' argumentative essays with higher quality compared to bachelor's students. This finding can be supported by the literature where it was said that master's students are expected to be more critical in their works (Aghaee & Keller, 2016). That can be seen as a reason why master's students provided better feedback on their peers' essays. In addition, master's students seem to have more academic writing experiences and more content knowledge compared to the bachelor's students (Ye et al., 2019). This might be also an explanation for the better performance of master's students compared to bachelor's students in peer feedback activity. This finding suggests that maybe bachelor's students need more support than master's students in order to provide effective feedback on their peers' work. The finding of this study can contribute to extending our knowledge on the role of education level in peer feedback performance for improving argumentative essay writings.

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Exlibris: A Widespread Application Form in the Consumption Culture

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Abstract: In the second half of the 20th century, the logic of using mass production activated the consumption phenomenon. The production strategies under the direction of the capitalist system have taken the concept of "consumption" out of its familiar meaning and paved the way for the emergence of the concept of "consumption culture". Technological development in the last century has affected artistic creation in different plans and dimensions and has led to the emergence of new aesthetic understandings. In this period, artistic practices were shaped in different ways on the axis of socio-cultural motivations. Some examples made under the name of exlibris art, which has started to become widespread today, have started to turn into consumption materials by leaving their traditional context. The number of works ordered for made by book lovers in the form of stamps as a precaution for the books that are borrowed from the library and not returned has been increasing day by day. In this study, rapidly spreading that mentioned situation was evaluated.

Keywords: Exlibris, Printmaking, Fine Arts, Consumption Culture.

Introduction

The phenomenon of art has experienced many changing and transformation processes with humanity. It can be said that important breaks in art were experienced after the World Wars. Especially at the beginning of the 20th century have been years that the foundations of the transformations to be experienced in art were laid.

These movements, which brought the 'concept' phenomenon to the forefront in art, were fed by the 'socio-cultural' phenomena that emerged intensively with the World Wars. The intensive development of mass media and the logic of mass production of the industry have influenced the transformation process of the form and content of art.

Each artist, while shaping his work, is fed to in certain dimensions from the life of the society or the processes he obtains from his interaction with life (Şaylan, 2009: 88-89). "20. Scientific developments in the 19th century also affected art. Technological development in the last quarter of the 19th century and in the 20th century affected artistic creation in different plans and dimensions and led to the emergence of new aesthetic understandings" (Tezcan, 2011: 122-123).

Art and Consumption Phenomenon

At first glance, the juxtaposition of heterogeneous concepts such as industry and art may seem strange. Because the operating system of art and industry is different from each other. When it comes to industry; In the mechanized world, the logic of mass production comes to mind. When it comes to art; The works produced by the artist on the axis of aesthetics and originality, whose uniqueness/singularity are preserved, come to mind.

Activities in the industrial field of societies trying to recover from the devastating effects of wars in the second half of the 20th century made their impact in the field of art. The logic of mass production has activated the concept of consumption along with it. Production strategies following the capitalist system have taken the concept of "consumption" out of its familiar meaning and laid the groundwork for the emergence of the concept of "consumption culture".

“...Fordism should not be treated as just a system of mass production, but rather as a holistic way of life. Mass production meant standardization of the product as well as mass consumption, and this meant a brand new aesthetic and commodification in culture...” (Harvey, 2014: 158).

According to Akay, “The form that capitalism and consumer society take and the social response had the feature of a precursor to opening up to new formations in art. The new Realism, Pop Art, Situationism, Happenings, Fluxus, Sinetic Art, Arte Povera, New Figuration, which developed one after another, all followed each other for the lead” (Akay, 2002: 162). While some artists glorified the consumption culture by using popular images in their works, some artists approached the problem of the consumption culture that society is being in critically.

Exlibris as Consumption Form

Ex-libris is a branch of art that promotes and glorifies the owner of the book. These are small printed artworks with their names and pictures on different subjects that book lovers stick on the inside cover of their books. As a word, it means “from the library of ...”, “belonging to the library of ...” (Pektaş, 2014).

It is the business card or deed of the book. It introduces the owner of the book, glorifies him, and warns the borrower to return back it again. Ex-libris is an important communication tool. Although they were born as a need graphic, they are original works made with aesthetic concerns.



Figure 1. Exlibris “Julian Jordanov” (http://art-exlibris.net/images/large/exlibris_34833.jpg)

Exlibris are made to order for living people or institutions, reflecting their characteristics. Exlibris can be reproduced by engraving, woodcut, linocut, lithography, serigraphy, offset, photographic techniques and designed with computer aid. Ex-libris is a work of art that anyone can own, touch, carry and share.

Exlibris, which is applied with any of its unique printing techniques, has a historical adventure and tradition, has artistic value today, apart from its unique functional feature, has been evaluated through examples where it has become a tool in the gift-giving ritual as a reflection of values such as love, respect, trust and sincerity or emotional expressions without waiting for certain special days (New Year's Day, holidays, birthdays, etc.).

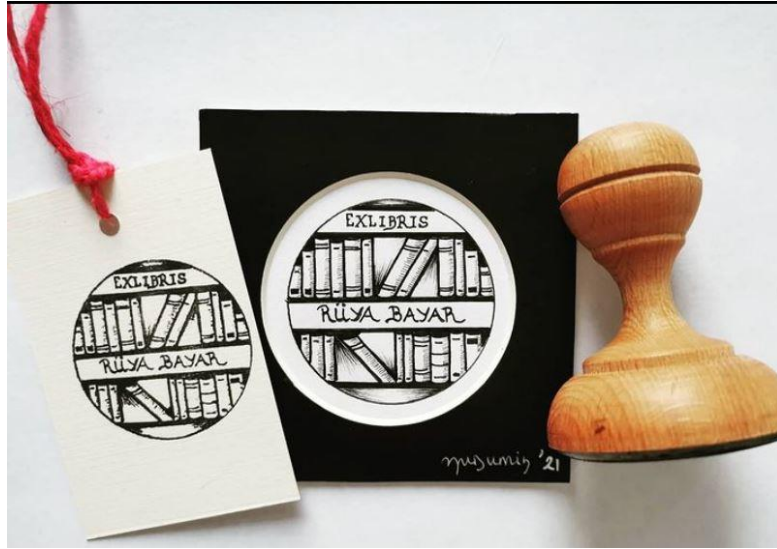


Figure 2. Example Seal ex-libris

The interest in books and libraries and the borrowing culture have led to the emergence of conscious or unconscious examples in recent years with the recognition of exlibris. As can be seen from the examples in the pictures, although there are examples in the form of seals where the specific rules and traditions of exlibris are tried to be applied; Simple contents made using ready-made templates that are clipart have also started to be used.



Figure 3. Example Seal Ex-libris



Figure 4. Example Seal Ex-libris



Figure 5. Example Seal Ex-libris

Conclusion

While the reproduction of ex-libris based on printing techniques and its functionality with its unique aspect, made itself accepted as a graphic discipline on the one hand; on the other hand, since it has an aesthetic value, it

makes it meaningful to be perceived as an art object. The transformation of ex-libris into a consumption object that is the symbol of personal relationships should not reveal the illusion that its artistic dimension is underestimated or ignored.

From another point of view, it is a fact that the spread of art practice such as ex-libris will be meaningful in terms of reminding the longing for spiritual values of capitalist societies, communities and groups who have accepted the tribal membership of images, immersed in the fluidity of their desires and losing their identities in the consumption process.

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Investigation of Cyberloafing Levels of High School Students

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Abstract: Cyberloafing is one of the phenomena that negatively affect the efficiency of learning and teaching activities in educational settings. Learners' increased access to information and communications technologies as well as to personal mobile devices in recent years has led to various forms of cyberloafing behaviors among learners. In this context, the purpose of the present study is to investigate the cyberloafing levels of high school students according to gender, the daily usage of social networking sites, the duration of membership to social networking sites and the number of friends on social networking sites. A total of 452 high school students, 219 male and 233 females, participated on a voluntary basis in the study, which was conducted in the descriptive survey model. Descriptive statistics, independent sample t-test and one-way ANOVA test were used in the analysis of the research data. The findings obtained as a result of the analyses indicate that there are statistically significant differences between groups in the high school students' cyberloafing levels in terms of gender, daily usage of social networking sites, duration of membership to social networking sites and number of friends on social networking sites.

Keywords: Cyberloafing, Smartphone, Social networking sites, High school students

Introduction

With the rapid changes and developments observed in technology, information and communication technologies (ICT) have changed our life culture significantly and become an indispensable part of our lives. Computers, tablets and smartphones, which have pervaded all sections of our lives, are the most widely used ICT devices today. These devices offer us internet connection via wired or wireless networks whenever we want. ICT's sometimes make our life easier and sometimes entertain us, and occupy a place in our lives whose absence can easily be felt. People from different age groups, especially young people, use these modern technologies for different and various purposes (Salehan & Negahban, 2013).

It is seen that with the widespread use of rapidly developing internet technology, the rate of internet use is on

the rise among adolescents. The Internet has become a communication and information sharing tool allowing its users to communicate quickly and access all kinds of information easily. Today, the internet has become a part of our lives like the television, which has found its way into every home (Aydoğdu, 2003). Young people seem to take great interest in this new technology. The fact that the internet is in almost all homes makes it easier for users to access the internet. However, in addition to the benefits of this rapidly developing technology, the inappropriate content it may offer to young people and its intended use also cause concerns (Yüksel & Baytemir, 2010).

When the internet is used sensibly and in accordance with its purpose, it provides many benefits such as saving and using time efficiently. Today, especially students completely depend on the internet in terms of making the most of their free time, developing social activities and above all learning. However, adolescents exhibit less sensitivity than adults to the negative effects of the internet and social media due to their young age (Strasburger, Wilson, & Jordan, 2009).

Unnecessary and insensible use of the internet during working or class hours leads to the emergence of cyberloafing behavior, which is one of the major problems at workplaces and schools today. There is a need for internet connection and ICT tools in workplaces and schools in our age. However, some people may use the internet connection and ICT tools for their own personal purposes in schools and workplaces. This phenomenon is called cyberloafing (Demir & Seferoğlu, 2016). It is possible to encounter various definitions of the term as a result of different studies conducted on this subject. In one definition, cyberloafing is defined as individuals' use of the internet connection of the workplace and their computers or their own smart phones for personal purposes during working hours (Lim, 2002; Vitak, Crouse, & LaRose, 2011).

Brubaker (2006) states that cyberloafing, which is generally observed in workplaces, is also encountered in educational environments, and accordingly, some problems are experienced due to the internet use. Likewise, it has been observed in some studies that students engage in personal activities that are not related to the course during the classes held in computer laboratories having internet connection (Lim, 2002; Vitak, Crouse, & LaRose, 2011). In another definition made regarding cyberloafing, it is described as students' using the internet for their own personal affairs during the class hours rather than for educational purposes (Kalaycı, 2010).

It is observed that various studies have been conducted in the relevant literature on cyberloafing. In one of these studies, Tanrıverdi and Karaca (2018) examined according to various variables the cyberloafing and cognitive involvement of young people in class or while studying alone. As a result of the study, a significant difference was found in the students' cognitive involvement and cyberloafing levels according to the interaction of the computer-smart mobile device variables, but no such significant difference was found in terms of the variables of gender-class and daily internet use-parental restriction. In a study they conducted, Blanchard and Henle (2008) found that external loci of control predicted both insignificant cyberloafing and significant cyberloafing behaviors of graduate students. On the other hand, a study by Gerow, Galluch, and Thatcher (2010) investigating internet technologies and cyber laxity in the classroom revealed that multitasking and cognitive

involvement contributed to the intention towards cyberloafing.

Purpose of the Study

The general purpose of this study is to determine, in educational environments, the cyberloafing levels of high school students who possess smart phones. In addition, within the scope of the research, whether or not the cyberloafing levels of high school students vary by gender, daily usage of social networking sites, duration of membership to social networking sites and number of friends on social networking sites will be investigated.

Method

Research Model

In this study, the general survey model was used to determine the cyberloafing levels of high school students having smart phones. In the general survey model, in order to make a judgment about a population consisting of many elements, a survey is conducted on the whole population or a group of samples taken from it. The individual or object that is the subject of research is tried to be examined in its own conditions and as it is (Karasar, 2005).

Sample of the Study

The participants of the study were determined via the convenience sampling method from among students who were studying at different high schools in a big city in central Turkey and who owned smart phones. Convenience sampling is a sampling method based on collecting data from volunteering individuals who are easy to reach and meet some simple criteria (Cohen, Manion, & Morrison, 2013). Statistical information about the sample is given in Table 1.

Table 1. Demographics of the Sample

Demographics	Option	N	%
Gender	Female	233	51.5
	Male	219	48.5
Daily usage of social networking sites	Less than 1 hour	169	37.4
	More than 1 hour	283	62.6
Duration of membership to social networking sites	0-1 year	138	30.5
	1-3 years	156	34.5
	More than 3 years	158	35.0
Number of friends on social networking sites	0-100	168	37.2
	100-200	93	20.6
	More than 200	191	42.3
Total		452	100.0

According to Table 1, 233 of the students in the sample are female and 219 are male. When the daily usage of social networking sites by students is examined, it is observed that 169 students stated that they used social networking sites less than 1 hour a day, while 283 students stated that they spent more than 1 hour a day on social networking sites. In terms of duration of membership to social networking sites, it is seen that 138 of the students had been members of social networking sites for 0-1 year, 156 of them for 1-3 years and 158 of them for more than 3 years. Regarding the number of friends on the social networking sites, 168 of the students stated that they had friends between 0 and 100, whereas 93 students said they had friends between 100 and 200 and 191 of them had more than 200 friends.

Data Collection Tool

The research data were collected using the “Cyberloafing Scale”.

Cyberloafing Scale

The “Cyberloafing Scale” was used in order to determine the cyberloafing levels of high school students. The scale developed by Akbulut et al. (2016) consists of a total of 30 items gathered under five factors. The scale is a 5-point Likert-type scale ranging from (1) Never to (5) Always. The factor named “sharing” consists of 9 items, the factor named “shopping” consists of 7 items, the factor named “real-time updating” consists of 5 items, the factor named “accessing to online content” consists of 5 items and the factor named “gaming/gambling” consists of 4 items. The variance explained as a result of the exploratory factor analysis of the original scale developed with 471 university students was 70.44%. The variance explained as a result of the first confirmatory factor analysis performed with 215 undergraduate students was 67.05% whereas the variance explained as a result of the second confirmatory factor analysis performed with 515 social network users was 52.31%. The Cronbach α internal consistency coefficients of the scale were calculated to be .93 for the “sharing” factor, .87 for the “shopping” factor, .93 for the “real-time updating” factor, .94 for the “accessing to online content” factor, .80 for the “gaming/gambling” factor and .95 for the whole of the scale (Akbulut et al., 2016).

Analysis and Interpretation of the Data

The collected data were analyzed using the SPSS software. Prior to the analysis, the normality of the data was examined and as a result of the analysis, it was seen that the skewness and kurtosis coefficients remained within the limits of -1.5 and +1.5. According to Tabachnick and Fidell (2001), if the skewness and kurtosis coefficients remain within the limits of -1.5 and +1.5, it can be said that the scores exhibit a normal distribution. Therefore, it was decided to analyze the data obtained from the scales with parametric tests. Descriptive statistics were used to analyze the data, whereas independent samples t-test was used to determine the differences between paired groups, and ANOVA analysis was used to determine the differences between more than two groups.

Findings

Cyberloafing Levels of the High School Students

In order to determine the cyberloafing levels of high school students, the scores which the students received from the sub-dimensions “sharing”, “shopping”, “real-time updating”, “accessing to online content”, “gaming/gambling” and from the total of the scale were examined. Results of the analysis are given in Table 2.

Table 2. Cyberloafing Levels of High School Students

Scale	Sub-dimension	N	Min.	Max.	\bar{X}	SS
Cyberloafing	Sharing	452	1	5	2.73	1.042
	Shopping	452	1	5	1.93	.942
	Real-time updating	452	1	5	1.86	1.013
	Accessing to online content	452	1	5	3.24	1.186
	Gaming/gambling	452	1	5	1.96	.947
Total Cyberloafing		452	1	5	2.38	.774

When Table 2 is examined, it is seen that the average of the scores which the high school students received from the shopping, real-time updating, game/gambling sub-dimensions of the cyberloafing scale and from the whole of the scale falls within the range of “very little”, whereas the mean score from the sub-dimensions of “sharing” and “accessing to online content” falls within the range of “seldom“. According to these results, it can be said that the students’ cyberloafing levels are generally low during learning activities.

Examination of the High School Students’ Cyberloafing Levels by Gender

Whether the high school students’ cyberloafing levels varied according to gender was examined using independent sample t-test, and the results of the analysis are given in Table 3.

When Table 3 is examined, it is seen that there is a statistically significant difference between the scores which the high school students received from the other sub-dimensions and the total, except for the sharing sub-dimension of the cyberloafing scale. According to these results, it can be said that male students in the sample had higher cyberloafing levels than female students in terms of shopping, real-time updating and gaming/gambling sub-dimensions and the total of the cyberloafing scale, while female students had higher cyberloafing levels than their male counterparts in terms of the accessing to online content sub-dimension of the cyberloafing scale.

Table 3. Results of the Analysis regarding the Examination of the High School Students' Cyberloafing Levels by Gender

Scale	Sub-dimension	Gender	N	\bar{X}	SS	t	p
Cyberloafing	Sharing	Female	233	24.21	9.654	-.889	.374
		Male	219	24.99	9.071		
	Shopping	Female	233	12.12	5.669	-4.745	.000
		Male	219	15.02	7.175		
	Real-time updating	Female	233	8.28	4.622	-4.522	.000
		Male	219	10.40	5.290		
	Accessing to online content	Female	233	16.99	5.709	3.007	.003
		Male	219	15.32	6.029		
	Gaming/gambling	Female	233	6.44	3.048	-8.580	.000
		Male	219	9.30	3.948		
	Total Cyberloafing	Female	233	68.04	22.005	-3.237	.001
		Male	219	75.04	23.958		

Examination of the High School Students' Cyberloafing Levels by Daily Usage of Social Networking Sites

Whether the high school students' cyberloafing levels varied according to their daily usage of social networking sites was analyzed via independent sample t-test, and the results of the analysis are given in Table 4.

Table 4. Results of the Analysis regarding the Examination of the High School Students' Cyberloafing Levels according to Daily Usage of Social Networking Sites

Scale	Sub-dimension	Daily usage of social networking sites	N	\bar{X}	SS	t	p
Cyberloafing	Sharing	Less than 1 hour	169	21.27	8.773	-6.032	.000
		More than 1 hour	283	26.57	9.174		
	Shopping	Less than 1 hour	169	12.19	6.332	-3.363	.001
		More than 1 hour	283	14.32	6.634		
	Real-time updating	Less than 1 hour	169	8.32	4.891	-3.247	.001
		More than 1 hour	283	9.90	5.081		
	Accessing to online content	Less than 1 hour	169	14.26	5.812	-5.494	.000
		More than 1 hour	283	17.33	5.705		
	Gaming/gambling	Less than 1 hour	169	7.18	3.741	-2.840	.005
		More than 1 hour	283	8.22	3.772		
	Total Cyberloafing	Less than 1 hour	169	63.22	22.682	-6.035	.000
		More than 1 hour	283	76.33	22.151		

When the results of the analysis given in Table 4 are examined, it is seen that there is a statistically significant difference in terms of the groups between the scores the students received from all the sub-dimensions and the total of the cyberloafing scale. According to these results, it can be said that the students whose daily social networking sites usage time is more than 1 hour for sharing, shopping, real-time updating, accessing to online content and gaming/gambling sub-dimensions of the cyberloafing scale and for the total of the scale have higher

cyberloafing levels than those who use them less than 1 hour a day.

Examination of the High School Students' Cyberloafing Levels by Duration of Membership to Social Networking Sites

Whether the cyberloafing levels of high school students varied according to the duration of membership to social networking sites was examined by one-way analysis of variance, and the results of the analysis are given in Table 5.

Table 5. Results of the Analysis regarding the Examination of the High School Students' Cyberloafing Levels according to the Duration of their Membership to Social Networking Sites

Scale	Sub-dimension	Duration of membership to social networking sites	N	\bar{X}	SS	F	p	Difference (Scheffe)
Cyberloafing	Sharing	0-1 year ^A	138	2.349	.981	15.810	.000	B>A C>A
		1-3 years ^B	156	2.799	1.016			
		More than 3 years ^C	158	2.999	1.026			
	Shopping	0-1 year ^A	138	1.790	.918	6.815	.001	C>A C>B
		1-3 years ^B	156	1.836	.891			
		More than 3 years ^C	158	2.151	.978			
	Real-time updating	0-1 year ^A	138	1.717	.930	8.076	.000	C>A C>B
		1-3 years ^B	156	1.730	.965			
		More than 3 years ^C	158	2.120	1.082			
	Accessing to online content	0-1 year ^A	138	2.916	1.193	7.486	.001	B>A C>A
		1-3 years ^B	156	3.392	1.125			
		More than 3 years ^C	158	3.362	1.190			
Gaming / gambling	0-1 year ^A	138	1.799	.913	7.159	.001	C>A C>B	
	1-3 years ^B	156	1.870	.953				
	More than 3 years ^C	158	2.180	.935				
Total Cyberloafing	0-1 year ^A	138	2.135	.758	14.508	.000	C>B>A	
	1-3 years ^B	156	2.371	.715				
	More than 3 years ^C	158	2.606	.780				

When the results of the analysis given in Table 5 are examined, firstly, it is seen that the difference emerging in the total of the cyberloafing scale stems from the average scores of the students whose membership duration to social network sites is more than 3 years, between 1 to 3 years and between 0 and 1 year. According to this, it can be said that the students with a membership to a social network site for more than 3 years had higher cyberloafing levels compared to those with 1-3 years and 0-1 year, and the students with a membership to a social network site for 1-3 years had higher cyberloafing levels compared to those with a membership to a social network site for 0-1 year. Secondly, it is seen that the difference in the shopping, real-time updating and gaming/gambling sub-dimensions of the cyberloafing scale is due to the average scores of the students whose membership period to social network sites is more than 3 years, between 1 to 3 years and 0 to 1 year.

Accordingly, it can be said that the students who had been members of social networking sites for more than 3 years had higher levels of cyberloafing for the shopping, real-time updating and gaming/gambling sub-dimensions and the total of the scale than the students whose membership durations were between 1 to 3 years and 0 to 1 year. Third and lastly, it is seen that the difference in the sharing and accessing to online content sub-dimensions of the cyberloafing scale stems from the average scores of the students whose social networking site membership period is more than 3 years, between 1 to 3 years and 0 to 1 year. Accordingly, it can be said that the students with a social networking site membership period of more than 3 years and between 1 to 3 years had a higher level of cyberloafing for the sub-dimensions of sharing and accessing to online content, compared to those with a membership period of 0-1 year.

Examination of High School Students' Cyberloafing Levels According to Number of Friends on Social Networking Sites

Whether the cyberloafing levels of high school students varied by the number of friends on social networking sites was examined with one-way analysis of variance, and the results of the analysis are given in Table 6.

Table 6. The Results of the Analysis regarding the Examination of High School Students' Cyberloafing Levels according to the Number of Friends on Social Networking Sites

Scale	Sub-dimension	Number of friends on social networking sites	N	\bar{X}	SS	F	P	Difference (Scheffe)
Cyberloafing	Sharing	0-100 ^A	168	2.290	.961	27.244	.000	B>A C>A
		100-200 ^B	93	2.915	1.029			
		More than 200 ^C	191	3.031	.986			
	Shopping	0-100 ^A	168	1.592	.782	19.192	.000	B>A C>A
		100-200 ^B	93	2.068	.908			
		More than 200 ^C	191	2.165	1.002			
	Real-time updating	0-100 ^A	168	1.555	.817	16.083	.000	C>A
		100-200 ^B	93	1.841	1.008			
		More than 200 ^C	191	2.142	1.093			
	Accessing to online content	0-100 ^A	168	2.877	1.214	12.930	.000	B>A C>A
		100-200 ^B	93	3.473	1.255			
		More than 200 ^C	191	3.437	1.047			
	Gaming / gambling	0-100 ^A	168	1.652	.799	16.630	.000	B>A C>A
		100-200 ^B	93	1.989	1.005			
		More than 200 ^C	191	2.209	.966			
Total Cyberloafing	0-100 ^A	168	2.018	.693	34.989	.000	B>A C>A	
	100-200 ^B	93	2.508	.719				
	More than 200 ^C	191	2.639	.746				

When the results of the analysis given in Table 6 are examined, firstly, it is seen that the difference in the real-time updating sub-dimension of the cyberloafing scale stems from the average scores of the students whose number of friends on social networking sites is between 0 and 100 and more than 200. Accordingly, it can be

said that the students with more than 200 friends on social networking sites have higher levels of cyberloafing for the real-time updating sub-dimension of the cyberloafing scale compared to those with a score of 0-100. Secondly, it is seen that the difference in the sharing, shopping, accessing to online content, gaming/gambling sub-dimensions and the total of the cyberloafing scale is due to the average scores of the students whose number of friends on social networking sites is between 0 and 100, between 100 and 200 and more than 200. Accordingly, it can be said that the students with more than 200 friends and between 100 and 200 friends on social networking sites have higher cyberloafing levels for sharing, shopping, accessing to online content and gaming/gambling sub-dimensions and the total of the scale than those with 0-100 friends.

Discussion and Conclusion

The present study aimed to determine the cyberloafing levels of high school students with smart phones in educational environments and investigate whether the cyberloafing levels varied according to gender, daily usage of social networking sites, duration of membership to social networking sites and the number of friends on social networking sites.

As a result of the research, it was found that the cyberloafing levels of high school students during learning activities were in the ranges of “Very little”, “Seldom” and “Mostly” in terms of the cyberloafing scale factors and the scale in general. According to these results, it can be said that the students’ cyberloafing levels are generally low during learning activities. Similar to the result of our study, Kalaycı (2010) found in a study conducted with university students that the majority of the students did not engage in extracurricular activities. Likewise, Seçkin and Kerse (2017) found in their study investigating the cyberloafing levels of university students that students exhibited low levels of cyberloafing behavior. Kurt (2011) investigated the cyberloafing behaviors of the students during the laboratory classes in a study he conducted and found that the students exhibited low levels of cyberloafing behavior in general. Contrary to the findings of this study, there are also studies claiming that students’ cyberloafing levels are moderate (Çınar & Cinisli, 2018; Şenel et al., 2019) and above average (Tozkoparan & Kuzu, 2019).

It was found in the present study that the male students had higher cyberloafing levels than the female students for shopping, real-time updating and gaming/gambling sub-dimensions and the total of the cyberloafing scale, and the female students had higher cyberloafing levels than the male students for the accessing to online content sub-dimension. When the literature is examined regarding this finding, it is generally seen that male students engage in more cyberloafing in educational environments than females (Askew, 2012; Balcı & Gülnar, 2009; Baturay & Toker, 2015; Kalaycı, 2010; Knight, 2017; Şenel et al., 2019; Tozkoparan & Kuzu, 2019; Yılmaz et al., 2015). In one of these studies, Baturay and Toker (2015) investigated the effects of some demographic variables on cyberloafing activities in educational environments and found that male high school students had higher cyberloafing levels than girls. Contrary to these results, there are also studies arguing that there is no significant gender difference in the cyberloafing levels of male and female students (Gezgin, Kamalı-Arslantaş,

& Şumuer, 2018; Bağrıacık-Yılmaz, 2017). In one of these studies, Gezgin, Kamalı-Arslantaş, and Şumuer (2018) examined the cyberloafing levels of vocational and technical high school students according to different variables and found that there was no significant difference in terms of gender in the cyberloafing levels of the students.

As a result of the examination of the students' cyberloafing levels according to the daily usage of social networking sites, it was found that the students whose daily social networking site usage was more than 1 hour had higher cyberloafing levels than the students whose daily social networking site usage was less than 1 hour. In support of this finding of the research, Özcan, Gökçearsan, and Yüksel (2017) found that the students' cyberloafing levels increased in parallel with an increase in their daily use of social networking sites. Similarly, Dursun, Dönmez, and Akbulut (2018) argued that there was a statistically significant relationship between cyberloafing and time spent on different social networks.

As a result of the examination of the cyberloafing levels of the students according to the duration of membership to social networking sites, the students who had been members of social network sites for more than 3 years were found to have higher levels of cyberloafing in general than those having memberships for 1-3 years, and the students who had a membership to the social networking sites for 1-3 years were found to have higher levels of cyberloafing compared to those who had a membership for 0-1 year. Although there is no directly comparable result in the literature regarding this finding, it is known that young people generally use the internet for watching and sharing videos on social networking sites, adding photos, commenting and receiving news (Garrett & Danziger, 2008). Considering that students with more internet usage experience in years have been members of social networking sites for longer time, it can be deduced that internet use experience is a determinant for social media membership. Therefore, the results of studies in the literature investigating whether cyberloafing levels vary by internet experience are considered important in terms of this finding of the research. As a matter of fact, it was found in a study by Baturay and Toker (2015) that high school students who had been using the internet for more than nine years in terms of internet experience did more cyberloafing than those who had been using the internet for nine years or less. Similarly, a positive relationship was found in a study by Liberman et al. (2011) between internet experience and cyberloafing. In conclusion, it can be said that experienced internet users tend to use various productive environments offered by the internet like social networking sites, and this tendency may cause cyberloafing activities.

As a result of an examination of the cyberloafing levels of the students according to the number of friends on the social networking site, it was found that the students with more than 200 friends on social networking sites and those with 100 to 200 friends had higher levels of cyberloafing in general than those with 0-100 friends. It is stated in some studies in the literature that the duration of social networking site usage will increase with an increase in the number of friends on social networking sites (Ellison, Steinfield, & Lampe, 2007; Kayri & Çakır, 2010; Moore & McElroy, 2012). In one of these studies, Ellison, Steinfield, and Lampe (2007) state that the frequency of Facebook usage is related to the duration of Facebook usage and the number of Facebook friends. Kayri and Çakır (2010) conclude in their study that there is a positive and significant relationship between the

duration of Facebook usage and the frequency of Facebook usage. Likewise, Moore and McElroy (2012) found in their study that there is a positive relationship between the duration of Facebook usage and the number of Facebook friends. Bağrıacık-Yılmaz (2017), on the other hand, state in their study that surfing Facebook is the most common cyberloafing behavior among students. In conclusion, it can be said that there is a statistically significant relationship between cyberloafing and time spent on different social networks (Dursun, Dönmez, & Akbulut, 2018).

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The Relationship of Futurism Dynamism and Today's Technology

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Abstract: Art is a living creature taking the shape of societies. Its development and change is proof that it is alive. Environmental factors that develop art can affect the artist's style and even his perspective. Futurism is a trend of forthcoming. It aims to see the future without being ahead. It reveals itself as a guide for the audience and listeners. This movement, which challenges past trends, is the heart of dynamism. It aims to feel the movement, to be able to hear its voice and even smell it. The development of humanity by gaining speed since its birth could only be possible with technology. For a world that changes every second, an art that changes every second is inevitable. For this reason, some branches of art die, while others are born. Although the futurism movement, whose life is not very long, has ended itself, it can still make a name for itself as a movement that supports the developing technology.

Keywords: Futurism, Technology, Pace, Dynamism

Introduction

Art is a universal concept. It has become inevitable to encounter it as an inspiration, copying and even a realized version in every aspect of our lives. Thinking that the art of painting is only copying nature leads us to a great mistake. Along with the changing and developing societies, art is presented to us in many forms. The art that started in the ateliers not only sought itself outside, but also aimed to use everything on new surfaces, with new materials and techniques.

Man's way of expressing himself is the unity of the society in which he lives. If art is a form of expression, it would not be wrong to see art as an endless communication network. If we define the artist as a guide or even a spokesperson, the resulting work is the artist's words. Based on this context, we can also add the interpretation

that the works affect our lives on a large scale.

The biggest industry today is technology. Technology that makes our lives easier, shortens long distances, makes developments fit in seconds, and sweeps us off our feet, has also fit into art. The futurism movement, which we know as futurism, manifests itself as a movement based on technology in art and in which speed plays a role. According to the artists of the movement, ideas without dynamism have exhausted themselves. The works freeze the moving moment by taking on the work of the camera. This movement, which deals with war, machinery, industry and technology, is defined as a new excitement for artists.

In the future, futurist artists tried to analyze the snapshot that the photographic camera could record by repetition of motion in moving objects and figures, or with lines of power. In the Boccioni statement; "We want to get involved in life again. Today's science will negate the past in order to relate to the materials of our time. Art, too, will deny its own past and will have to relate to the intellectual needs of our time..." (Virtual 1, 2020). It is inevitable that art will have to keep up with the present. While this can sometimes be beneficial effects of technology, sometimes it can be the destruction left by technology. In any case, the science of technology is a phenomenon that is not new, but continues to be renewed, affecting the development of art, and art will continue to live with its future, not with its past.

Futurism Concept Futuristic Concept Technology Concepts

Futurism is the current of modern art and social movements that emerged in Italy at the beginning of the 20th century. Those who follow the futurism movement in all kinds of art; they have produced works especially in the fields of painting, sculpture, ceramics, graphic design, interior architecture, industrial product design, literature, music, theater, film, textile, fashion, architecture and gastronomy (Virtual 2, 2020). It is a perspective that aims to change the common and passive perception about the future that "there is a made future and we go to it or we predict it". It accepts that various futures can be created by using the knowledge and technology we have accessed as humanity, and adopts that positive future design can be made with alternative scenarios for all dimensions of life. Develops visionary (remote, expert, conciliatory), innovative, strategic and sustainable proposals with a multidisciplinary approach. Knowing that they are responsible, aware of the need to be the designer of the future, not the audience, showing that the word modernity is not limited to living in the present and reflecting this in their behaviors, foreseeing the future, feeling the world as belonging to the world, wanting to take part in the organization of the world, large masses around this consciousness with the futurism approach. is the individual who is one of the leaders of the collection (Virtual 3, 2020).

Concept of Technology: Application knowledge, application science, covering the construction methods, tools, equipment and tools used in an industry, and their usage patterns. All the information about the tools and equipment developed by man in order to control and change his material environment (Virtual 4, 2020). The word technology comes from the Greek. The word technology emerged as a result of the combination of the Greek words art and knowing. Technology is called as the whole of knowledge, techniques and abilities that

enable the production of tools to meet the needs of people. Science, as transferred to daily life, can be described as technology (Virtual 5, 2020).

Findings and Interpretation

The Futurism modern art movement, founded by Filippo T. Marinetti, started with the publication of the first Futurist manifesto by Marinetti in 1909 and continued its dominance in the field of art until the end of the First World War. The futurism movement, as a movement emphasizing dynamic energy and mechanical processes in art, music and literature, destroyed the trend of "Passeism" or "Pacifism", which had dominated Italian art until that time, helping Italy to gain momentum in both political and art platforms and mechanization, big industry.

It has adopted the principle of keeping up with the benefits of the modern world such as facilities, factories, growing urbanization and even violence, and not lagging behind, but leading the way. Interestingly, the Futurism movement essentially considers the "Machine Age" as a celebration and the "war", in which human dynamism and activity reaches its peak with machines (Başaran, 2007:7).

Umberto Boccioni

While he was studying art, he defined himself as an Impressionist and examined the works of this movement. Boccioni, a student of Giacomo Balla, focused on divisionism, a technique where colors are applied on canvas without mixing them. He changed his life and art by meeting the poet Marinetti, who published the Futurist Manifesto in 1910.

Besides being one of the pioneers and theorists of Futurism, Boccioni, who is the only sculptor and an important representative of this movement, advocated breaking all ties with the past, emphasizing all the dynamism and vitality of the machine age in his works, and succeeded in transferring the concepts of speed and movement to the canvas (Kaplanoğlu, 2008:69). They traveled to Paris with several artists who defined themselves as futurist painters and saw the works of Braque and Picasso, known for their cubism movement. These works inspired and guided the futurists.



Image 1. Umberto Boccioni, Elasticita, 100x100cm, Oil on Canvas, 1912

Giacomo Balla

Giacomo, who transitioned from the art of music to the art of painting, is an important artist who develops in fields such as book illustrations and caricature. Futurism, one of the first modernist avant-garde movements that started to develop in Italy, was the founder and follower of the art movement from the very beginning.

Around 1902, Umberto Boccioni and Gino Severini, one of the chief painters of Futurism, taught the techniques of "chromoluminaism" or "divisionism", the first painting technique that the painters who founded this movement agreed to use for the pictorial expression of the futurism principles of light, movement and speed.

Giacomo Balla was the art educator who gave and taught. It is known that Filippo Tommaso, who prepared the Futurism statement in 1909, contributed to the development of Marinetti's thoughts and it is accepted that he was greatly influenced by Marinetti. Balla was one of the painters who signed the "Futurist Declaration of 1910". After that, he prepared the drawings of futuristic furniture patterns as a pioneer.

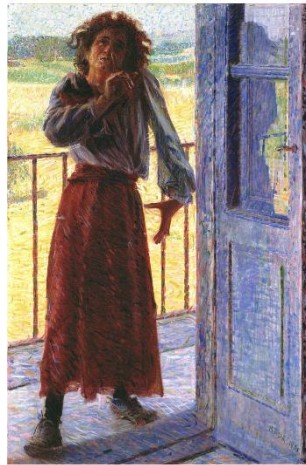


Image 2. Giacomo Balla, La Pazza, 175x115, Oil on Canvas, 1905

Gino Severini

Severini, a student of Giacomo Balla, aimed to create dynamism and awaken our emotions with the punctuation technique. He is one of the artists who signed Marinetti's futuristic manifesto. He continued his art life as a futurist artist for a short time, combining the geometric forms of cubism and the dynamic brushstrokes of divisionism.



Image 3. Gino Severini, *Cannoni in Azione*, 61.5x50, Oil Painting on Canvas, 1915

Carlo Carra

Carlo, who joined the futurism art movement inspired by cubism, was involved in this movement for a short time. Marinetti and Boccioni changed Carlo's style. It has made power and speed aesthetic by embodying the actions in a state of dynamism. It is based on patriotism and developing technology. Later, he changed his orientations by immersing himself in the depth of metaphysics.

Since the artist destroyed his pre-Futurist works, there is no information about the style of this period. After 1910, Carra produced works in line with the principles adopted by the Futurism movement, and especially conveyed the mass emotions and movements of the people in a powerful way. In the paintings prepared for the Futurist Painting Exhibition in 1912 by Carra, who met artists such as Picasso and Braque in Paris and saw examples of the Cubism movement, the effect of the structural formalism of Cubism is seen, the movement element peculiar to Futurism predominates, and both the movement and the stagnant movement dominate.

Simultanism, a technique of simultaneous reflection of different points of view, which he uses to convey an emotional state in a single painting, shows a distinctive geometry. In his own declaration published in 1913, Carra defended the principles of another feature of the Futurism movement and claimed that sensory impressions such as sound and smell could be transferred to the canvas through visual elements such as color, line and form (Kaplanoğlu, 2008:78).

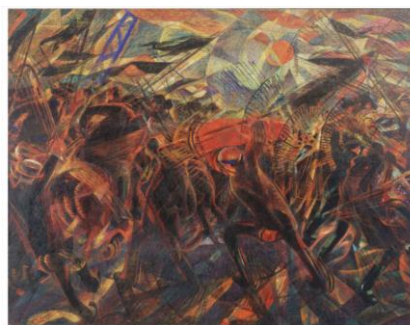


Image 4. Carlo Carrà, *Funerale Del Anarchico Galli*, 198.7x259.1, Oil on Canvas, 1911

Speed Images of Futurism

Technology has affected the fields of art as well as the whole world. Combining technology with art instead of denying its existence has become a necessity, even if it seems like the free choice of artists because the artists reacted to the ordinary techniques and started new searches.

When we look at the futurist understanding that adapts its aesthetic understanding to movement and speed, moments that the camera can stop, such as athletes in motion, airplanes in flight, fast-moving vehicles, spinning wheels, vehicles in war, towering buildings, functioning engines, running men have begun to show themselves in the branches of art.

The dynamic accents in the painting made it necessary to animate the movement in the viewer and to define the painting as an ongoing phenomenon within the human being. A running man's two feet are twenty feet for futuristic artists. Technology, on the other hand, is not destruction but new frontiers that liberate art.



Image 5. Alessandro Bruschetti, Sintesi Fascista, 80x60, Mixed Media on Canvas, 1935

Italian futurist painter Bruschetti brought together technological tools used for different purposes by making use of war forms in his work. In the work, it is seen that a group of soldiers in motion are walking with weapons in their hands.

We see the gliders used in the war conditions of the period in which they were built, while flying and even with the feeling of the wind they leave behind. In the work, which depicts a war scene, there are also details of vehicles firing artillery and a ship approaching us in the sea. Although everything moves in the work, which is made by using the geometrical forms of cubism, the gliders give the greatest effect of speed.



Image 6. Alessandro Bruschetti, Velocità 55.5x78, Oil on Canvas, 1932

This work, which deals with spinning wheels and speed, depicts that the person is in motion with the body image depicted one after the other and the spiral wheel shape.

Speed is not a relative concept. The viewer or listener can feel the movement in the work. This work, which meets the criteria of futurism, gives effect with a simple theme.

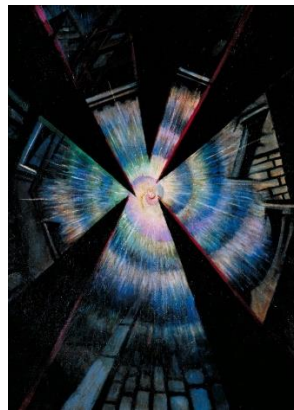


Image 7. Christopher Nevinson, Bursting Shell, 76x56, Oil on Canvas, 1915

In this work, which resembles the depths of space, an explosion and a moment of opening are depicted. Geometric objects extending upwards push us towards the spiral space. We witness the freezing moment of a momentary movement from the perspective of the artist.



Image 8. Giacomo Balla, The Dynamism of a Dog on a Leash, 90x110, Oil Painting on Canvas, 1912

The work, which describes the movement of progress with rhythmic steps, gives the impression of trying to catch up with the audience. The dog's body movements are displayed in sync with its owner. Even the distance they move continues inside us, keeping its reality, leaving the canvas as if running. The artist shows us even the state of the collar a second ago by freezing it.



Image 9. Giacomo Balla, *Forme Rumore di Motocicletta*, 73x101, Oil Painting on Canvas, 1913

Futurist artists believe that technology has a voice. They thought that they could convey the noise just as they portrayed speed and violence.

In this work, a gear wheel system and chain can be seen. This system, which belongs to the motorcycle, is a communication tool for us to hear the sound with sharp geometric forms approaching us. Spiral forms, depicted in a way that resembles cutting wires, may indicate a loud sound that may disturb the ears.

The Relationship between Today's Technology and Futurism

Technology is a form of development that cannot hide itself. Factors accelerating technology often occur in difficult situations. Technology has to progress rapidly for us who have to keep up with the accelerating world. We witness this development at a speed that we do not realize. Everything that develops condemns the old one to annihilation and even to oblivion; Just as swords used in wars disappeared after weapons were invented. We are the ones who accelerate this development. Since we want to gain superiority in wartime, war technologies also gain speed. Since we want communication and transportation to save us time, the technology and features of vehicles develop. Human consciousness is accustomed to the concept of speed. We can hide what we see in seconds in the deepest parts of our minds. But it cannot be said that we do this consciously.

Technology brings us both construction and destruction. Speed can cause physical harm or benefit, as well as hasten the decline or rise of art. Art has become an integral part of dynamism. Although this thought may seem like a challenge to the old trends, it is the inevitable end of the future. Of course, after a point, art would consume ideas and search for new ones. Like the development of the camera for the art of photography, art also inserts itself into new free patterns.

The art movement that uses the perception of the audience at the highest level is futurism. The viewer must feel

what he sees in order to perform the analysis. Rather than portraits in which we look deep into our eyes and feel it watching us, it is aimed that our minds gain speed, our ears hear that movement, and even the wind of a fast-moving car, which is important for this movement.

If art is an action that reflects societies, we can say that art lives for speed and technology today. Futurism undertakes exactly this purpose. Future-thinking artists have shown us a few seconds before and a few seconds after a dog. It reveals rapidly rising buildings, racing cars rushing along the track, motorcycles that defy the wind, airplanes that create an air current behind them, ships advancing on the rippling sea as if they were out of the picture. They have undertaken the task of the camera, which is a kind of technological product. Today, when we look at an engine part, it is not difficult to predict the sound that can be produced, but the artists have succeeded in transferring this noise to the surfaces. Common features we can see in futuristic paintings are to offer a perspective that places the viewer inside the vehicle in motion. Rotating objects manifest themselves in a spiral.

The main goal of futurists is to paint what they perceive of the magnificent new technologies of the modern world. Futurists have been fascinated by the concept of the new future conceptualized within the framework of the motto of dynamism. For this reason, they took great interest in automobiles as well as airplanes. It should also be noted that the Futurists' interest and focus on the automobile is directly related to the mass production that emerged as a result of Taylorism and the Ford revolution, which started to attack again with Fiat and Citroen, rather than being a means of transportation (Başaran, 2007: 19).

It is obvious that mechanization arouses great admiration. For some people it symbolizes great love. For this reason, it can be thought that they make machines an emotional object by associating them with sexuality. According to some artists, technological speed has caused the destruction of art. It was thought that some branches of art had to die in order for the new arts to survive. Every leg of art does not have the potential to keep up with the speed and has been forced to disappear. But futurism manifests itself as a movement that ignores the destruction of speed and has never touched on this issue.

Conclusions

The futurism movement, which is the new quest of the 20th century, emerged under the leadership of the Italian poet Marinetti. Although its development has not taken long since its debut, it has managed to make its name known today. During the war period, with a new search, many painters were included in the published statement. It shows itself in every work where the effects of cubism are inevitable.

The idea of painting technology, incorporating speed into art offers a new perspective. Although speed is an ordinary concept for us living in the age of technology, the admiration that artists have for dynamism is an action that needs to be examined.

The realization of mass production can also constitute the majority of the actions that affect futurism artists and lead them to this thought. The increase in industrial areas has become a new subject for art. The operation of production is the source of inspiration for works of art. New productions and their acceleration appear as supporters of art.

Technology is a self-developing movement. Just like art, it is always in motion. If art does not develop, it may disappear by repeating itself. For this reason, the combination of speed with art, the relationship of art with technology, is a necessity for its survival. Futurists tried to meet this need and challenged the past arts and guided the future arts. For many artists today, dynamism is the aesthetic element of painting. We use this element of art as constructive, not destructive. The machine-growing world, which we unconsciously witness before our eyes, may be an inevitable beginning and even an end for art, which is the voice of societies.

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Gender Differences in Engagement and Self-regulation in an Online Constructivist Learning Design and Learning Analytics Environment

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Abstract: There is a growing body of research on using learning analytics in an online constructivist learning environment to improve students' engagement and self-regulation. However, little is known to what extent female and male students differ in their engagement and self-regulation in an online Constructivist Learning Design and Learning Analytics (CLDLA) environment. This study was conducted to explore gender differences in engagement and self-regulation in a constructivist learning design and learning analytics environment. To do this, 50 female and male graduate students from Allameh Tabataba'i University participated in a Moodle course called "Teaching skills" and they were asked to fill out Agentic Engagement Scale and Self-Regulation Questionnaires in two phases as pre-test and post-test. The findings showed that female students received a higher score for engagement and self-regulation scale compared to male students from pre-test to post-test. These findings suggest that female students found the online CLDLA environment more engaging and self-regulative than male students. Based on the results, recommendations for future research and educational practice are presented.

Keywords: engagement, gender, learning analytics, learning design, self-regulation

Introduction

In 2011, learning analytics has been introduced as a promising field of study to improve learning and optimize learning environments (Siemens & Long, 2011). Learning analytics is considered as an interdisciplinary field of study where it has borrowed ideas and concepts from pedagogy, computer science, data science, statistic, and machine learning (Banihashem et al., 2018; Noroozi et al., 2019). A core concept in learning analytics is data in which usually are collected from the learners and the learning environment and then analytics methods are run

on the data to provide information and insight into how the learners are doing (Banihashem, 2020; Banihashem et al., 2021). The prior studies have shown that although data play a key role in learning analytics, it is also important to consider what kind of learning theory, pedagogical beliefs, and learning conception underpin the teaching and learning process (e.g., Banihashem et al., 2019; Banihashem & Macfadyen, 2021; Gašević et al., 2016; Wong et al., 2021). Having this theoretical and pedagogical knowledge can help to better interpret reported data by learning analytics for the proper education and learning intervention (Banihashem et al., 2019).

Constructivism as a learning theory and pedagogical framework offers opportunities for active learning (Banihashem & Macfadyen, 2021; Banihashem & Aliabadi, 2017; Valero Haro et al., 2019; Zwart et al., 2020). Scientific evidence shows that constructivist learning environments and learning analytics can elevate students' learning, engagement, and self-regulation skills (e.g., Emamiyan et al., 2016; Noroozi et al., 2019; Shahali Zadeh et al., 2016; Rob & Rob, 2018; Verstege et al., 2019). However, little is known what is the difference between female and male students' engagement and self-regulation performance in such learning environments. Therefore, this study is aimed to explore gender differences in engagement and self-regulation in a constructivist learning environment with learning analytics support called CLDLA (Banihashem et al., 2021). To address this, the following research questions are formulated and addressed.

RQ1. To what extent gender affects students' engagement in the CLDLA environment?

RQ2. To what extent gender affects students' self-regulation in the CLDLA environment?

Method

Study design

This study took place in a Moodle platform at Allameh Tabataba'i University in the academic year of 2019-2020. A course called "Teaching Skills" with the CLDLA design was created and implemented in two weeks. In the first week, an introduction to the course was provided and students were asked to fill out the Agentic Engagement Scale and Self-Regulation Questionnaires as pre-test phase. Then, the first session of teaching skills was provided for students. The content of this session included (a) verbal communications in teaching and (b) non-verbal communication in teaching. In the second week, students learned about (a) speech principles in the class, (b) the body of the speech, and (c) the conclusion in the speech. In the end, students were asked to fill out the Agentic Engagement Scale and Self-Regulation Questionnaires as a post-test phase.

Participants

In this study, 50 graduate students from Allameh Tabataba'i University who were teachers enrolled for the "Teaching Skills" course. Almost 74% (N = 37) of the participants were female, and only 26% (N = 13) were male. To comply with the ethical aspects: (1) participants were notified that the study results would only be used for research purposes. (2) All participants were allowed to quit the research study; however, no participants

declined participation. (3) Researchers immediately omitted all identification data such as students' IDs after data collection to make sure that results could not be linked to any individual students.

Measurement

Students' engagement

Reeve and Tseng's (2011) Agent Engagement Scale was used to investigate students' engagement. This scale includes 22 items that assess four subscales: agentic, behavioral, emotional, and cognitive engagement. Participants were asked to demonstrate their agreement level on a 5-point Likert scale (from 1 = strongly disagree to 5 = strongly agree) to answer this scale. Reeve and Tseng (2011) confirmed the scale's validity and reported strong reliability ($\alpha = .94$). In the present study, the scale's reliability was also measured by the alpha coefficient formula and showed to be strong ($\alpha = .91$).

Students' self-regulation

Students' self-regulation was investigated by Brown et al. (1999) Self-Regulation Questionnaire. This questionnaire is made up of 63 items on a 5-point Likert scale (from 1 = strongly disagree to 5 = strongly agree). The questionnaire's reliability was measured in the present study using the alpha coefficient formula and showed to be high ($\alpha = .90$).

Analysis

MANCOVA test was conducted to compare the gender differences in students' engagement and self-regulation in the CLDLA environment.

Results

RQ1. To what extent gender affects students' engagement in the CLDLA environment?

The results showed that female students received higher scores compared to male students for overall engagement and its subscales including agentic, behavioral, emotional, and cognitive engagement from pre-test to post-test (see Table 1).

Table 1. Engagement Differences between Female and Male Students in the CLDLA Environment

Variables	Test	Gender				Difference between engagement improvements of female and male students from pre-test to post-test
		Female		Male		
		Mean	SD	Mean	SD	
Agentic engagement	Pre-test	3.76	0.38	3.75	0.36	F (6.28), $p < 0.01$, $\eta^2 = 0.21^{**}$
	Post-test	4.09	0.56	3.79	0.39	
Behavioral engagement	Pre-test	3.65	0.34	3.64	0.32	F (7.89), $p < 0.01$, $\eta^2 = 0.29^{**}$
	Post-test	4.10	0.58	3.71	0.34	
Emotional engagement	Pre-test	3.35	0.28	3.39	0.28	F (8.97), $p < 0.01$, $\eta^2 = 0.34^*$
	Post-test	4.06	0.51	3.46	0.31	
Cognitive engagement	Pre-test	3.87	0.43	3.71	0.35	F (7.26), $p < 0.01$, $\eta^2 = 0.27^{**}$
	Post-test	4.23	0.64	3.77	0.37	
Overall engagement	Pre-test	3.65	0.33	3.62	0.32	F (7.99), $p < 0.01$, $\eta^2 = 0.30^{**}$
	Post-test	4.12	0.59	3.68	0.33	

RQ1. To what extent gender affects students' self-regulation in the CLDLA environment?

The results showed that female students received higher scores compared to male students for self-regulation from pre-test to post-test (see Table 2).

Table 2. Self-regulation Differences between Female and Male Students in the CLDLA Environment

Variables	Test	Gender				Difference between engagement improvements of female and male students from pre-test to post-test
		Female		Male		
		Mean	SD	Mean	SD	
Self-regulation	Pre-test	3.68	0.33	3.66	0.33	F (8.12), $p < 0.01$, $\eta^2 = 0.30^{**}$
	Post-test	4.12	0.59	3.73	0.35	

Discussion and Conclusion

This exploratory study provides insights into the gender influences in students' engagement and self-regulation in constructivist learning environments with learning analytics support. The results revealed that female students found the CLDLA environment more engaging and self-regulative than male students. Although this result indicates that male students might need more support for their engagement and self-regulative activities in

constructivist learning environments with learning analytics support, this also needs to be explored what were the reasons for such different performance. One reason to explain this finding can be female and male differences in their thinking and reflections (Noroozi et al., 2016, 2020; Tsemach & Zohar, 2021). Therefore, gender differences in engagement and self-regulation performance can be due to their different perceptions of the CLDLA environment. The results of this study can contribute to extending our knowledge on the role of gender in engagement and self-regulation performance in constructivist learning environments with learning analytics support.

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The Becoming Alive of Ceramic Teapots in New Forms

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Abstract: There are forms identified with the field in ceramic art. Examples of these are bowls, vases, plates and teapots. As works of art, these containers can be the expression language of the artists. In particular, many ceramic bowls and teapots have entered the literature with successful examples. The fact that the teapot form is used by many artists in the field of ceramics, which is a branch of plastic arts, is a richness of today's contemporary art. The ability of industrially produced containers to be good designs depends on carrying the design elements on themselves. The teapot forms, which are the continuation of an ancient heritage and produced in today's ceramics, are also followed carefully by artists and art lovers. In this study, a brief history of the teapot form is given. After this short history of the teapot, which spread from China to Europe, ceramic teapots were tried to be interpreted as a functional and plastic form through personal applications.

Keywords: Fine arts, Ceramic teapots

Introduction

Ceramics is a branch of art that feeds on tradition. Considering that ceramics have been produced in Anatolia for about 6,000 years, this tradition, which is worth a heritage, offers contemporary ceramic artists the opportunity to work in a wide range.

It can be viewed in various museums where forms with high artistic value were produced even if the era was thought that ceramics gave crafts or decorative products rather than being a branch of art (Er,2015).

Objects, the contents of which are mud and generally used as objects of use, are combined under different names as ceramics, pottery and porcelain, according to the surface treatment method and firing technique in Turkish (Eczacıbaşı Art Encyclopedia, 1997). Potteries has lost their former importance due to various reasons such as the developments in the fields of industry and technology, and the prominence of products such as plastic, glass and enamel with this development (Canbolat, 2011).

Ceramic Art and Teapot

When we look at the history of teapots, a production form of ceramic art, we come across Chinese ceramics and

tea culture. The teapot, which has a special place in Chinese ceramic art, cannot be separated from the tradition of drinking tea. How the teapot, which was previously produced for functional purposes and turned into a plastic work of art today, spread from China to Europe and then to the world is interesting and also very valuable for world cultural heritage.

Teapot designs in Europe began at the same time as the tea trade with China in the 17th century. Both the tea itself and its porcelain have found great value in the west. The increase in this intercontinental trade has also led to intercultural interaction (Ferrin, 2000: 10).

Whether it is produced on a potter's wheel or by industrial methods, the success of a functional teapot design is directly proportional to the plastic value it carries.

Ceramic teapots, which have survived as a legacy of a deep-rooted tradition, can be classified under two main headings as functional and non-functional teapots. Functional teapots, as the name suggests, are designed to fulfil a function. The artist has to constantly consider the feature of being functional while designing. Again, there are some obligations that the artist should consider in the production of functional teapots, and standards related to human anatomy, production and measurement. In this context, the artist who produces non-functional teapots or artistic teapots can make more free designs.

In contemporary ceramic art, the artist is free as in other branches of art. Likewise, artists who produce ceramic teapots also benefit from this freedom. Today's ceramic artist can be fed from everything that surrounds him while producing works. The form in which the artist is fed is fictionalized by the artist and reappears by transforming into a work.

It is thought that the ceramic teapot form, which is the continuation of the spouted cups belonging to the tea culture, is suitable for diversification in terms of the dynamics it offers to the artist. As can be seen in the personal examples given throughout the work, this form can be produced for different purposes and forms.



Figure 1/2. Artistic Teapot Production. Mine Ülkü Öztürk, 2021



Figure 3/4. Artistic Teapot Production. Mine Ülkü Öztürk, 2021



Figure 5/6. Artistic Teapot Production. Mine Ülkü Öztürk, 2021

Conclusion

Through the functional or artistic ceramic teapot form, the artist can convey all kinds of messages to the audience. With the teapot form, any subject can be the artist's means of expression. The place of ceramic teapots as a form in contemporary ceramic art has been increased by ceramicists who use them as a means of expression in every period. This is also related to the fact that an unlimited number of ceramic teapots are encountered when scanning artists and works in contemporary ceramic art.

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Exploring Neighbourness and Intercultural Challenges in Higher Education: Views of Teachers and Students

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Abstract: The need for neighbourness and Intercultural competences in Higher Education Institutions is ascending. This is because in recent times, there has been an increase in multicultural classrooms driven by globalization and the growth in global Internet connectivity. Globalization has enabled increased human mobility across physical national and cultural boundaries; while Internet connectivity has enabled virtual contact, interactions, and collaborations between persons from different cultures. Physical mobility, specifically for study abroad, results in physical multicultural classrooms. The purpose of this study is to provide an overview into the relevance of neighbourness in a multicultural classroom and challenges in a classroom that denotes the absence of neighbourness. The challenges are inspired and extracted from one-on-one Interviews with Higher Education Institution (HEI) teachers and foreign students from Finland, Italy, Denmark, Germany, Latvia and Turkey. Twenty people were interviewed. In the multicultural classrooms, six different challenges were identified as a result of analyzing the interview data. Those are language barriers, misunderstanding of cultural dispositions towards others, asymmetric communication, differences in cultural behavioral norms governing interactions, different styles of learning and problem with the familiarization with technology.

Keywords: Neighbourness, Intercultural challenges, Higher education

Introduction

The need for neighbourness and Intercultural competences in Higher Education Institutions is on the ascendency. This is because in recent times, there has been an increase in multicultural classrooms driven by globalization and the growth in global Internet connectivity (Sutton, 2005; Sleeter & Tettegan, 2002). Globalization has enabled increased human mobility across physical national and cultural boundaries; while Internet connectivity has enabled virtual contact, interactions, and collaborations between persons from different cultures. Physical mobility, specifically for study abroad, results in physical multicultural classrooms. Students who for one reason or the other cannot migrate physically to another country to study are able to sign up for virtual courses if they have access to the Internet. As a result, the virtual class can also be multicultural. However, in the toolkit, the emphasis will be on the physical classroom. Nevertheless, studies have shown that some foreign students lack intercultural competences, which makes it difficult for them to adapt to their new learning environment (Gritsenko, et al., 2021). Some studies also point to the fact that ethnocentricity does make it difficult for some local students to develop intercultural sensitivity (Fabregas-Janeiro, Kelsey, & Robinson, 2011), hence resulting in their lack of intercultural competence. A foreign student can also express intercultural insensitivity as well. Intercultural insensitivity is an aspect of intercultural communication competence (Chen, 2010) and indicates the absence of neighbourliness. There are also studies that point to the need for a global citizenship course in tertiary education as a means of developing the intercultural competence of students (Hayden, McIntosh, Sandoval-Hernandez, & Thompson, 2020).

The Importance Intercultural Competence for Teachers and Students in Multicultural Classrooms

Teachers and students, be they foreign or local, that exhibit intercultural competence possess the requisite skill, knowledge and attitude that enables them to communicate effectively and appropriately in multicultural classrooms (Deardorff, 2006; Di Mauro & Bolzani, 2020). These teachers and students possess cognitive and emotional levels that support their ability to recognize and to adapt appropriately during intercultural encounters within the classroom. Such adaptations, as pointed out by Deardorff (2006), include adaptability to different forms of communication and mannerism expressed by teachers or students from different cultural backgrounds within a multicultural classroom. Hence, the possession of intercultural competence in students and teachers be they foreign or local will lead to:

- Limited misunderstandings during verbal and non-verbal interactions within the classroom.
- Mutual knowledge creation, knowledge exchange, knowledge sharing and knowledge transfer processes, between the teacher and the student; and between foreign and local students, in the classroom. The scope of such knowledge will be divergent, ranging from knowledge on the subject matter taught in class, to knowledge as to the applicability of the subject matter in different cultural contexts.
- The reduction in ethno-centric behavioral patterns.

Despite the enumeration of the listed outcomes, it is important to note that achieving ultimate intercultural competence is impossible. This is because the nature of intercultural competences is always processual (showed in interactions) and situational. The evidence of a person's intercultural competence manifest during interactions between persons from different cultural backgrounds. There are instances where a person will come in contact with people from cultures, he/she is not familiar with and may not know how to act towards such persons. In such instances, a person with some level of intercultural competence will be open to gaining knowledge, developing skills and attitudes relevant to reaching out to the individual from the new culture. An attempt to reach out could be to ask questions in order to learn about the person from the new culture. As an example, in a film production classroom, the local teacher or student may break the ice by asking questions about film production in the country of origin of a foreign student. In providing the answers, the foreign student will reveal some cultural aspects influencing movie production in their country. The ice breaking exercise then opens up possibilities for future interactions and learning from each other. However, this will be the development of an additional intercultural competence over time. As such, the development of intercultural competence is a continuous process that is subject to continuous improvement.

Conversely, in multicultural classrooms where some teachers and students lack intercultural competence, there are certain attitudes that will be visible. Some examples of these attitudes include, lack of openness to other cultures, cultural stereotypes, the inability to tolerate ambiguity and the misunderstanding of verbal and non-verbal cues etc. (Sarı & Yüce, 2020; Di Mauro & Bolzani, 2020). These attitudes, among others, are because of either the lack of cultural awareness (knowledge) and/or skill set required for intercultural interactions in a multicultural classroom. The skill set here are those needed to observe, listen, evaluate, analyse one's level of cultural sensitivity, with the aim of improving, during intercultural encounters in a multicultural classroom. Such intercultural encounters could be between the local teacher and foreign student, foreign teacher and local students, or between local students and foreign students. The context of the encounters could be during groups' activities such as group assignments, project group work or at an interpersonal level within the classroom.

The absence of Intercultural competence in multicultural classrooms, by either the teacher, students or both, also has its own consequences. Some of these consequences include:

- Students cluster with persons from similar backgrounds. When either foreign or local students find it difficult to interact with each other within the class, they fall back to the familiar. Hence, they are more likely to cluster, except in rare cases where the number of foreign students in the class is few. However, in a class where there are groups of international students with common nationalities or culture, then the cluster becomes divided further. The cluster provides the student with a safe space to interact without being judged or misunderstood.
- The break in knowledge exchange, knowledge sharing and knowledge transfer between students. This occurs if a student group from a certain culture feels lonely or only interacts within his/her cluster. The challenge here is that students are more likely to contextualize what they study within their familiar context. For international students, they will learn about the applicability of what they study in their local culture and within the culture they study. However, their knowledge will be limited as they may

either lack understanding or possess the wrong impression in explaining the reason behind what they observe as examples. This is where one can see the importance of a local student who provides a deeper explanation behind the phenomenon the foreign student observed. However, local students will be at the disadvantage, as they will not have the opportunity of learning about the applicability of what they study in other cultures. In circumstances where they read about the problems in other cultures, they may misunderstand or hold a wrong impression about the problem. This is where knowledge from the relevant foreign student comes in handy. Hence, the local student ends up not knowing that the skills he or she acquires could be of benefit to other cultures. Hence, a potential start-up or innovative solution for solving global problems would not materialize. Hence, there is a lot of knowledge uncaptured or lost when the lack of intercultural competence burns the bridge that would have enabled knowledge flow.

Being unable to operate in multi-cultural organizations and society. The lack of intercultural competence has a broader consequence outside the classroom. Both foreign and local students who lack intercultural competences find it difficult to operate in global multicultural corporations. This is because studies indicate the lack of intercultural competence in staff working in multicultural teams, within multicultural organizations, has an effect on the performance of their duties (Matveev & Milner, 2004). As a result, international cooperations are spending money in tooling their staff with intercultural competence needed to solve global challenges. This would not be the case if students in multicultural classrooms developed their level of intercultural competences when they were in school. Based on these positive (listed earlier) and negative outcomes, it is evident that the intercultural competence of teachers and students is important.

The Importance the Neighbourliness for Teachers and Students in Multicultural Classrooms

Foreign and local teachers and students that possess neighbourliness are friendly, welcoming, cooperative, and helpful to others. They do so without intruding into the privacy of others (Di Mauro & Bolzani, 2020). Neighbourliness is not problematic for persons who possess extraversion and agreeableness as personality traits. However, for persons who do not possess these traits, being neighbourly could be problematic.

Being neighbourly is not being intrusive. However, persons that are neighbourly can be viewed by introverts as being intrusive (Bridge, Forrest, & Holland, 2004). However, teaching and learning activities are collaborative in nature. The teacher needs students that pay attention in order to teach. The students need the teacher and each other to gain insights into topics and issues they do not understand in the course of the class. However, in order for the students to learn from the teacher and themselves, they need to possess neighbourliness competences. In order for the teacher to provide support to the student during the teaching process, the teacher also needs to possess neighbourliness competences. Else, there will be frustrations experienced by both the teacher and the student. It means the teacher has to care, be empathetic, kind, considerate and resourceful in helping the student, based on the understanding of the students' cultural background.

In a multicultural classroom where neighbourliness is lacking, some students that need clarity from teachers on the topic being taught may not feel free to do so. It will also result in clustering, as students will seek neighbourliness from other students with whom they can inter-relate. In some cases, the explanation they may hold onto may be wrong, but they would not know. Finally, the students themselves, both foreign and local, will have no clue on how to develop their neighbourliness competences.

The presence of the three neighbourness competences namely, intercultural competence, Global citizenship and neighbourliness is advantageous to multicultural classrooms. It creates a class atmosphere where students from different cultures can exchange knowledge as well as learn how to collaborate on activities in multicultural settings. The absence of these competences in a multicultural classroom creates an atmosphere of untapped knowledge, ethnocentric clustering and students that cannot collaborate with persons outside their culture.

Having made an argument about the importance of neighbourness competencies in multicultural classrooms, what problems point to the lack of neighbourness competences in a multicultural classroom. These problems are outlined next.

The take away for these studies is that the increase in multicultural classrooms calls for the need to develop the neighbourness and Intercultural competences of both local and foreign students within such classrooms. The possession of these competences by students will enable them operate in multi-cultural organizations and society. Some students do develop these competences by themselves either out of necessity, interest or because of their personality. However, there are students that will need assistance in the development and utilization of their neighbourness and Intercultural competences. Such student needs the teacher as a coach to help the student in harnessing these competences as the student engage curricular activities. Hence, in the WeLearn project, the toolkit is developed as a guide for the teacher. WeLearn is a project that aims to find ways to support teachers and students in higher education to support neighbourness in their multicultural learning environments. We study neighbourness practices and create instructions for educators and students on how to embrace those practices to make the learning environments, digital and physical, better for all. The project receives funding from the Erasmus+ program. The aims of the WeLearn project are:

- Raise awareness of the importance of intercultural and neighbourness skills in a global world
- Build a framework for neighbourness skills
- Develop an online and offline toolkit for teachers
- Test the toolkits in different pedagogical environments
- Disseminate the toolkits via multiplier events

The purpose of this study is to provide an overview into the relevance of neighbourness in a multicultural classroom and challenges in a classroom that denotes the absence of neighbourness.

Method

This study provides an overview into the relevance of Neighbourness in a multicultural classroom and challenges in a classroom that denotes the absence of Neighbourness. The challenges are inspired and extracted from one-on-one Interviews with Higher Education Institution (HEI) teachers and foreign students from Finland, Italy, Denmark, Germany, Latvia and Turkey. Twenty people were interviewed. The number of teachers and students interviewed were 10 each. The number of teachers and students interviewed per country is presented in table 1 below.

In these interviews, some of them narrated the cultural challenges they encountered within the classroom. The challenges identified in these interviews are narrated in this second section of this chapter. In the first section, the relevance of neighbourness is discussed.

A structured interview was conducted with HEI teachers and foreign students from Finland, Italy, Denmark, Germany, Latvia and Turkey. Structured interview is generally conducted for the specific purpose of getting certain information from the subjects.

The interview focused on neighbourness in a multicultural classroom and challenges in a classroom that denotes the absence of neighbourness.

A purposive sample of students was selected from one of WeLearn project members who has teaching responsibilities, a teacher not involved in WeLearn who has international teaching student groups, a native student involved in international courses (with more than two years' experience of studying in your institution), an exchange student/first year degree student from abroad (to get a fresh perspective). Participants shared their availability for interviews as part of the background questionnaire.

Teachers and students participated in the partner universities. Interviews transcribed in English, and analyzed with Atlas TI. Content analysis and categorization based on the interview questions and previous neighbourness skills review

Table 1. The Number of Teachers and Students Interviewed

	Number of Teachers	Number of students
Denmark	2	2
Italy	2	2
Germany	2	2
Latvia	3	3
Finland	1	1
Turkey	2	2

Results

Based on the interview data analyzed two finding themes were identified. Finding themes:

Strengths

- Engaging and interactive teaching
- Learning from others with different cultural backgrounds
- Teachers with a global mindset show example to students
- Strong and strengthening language skills
- Use of technology to support (distance) learning

Challenges

- Supporting student's orientation to the ways of learning and working in the study program
- Developing the required neighbourness skills and awareness of them along studies
- Getting the international students to mix with the locals

Students and Their Backgrounds

- The students come from a large range of countries.
- The international degree programs attract students from other parts of the world as well: Middle- and Far-east and African countries, some students come from the Americas as well.
- Students' motivation is building elements for the future career.
- The most common motivation for international study was mentioned as an opportunity to experience something new and learn new ideas.
- The quality of education in the host country.
- The adventure of learning new things.
- For many students, international study is also a time of personal growth away from friends and family

Teachers and Their Backgrounds

- The interviewed teachers most have a mix of approximately 70%/30% local and international students.
- The teachers interviewed for the study were a mix of locals with some internationalization experience.
- Some of the teachers have received intercultural pedagogical training, but not all of them.
- In the Nordic countries problem-based teaching is common on international courses, in other universities the studies can focus on larger projects, or the interaction happens in a more traditional classroom setting.

A global Mindset and Global Citizens

- The interviewees describe an intercultural and global mindset as the openness to different cultures and willingness to understand others.
- Openness and curiosity are often mentioned as characteristics of a global mindset.
- In addition to being open, global mindset is the readiness to take action, whether it is to help others, communicate with them effectively, or adjust ones own actions to better suit the expectations of others.
- The interviewees agree on that international academic programs should focus on developing the global mindset of their students, and thus educate future global citizens.

Language: Barrier or Not

- The interviewees feel that language is not a barrier for learning, and it does not usually form a barrier for communication between teachers and students.
- The language skills of even new international students are usually sufficient to follow teaching and understand instructions.
- For some students communicating with other students from all over the world and with various different accents does take some time to adjust to.
- Understanding others requires understanding the words they use, but also understanding body-language and idioms, which differ greatly between cultures.
- The universities do not seem to encourage the local student societies to include the international students much in their free time activities in order to promote integration.

Overcoming Differences

Different working habits and backgrounds form challenges for working in intercultural groups. This is both a challenge and a benefit: exposing oneself for different cultures increases tolerance and understanding. Students tell that figuring out this challenge takes extra energy, but is rewarding in the end. It makes starting in an international study program difficult, and some students may need extra support to recognize the sources of the challenges, and the identity building process that takes place during international study.

Students notice challenges in different study styles, different assumptions about group work, different ambition levels of students, different background in theoretical knowledge, different pace of communication, different ways of identifying and solving conflicts. In addition to the communication, being open to others and understanding them is essential. For this skill to develop, some kind of international exposure is essential. One is unable to understand culture shock without experiencing it, and thus being able to help others overcome it. Gaining international experience and helping others with them are aspects of successful life in international settings.

A Good International Teacher

The interviewees list a key characteristic of a good international teacher as being able to understand well people from different cultures, and being able to help the students understand each other. A good international teacher both has a global mindset, and helps students to build one for themselves.

Other characteristics of a good international teacher are not really specific to the interculturality, although some interviewees list knowing characteristics of different cultures as a trait for one. Many of the traits the interviewees list can characterize a good teacher in general: being able to make students understand the topic, explain the content from multiple viewpoints, engage people in discussions, motivate the students to learn and work hard.

Many interviewees mentioned that to be able to understand the cultures of others, one must understand their own culture. The teachers need to be able to guide the students in their journey of learning not only of other culture, but also their own culture.

Skills of a Global Citizen: Neighbourness Skills

- Taking the global mindset into individual skills.
- Understanding and curiosity of others.
- Having strong communication skills
- Being open to others and understanding them is essential.
- International exposure is essential. One is unable to understand culture shock without experiencing it.
- Gaining international experience and helping others with them are aspects of successful life in international settings.

Overview on Neighbourness in the Classroom

In a classroom, there are two main types of interactions. The first type of interaction is the teacher-student interaction. The second type of interaction is the student-student interactions. In a multicultural classroom setting, these interactions could occur in different ways namely:

- The interactions between foreign students with either local students or local teachers. An example could be a Higher Education Institution (HEI) in Denmark where the teacher is Danish and the student composition is a mix of Danish and foreign students.
- The interactions between a local student and either foreign students or foreign teachers. An example could be an HEI in Germany where the teacher was raised in Turkey and the student composition is a mix of German and foreign students.
- The interactions between a foreign teacher and local students. An example could be an HEI in Turkey

where the teacher is from Latvia and all the students in the class are Turkish.

- The interactions between a local teacher and foreign students. An example of this could be an elective class in HEI in Italy where the students taking the elective course are all foreigners and the teacher is Italian.

In these examples, the teacher provides instructions and receives simultaneous feedback to both foreign and local students. The students (both local and foreign) interact between themselves. The interaction could be during lectures, group works, group assignments etc. Effective verbal and non-verbal interaction between the teacher and the student groups will occur if the teacher (either foreign or local) and students (both foreign and local) possess neighbourness competences. Implying that they possess global citizenship, intercultural competence and neighbourliness competences.

The absence of these competencies for the students could result in ethnic or cultural clustering between the students. In the case of the teacher, the absence of these competences could result in the unclear communication of instruction, misunderstanding of the students' academic needs and apathy towards the student. This would be the case if the teacher is either foreign and teaching local students or local but has a mix of foreign and local students. In the case of the latter, the teacher may end up paying more attention to the local student due to cultural similarity resulting in the ease of being neighbourly. Hence, the development of neighbourness competences in teachers and students is important. It will result in effective interaction during the teaching and learning sessions in the classroom. Furthermore, it will enable the students both local and foreign to collaborate as well as learn from the teacher and one another. It will also enable the teacher to learn from the students as well to either support his or her research activities.

Discussion and Conclusion

The purpose of this study is to provide an overview into the relevance of neighbourness in a multicultural classroom and challenges in a classroom that denotes the absence of neighbourness. The challenges are inspired and extracted from one-on-one Interviews with HEI teachers and foreign students from Finland, Italy, Denmark, Germany, Latvia and Turkey. Twenty people were interviewed. In the multicultural classrooms, six different challenges were identified as a result of analyzing the interview data. Those are language barriers, misunderstanding of cultural dispositions towards others, asymmetric communication, differences in cultural behavioral norms governing interactions, different styles of learning and problem with the familiarization with technology. Teachers have a big role in engaging students in interactions. Especially getting international and local students to mix seems to require teachers' intervention international teachers need to be good teachers, with good intercultural and neighbourness skills. Students need support. Both, at the beginning and at the end of an international education experience. Thus, to be able to develop their neighbourness skills and to be aware of their international experience impact. It is believed that WeLearn project outcomes give the teacher insight into some of the challenges from the point of views of teachers and students in higher education context.

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Examination of Painting-Sculpture Relationship on The Example of Umberto Boccioni

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Abstract: Within the scope of the research, the definitions of the concepts of painting and sculpture are briefly mentioned. The relationship between the aforementioned concepts was studied. While in painting, the work of art tries to create a three-dimensional perception on a two-dimensional surface, in sculpture the work is created completely three-dimensionally by utilizing various materials. Considering that the pattern, and therefore the painting, allows the forms to be analyzed more easily on the surface, it can be said that it forms the basis of a three-dimensional work, namely the sculpture. Master artists such as Amadeo Modigliani, Andre Derain, Umberto Boccioni, Matisse and Edgar Degas, who produced works consistently in more than one art branch and in accordance with the artistic understanding of the period in which they lived, created significant works in both painting and sculpture fields. Within the scope of the research, a few of the works of Umberto Boccioni (paintings and sculptures) were examined and compared. The research was based on the general survey model, and qualitative research methods and techniques were used. It is thought that the study will contribute to the relevant literature and create a resource for new field researchers.

Keywords: Sculpture art, Umberto Boccioni, Painting art

Introduction

How the art is understood and what it means has been discussed for hundreds of years, and this subject has never lost its popularity. Throughout the history of humanity, the diversity that emerged due to different cultures, social structures, living conditions, and geography has enabled to define art and has diversified it considerably. Since the cave period, in general, art has been an aesthetic method of conveying certain elements to society. In this context, as the most important medium of expression, art has contained religious, ideological, social, etc. messages. However, art does not only contain elements towards giving pleasure; also uses elements that can be considered as vulgar and ugly as materials. Thus, it can be said that art creates a unique aesthetic language by being influenced and nourished by all kinds of sources. In this context, advice, stories, propaganda

and events conveyed through art strengthen art, but in general, the most important thing in art is how art tells rather than what it tells (Balkır, 2020, p. 32-35). Art does these telling by using wide variety of elements. Sometimes uses elements such as the notes appealing to the ears, or uses colors appealing to the eyes. In this context, types of art have been defined in various aesthetic disciplines. The following is briefly said about the painting and sculpture discussed in the study: Considering that the art of painting is basically made in two dimensions and often in colour, the art of sculpture can be interpreted as making the same elements in three dimensions with some differences.

However, while the artist researches form lines in sculpture, in painting, he investigates both forms line and takes light and shadow into account. Accordingly, painting includes shadow and light in itself (Kitiş, 2018, p. 1).

Regarding the disciplines of art, Özkul says:

“Until modernism, production in sculpture and painting was shaped by subjects taken from religion or mythology, and continued its existence in this way. With the loss of influence of religion and mythology onwards the Renaissance, nature and figure representations lost their dominance existing until that day, and a new process in art began. With the modernist instinct, each area has tried to become pure by exploring its own boundaries; however, contrary to predictions, different areas and types have always interfered with each other; Over time, a pluralistic (interdisciplinary) perception of art has emerged. In this new order, with the lifting of the veil on the material and the way of expression, all the known molds of art, which are fused with each other, had become ready to be broken. In the 20th century, together with Picasso with his collages and sculptures, Marcel Duchamp with his Ready Made Productions, Tatlin with his Corner Reliefs and Beuys, who said that every person can be an artist, the disciplines began to carry and merge the characteristics of each other.” (2019, p.525).

Artists such as Umberto Boccioni, Amadeo Modigliani, Edagar Degas, Andre Derain, Matisse have worked on both painting and sculpture in accordance with the artistic understanding of the period they lived in. (Image-1,2).



Image 1. Edgar Degas, Dancer Adjusting Her Slipper, 1880, Pastel, 43x47 cm, Musée National Du Louvre, Paris (Ünlü, 2019, p. 66)



Image 2. Edgar Degas, Dancer putting on her stocking, Bronze Statue, 44,3 cm (“Web”, 2021)

As a form of expression in contemporary art, different branches of art transcend the boundaries of other disciplines. Today, the art of painting, like sculpture, takes up space by being applied to various places, while sculpture carries the basic elements of painting to the surface of the work. When the situation is evaluated from this point of view, the sculpture gradually began to take on a superficial state and to include pictorial features, while the painting gradually became concrete and gained a sculptural appearance (Özkul, 2020, p. 1906).

Before talking about Umberto Boccioni and his understanding of art, which is the subject of the research, futurism should definitely be mentioned. The emergence of futurism is the industrialization period of the 1852s, but the transformation of industrialization in Italy was somewhat slower than in other European countries. In order to accelerate the relevant transformation, old elements and values were destroyed while new values were exalted. In this environment, futurism emerged. (Huntürk, 2011, p. 240). In addition to the mental transformation of the West, there are intellectual, political, economic and social changes and transformations at the end of the 19th century. It is explanatory that the related movement was formed in Milan, which is famous for the industry of Italy, as it is shaped within the framework of the technological movement and an industrial passion (Karataş & Arslan, 2020, p. 463).

The Italian poet Tommaso Marinetti, who pioneered futurism, thought of names such as dynamism or electricity for this progressive understanding, but in the end, he determined the name of this movement himself and named it futurism. On February 20, 1909, the "Futurism Manifesto" was published on the front page of the French newspaper *Le Figaro*, and in the manifesto, Tommaso Marinetti called on Italian young artists to cooperate while talking about patriotism and liberating Italy from all the gangrene of the past. One of the young Italian artists, Umberto Boccioni, who was the subject of the research, as well as artists such as Carlo Cara, Giacomo Balla, Luigi Russolo and Gino Severini listened to this call. They signed the futurist painting and sculpture manifestos. Thus, Futurism gained a formal expression. While a new art for a new world is mentioned

in these manifestos, a new art expression has never been fully explained. In the works of these artists, forms are generally handled with sharp lines in order to give a visual approach to dynamism and movement. They were also inspired by the experimental photographs (to capture the movement) by the respective artists Etienne-Jules Marey and Eadweard Muybridge (Antmen, 2013, p. 65-66). Artists of movements such as Futurism and Cubism sought formal ways to describe continuity as plastic (Konak, 2016, p. 379). In addition, Karataş & Arslan have the following explanations on the subject:

“Another important point of the declaration is that it wants to draw the public from a passive point to an active point. In this respect, what needs to be done is that the artist should interact with the audience in every field. Theatre, concerts, political meetings, churches and evening performances were used as other forms of dissemination of the manifesto, but the events were always under police surveillance, as the manifesto was fed by turmoil, confusion and violence on all grounds.” (2020, p. 464)

Umberto Boccioni, who transforms concepts such as speed and movement into artistic qualities; tried to produce his works in the light of this idea, defending the view *“the sculpture should systematically express the continuity of the objects in the space with plastic and emotional means and keep them alive”* (Özer, 2018, p. 147).

Pelin Avşar Karabaş also said the following about the subject:

“Carra, one of the futurist artists who took part in the movement and was influential in the spread of the movement, tried to convey emotional impressions such as sound and smell through visual elements such as color, line and form; Balla aimed to reflect the consecutive phases of an event in a single image. Severini created the strongest war images of the period with color tone changes and intertwined planes; Russolo, as if laying the foundations of today's electronic music, revealed his thoughts that the new age will be the age of noise with his works. Among these artists, Umberto Boccioni, on the other hand, left a great mark on the recognition and defense of the Futurism movement, both with his paintings and sculptures, as well as with his articles and declarations”. (2019, p. 468). In addition, Futurist painters also benefited from fragmentation in their compositions and therefore from a cubist point of view. (Image-3) (Avşar Karabaş, 2019, p. 467- 468).



Image 3. Giacomo Balla, Valori plastici, 1929, Tempera on Canvas, 77 cm x 77 cm (“Web”, 2021).

In his early works, Boccioni generally focused on his mother (Image-4). In addition, the artist's rebellious personality, impetuosity and understanding of life managed to attract the attention of futurist groups. The reproductions and nude drawings he made by Leonardo and Rubens can be interpreted as sources that fed the rebellious personality of the artist in his youth. At the same time, it can be said that these works, which he produced in his early years, shaped the artist's understanding of art. Boccioni was also heavily influenced by the nature lover Giacomo Balla and impressionism (Karataş & Arslan, 2020, p. 465-467).



Image 4. Umberto Boccioni, *The Artist's Mother Crocheting*, 1907, Etching and drypoint, 37,1 cm x 30,8 cm ("Web", 2021)



Image 5. Umberto Boccioni, *States of Mind: Those Who Go*, 1912, Ink on Paper, 31,8 cm x 42,5 cm ("Web", 2021)

If the paintings and sculptures of the artist, which is the subject of the research, are examined; In his work titled "*States of Mind: Those Who Go*" (Image-5), which he made on paper in 1912, the artist talked about figures in motion, as can be deduced from the name. The black fragments, which are generally distributed on the right side of the picture, which is made in monochrome colors, are balanced with lightness and darkness by the intense use

of black in the left middle and upper parts. In addition, it can be said that the balance of large, medium and small in the painting was masterfully handled by the artist thanks to the formal fragmentation. Although there are human faces in the left middle, center and right parts of the work, the artist broke these figures and painted them in several appearances. In this context, it can be said that these fragments and the depiction of figures from different angles describe the movements of human faces. E.g; The face view, located in the middle left part of the picture, is depicted both from the front and from the profile. This attitude of the artist shows that the people in front of him move to different points or move to the right as it can be understood from the painting. It can be thought that the diagonal spots in the painting indicate both the dynamism and the direction of the movement. It can be said that the block spots on the upper left side of the work are related to city structures. In addition, the number III in the lower right part of the picture and the number I located in the left part attract attention. It is seen that the increase in the number from left to right reminds the elapsed time and emphasizes movement and continuity, which are the basic principles of futurism. Finally, when the work is looked at from a theoretical point of view, it can be said that it is included in both formalist and expressive theory.



Image 6. Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913, Bronze, 121.3 cm x 88.9 cm x 40 cm, 90.7 kg (“Web”, 2021)

If Boccioni's sculpture work named "*Unique Forms of Continuity in Space*" (Image-6) is analyzed; The work is made of bronze weighing 90.7 kg. There is a human figure on the pedestal that takes a big step in motion. Fragmentation in Boccioni's futuristic human-figured painting works are also noteworthy in the related sculpture work. Bone structure and muscle structure, which are the two basic elements in the anatomical movement of human beings, are exaggerated in the sculpture. In addition, it can be thought that the feet of the figure were formed with rectangular prisms that look like pedestals. The fragmentation applied in the muscle masses in the sculpture can be interpreted as the study of the form in motion in different time periods. It can be said that the artist has exaggeratedly interpreted the muscles and flexed joints in the legs that allow people to walk or run, in order to emphasize the movement. In the sculpture, it is seen that the face of the figure is interpreted more complexly. Considering that the feet of the figure were made in the form of rectangular prisms, which are not

found in nature, by Umberto Boccioni; It can also be thought that the artist emphasized mechanization and, accordingly, technology. Finally, when the work is looked at from a theoretical point of view, it can be said that the work is included in both formalist and expressive theories.



Image 7. Umberto Boccioni, *Dynamism of a Soccer Player*, 1913, Oil Painting on Canvas, 193,2 cm x 201 cm, (“Web”, 2021)

When we look at the artist's work titled "*Dynamism of a Soccer Player*" (Image-7), as the name of the painting suggests, Boccioni depicted the dynamism of the football player's performance in the competition with his own style. It is seen that the artist placed the football player figure in the middle of the picture. In addition, the physical movements of the football player in different time periods during the match are also seen in the picture, both in color and form, thanks to various fragments. However, it can be thought that the artist handles the figure more abstractly in this painting compared to his other works. The number of fragments in the figure, the application of forms and colors on top of each other also support this situation. In this context, it is understood that the artist cares more about the dynamism and mobility of the figure than the static structure of the figure in the related work. It can be said that concepts such as dynamism and movement, which are among the basic principles of futurism, were handled by the artist in a fragmentary style, just like in the previous sculpture examined (Image-6). It is possible to say that in the multi-colored painting, warm-cold colors are applied in a very balanced way and these colors are spread throughout the painting. In addition, it can be thought that the theory of the painting in question is both formalist and expressive.



Image 8. Umberto Boccioni, *Development of a Bottle in Space*, 1913, Bronze, 39,4 cm x 60,3 cm x 39,4 cm, (“Web”, 2021)

Considering the artist's sculpture named "Bottle Development in Space" (Image-8), which will be examined last within the scope of the research; It is known that the statue was made in 1913. As seen in the study, horizontalities in the sculpture are given both in the form of pedestals and in the form of overlapping planes. Thanks to the verticality formed by the fragmentation on the bottle form positioned in the center, a balance element is provided in the sculpture. In addition, the round form opening to the right in the middle part of the statue draws attention. As it can be deduced from the name of the study, it is seen that Boccioni handled the bottle form with different aspects and positions. The fragments in the upper parts of the bottle form can be perceived as the thickness of the bottle in the viewer. In this context, it can be said that the artist wants to show the relationship between the forms inside the bottle and the space. It can be said that the planes placed under the bottle, similar to the pedestal, characterize the planes of space. As in the other works examined, the artist's distinctive fragmentation style and use of forms in the related work (regardless of the sculpture-painting distinction) draws attention. In addition, it can be said that the relevant work is included in the formalist theory, as seen in other works discussed within the scope of the research.

Conclusion

As a result of the research, two paintings and two sculptures from the works of Umberto Boccioni were examined for interpretation. It has been observed in what context and with which artistic approach he studies the figures he uses in both his paintings and sculptures. It is known that the artist produced many works in different disciplines and on various subjects. It is seen that Boccioni, who is not limited to only one discipline of art, deals with concepts such as movement, dynamism and conceptual thinking on form in his works. In addition, the relationship between his sculptures and his paintings was investigated. Similarities in the artist's style and art approach have been identified. In this context, it has been concluded that the fragmentationist approach seen in Umberto Boccioni's paintings, his handling of temporally different perspectives, and his subject matter of movement and dynamism in his works are also observed in the artist's sculpture works.

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Emotions and Mental Health: A Comparative Examination of Traditional Chinese Medical Theories of the Mind and Robert Plutchik's Wheel of Emotions

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Abstract: Emotions in Traditional Chinese Medicine (TCM) are divided into seven affects : joy, rage, worry, pensiveness, grief, terror, and fright. TCM sentiment theory is one of its most important theories, including the emotional factors, emotional processes of modern psychology, cognitive and thinking processes. The theoretical basis of TCM psychology originated from the *Yellow Emperor's Classic of Internal Medicine (Huangdi Neijing 黄帝内经)* in the third century BCE. Eastern and Western psychology have similarities, but characteristics and phenomena are arising from different cultures and assumptions. A study of the psychology of East and West, must include all aspects of psychological activities. Western modern psychology theories are based on the study of the mental state, behavioral ability and cognitive ability of a person as a single individual during his lifetime development. TCM psychology emphasizes the holistic view of life in the unity of body and mind. Comparative research exists with the Emotion Wheel Theory from psychologist Robert Plutchik and Seven Emotions in TCM, this paper uses this comparative research method towards the representative indigenous psychology theories under different social-cultural backgrounds, thereby enriching the system of psychology. Through comparative research, this paper aims to enrich the connotation of medical psychology and provide ideas and inspiration for follow-up research.

Keywords: Traditional Chinese medicine, Psychology, Huangdi neijing, Robert Plutchik, Medical comparative anthropology

Introduction

As an important pathogenic factor, emotional factors have been continuously emphasized and confirmed by medical theories. In today's world, many countries are developing in the direction of urbanization, industrialization, and modernization of science and technology. The rapid development of society has brought

wealth and civilization to people, but at the same time, there have also been high incidences of psychosomatic diseases and high mortality. Under the rapid development of social conditions, medical scientists and psychologists all over the world have actively developed modern psychosomatic medicine from the research and practice in the medical field of the theory of events.

Regarding the Mind-Body-related theories, this point of view has always been consistent in Traditional Chinese Medicine (TCM). As the earliest surviving classic of Chinese medicine, *Yellow Emperor's Classic of Internal Medicine* (*Huangdi Neijing* 黄帝内经) elaborated on the pathogenicity of emotional stimulation and the diseases caused by it and formed a set of unique theories. In *Suwen* Chapter 39: "Most diseases are caused by Qi. When there is anger, the Qi rises up. When there is elation, the Qi becomes loose. When there is sadness, the Qi disappears. When there is fear, the Qi descends. When there is cold, the Qi is gathered..."

Since the publication of *The Emotions: Facts, Theories, and a New Model* (1962), Robert Plutchik's theory of emotional roulette has received extensive attention from the emotional psychology community. In his book *Emotion, a Psychoevolutionary Synthesis* (1980), Plutchik went further from the perspective of evolutionary theory on the occurrence, function, process, structure of emotions, and the relationship between emotions, cognition, and personality. Question made in-depth and original research and generalization.

Psychology originated from Western philosophy, and it contains four basic theories, namely psychoanalysis theory, behaviorism theory, humanism theory, and cognitive psychology theory. The theoretical system of TCM psychology includes "the theory of three talents as a whole", "the theory of the unity of form and spirit", "the theory of Mind governing the Mind", "the theory of Mind Perception", "the theory of five Wills", "the theory of Yin and Yang" and "personality and physique". Despite the similarities between Eastern and Western psychological concepts, some researchers believe that psychology still has characteristics and phenomena under different cultures. Western modern psychology theories are based on the study of the mental state, behavioral ability, demand basis, and cognitive ability of a person as a single individual during his lifetime development. TCM psychology is based on the TCM theoretical system that follows the relationship between man and man, man and society, and man and nature, emphasizing the holistic view of life in the unity of body and mind and changing the four-time change, day and night morning meeting, wind and rain in the living environment, Information such as geographic location, timbre and smell, and social and personnel matters are all included in the impact on people's psychological activities.

The importance of emotional factors promotes the expansion of people's understanding of the occurrence and prevention of diseases from simple biomedical factors to biological psychological and social factors, and the medical model has also changed from a simple "physiological medical model" to a "biological-psychological" —Social Model". Under such social conditions, many medical scientists and psychologists around the world are actively engaged in research and practice in this medical field and have developed modern psychosomatic medicine, that is, studying psychosocial factors in maintaining health, and in the occurrence and development of

diseases. And the role of medicine in the outcome of the disease. This article uses a comparative study to systematically discuss the Seven Emotions Theory of Chinese Medicine and Robert Plutchik's Emotional Roulette Theory. This paper aims to enrich the connotation of medical psychology and provide ideas and inspiration for follow-up research.

Interpretation

Emotion is an important part of psychology. It is a complex psychological phenomenon and a physiological process. Emotions are experiences, reactions, impulses, and behaviors, are usually composed of three factors: emotional experience, emotional performance, and emotional psychology. Contemporary psychology themes more reflect the concerns of society.

This article analyzes the similarities and differences between the theory of Seven Emotions in TCM and Robert Plutchik's Emotion Wheel Theory, and systematically analyzes the similarities and differences between the Eastern and Western Emotional theories.

Comparison

The two theories share the same emotional factors which are joy, anger, sadness, fear and surprise. At the same time, it can be seen that these two different theories have their characteristics and certain cultural backgrounds which has a certain meaning in theoretical discussion.

The Origin and Development of Emotion Theory in TCM

Emotion is a cultural problem in ancient China, referring to the emotion and interest. Emotional discourse of Chinese medicine system, was first seen in *Yellow Emperor's Classic of Internal Medicine (Huangdi Neijing 黄帝内经)*. *Zhang Zhongjing's Treatise of Cold Damage and Miscellaneous Disease (Shanghan Zabing Lun 伤寒杂病论)* described the etiology and pathogenesis of emotional diseases such as "organic desiccation Zang Zao(脏躁)", "stagnation (Yu Mao 郁冒)" and "palpitations (Jing Ji 惊悸)" as the etiology and oathogenesis of Emotional Disease Syndrome. *General Treatise on Causes and Manifestations of All Diseases (Zhubing Yuanhou Lun 诸病源候论)* regards emotions as one of the causes.

TCM psychology, as a branch of TCM, follows the theoretical system of TCM and absorbs the theoretical system of modern Western psychology. It is a discipline different from Western medical psychology. The theoretical basis of TCM psychology originated from *Huangdi Neijing*. In the late Eastern Han Dynasty, Zhang Zhongjing's *Treatise of Cold Damage and Miscellaneous Disease* established a complete system for the

prevention and treatment of mental diseases. Later, it was elucidated by Sun Simiao, Zhang Zihé, Li Shizhen, Ye Tianshi and other medical experts.

The theory of emotion is an important content in TCM, and doctors of the past dynasties have attached great importance to it. The Emotion Theory in TCM was formed under the background of traditional Chinese culture. It has a history of thousands of years. The understanding of sentiment has been developed through repeated clinical verifications. Modern psychology has only been produced for more than a hundred years, and it mainly studies emotions through experimental methods. Although emotions and sentiments in TCM are similar, they are not the same. Due to the differences in Eastern and Western cultures and research methods, there are considerable differences in the understanding of emotions and emotions (see Table 1).

Table 1. The Similarities and Differences between TCM's Emotions and Psychology's Understanding of Sentiments

	Emotion	Sentiment
Similarities	Happiness, anger, sadness, fear, terror. Excessive stress can be a causative factor.	
Differences	Centered on the five internal organs	Pay attention to the influence of surrounding environment on mood
	Attach importance to external behaviors of emotions by observation	Pay attention to the individual's experience of emotions
	To study physiological and pathological mechanism of emotions from the clinic	Experiment to study the physiological and pathological mechanisms of emotions
	Considering cognitive process	Emphasize hierarchical classification

Huangdi Neijing is the symbol of the formation of the Emotion Theory in TCM. The theory of emotion is an important part of the theoretical system of TCM and an important content of TCM psychology. At the same time, emotion is also one of the causes in TCM. *Huangdi Neijing* has made a detailed discussion on the pathogenicity of emotional stimulation and the diseases caused by it, as well as its treatment, nursing, and prevention. The emergence of *Huangdi Neijing* marked the initial formation of the theory of sentiment in TCM. It can be seen from The "Nine Qi Theory" about the onset of the Nine Qi in *Plain Question (Suwen 素问)* Chapter 39 *Discourse on Pain (举痛论)* and "Five Wills Theory" in *Plain Question (Suwen 素问)* Chapter 5 *Comprehensive Discourse on Phenomena Cor-responding to Yin and Yang (阴阳应象大论)* that the theoretical system of the doctrine of emotions has begun to take shape in *Huangdi Neijing*, and basically established the medical concept and theoretical content of "Emotions". Emotions have certain systematic conceptual expressions. (see Table 2)

Regarding the understanding of emotions, it is generally believed that emotions refer to the Seven Emotions (joy, rage, worry, pensiveness, grief, terror, and fright) and the Five Wills (joy, anger, worry, sorrow, fear). The emotional response of things and phenomena belongs to the normal mental activity of the human body.

Table 2. The Systematization of Emotion Theories in the Names of *Huangdi Neijing*——Basic Theory of Emotion in TCM

Yin and The Five Heart	and as a Elements Theory of Water and Fire	The Five Housing of Mind	On the Five Wills of Zangxiang	The Theory of Four Xiangs and Eight Diagrams	Nine Machine Theory	Qi
Plain Question Chapter 2	Spiritual Pivot Chapter 64	Plain Question Chapter 8	Plain Question Chapter 9	Spiritual Pivot Chapter 77	Plain Question Chapter 39	
Plain Question Chapter 5	Plain Question Chapter 67		Plain Question Chapter 23		Spiritual Pivot Chapter 69	

TCM psychology thought through the TCM theoretical system that follows the relationship among human to human, human to society, and human to nature, emphasizing the holistic view of life in the unity of body and mind, social personnel and other information. TCM diagnosis methods are based on the overall observation of human symptoms, both for the body and the mind. Western medicine is more focused on experiments and tests at the "micro" level of the human body. First, TCM believes that everything about people, including body, emotion, thought, and spirit, is interconnected and influenced; second, TCM believes that everyone is part of the natural world, subject to time, place, season, age, and genetic factors. Thirdly, TCM believes that the human body has the natural adjustment ability of regeneration and self-healing, and releasing this ability is the foundation for restoring and maintaining health; fourthly, Chinese medicine pays attention to prevention and believes that listening to the signals sent by the body, when it can prevent more serious health conditions.

The Mechanism of Emotions : Emotion is related to five internal organs and the leading role of Mind

Seven emotions are the seven different emotional reflections of happiness, anger, worry, pensiveness, sadness, fear, and fright that the human body makes to objective external things and phenomena, which belong to the normal spiritual activity and psychological performance of the human body.

In *Plain Question (Suwen 素问) Chapter 5 Comprehensive Discourse on Phenomena Corresponding to Yin and*

Yang (阴阳应象大论), “Man has the five depots; they transform the five Qi, thereby generating joy, anger, sadness, anxiety, and fear.” It can be seen that emotional activities are closely related to the organs. Emotions are dominated by the five organs. The functional activities of the internal organs are one of the manifestations of organ functions. The Qi and Blood of the organs are the material basis of emotional changes. In *Plain Question* (Suwen 素问) Chapter 26 *Discourse on the eight Cardinal [Turning Points] and on Spirit Brilliance*(八正神明论), “Blood and Qi, they are the spirit of man; it is essential to nourish them carefully.”

In the *Spiritual Pivot* (Lingshu 灵枢) Chapter 32 *A Healthy Person Ends the Ingestion of Grain* (平人绝谷), “The Blood is harmonious, the spirit is the residence.” It means that the Blood is full and tuned, and it is energetic, quick thinking, and emotionally stable. The movement of Blood depends on the normal Qi movement. Therefore, Wang Bing said: “Qi is in harmony with the spirit of peace”; “Anything that is born of joy and anger is born of Qi.” Therefore, the warming, promoting, nourishing, and moisturizing effects of Qi organs and Blood are the material basis for normal emotional reactions.

Mental activity is a series of complex functional activities performed by the human brain when it reflects objective things. The appearance of various mental symptoms is related to brain damage or dysfunction. It had an understanding of the function of the brain as early as the era of *Huangdi Neijing*. In *Plain Question* (Suwen 素问) Chapter 17 *Discourse on the Essentials of Vessels and the Subtleties of the Essence* (脉要精微论), “as for the head, it is the palace of essence brilliance.” shows that the brain is the place where the spirit converges, and it is the organ of spirit and thinking activity.

Emotion is closely related to the Qi and Blood of the five internal organs, but this connection is not a mechanical linear connection between various emotional reactions and the Qi and Blood of the five internal organs, but is realized through the adjustment of the Mind. Comprehensive manifestation of functional activities. In TCM emotional changes such as joy, anger, worry, pensiveness, sorrow, fear, and fright are all regarded as different responses of the mind to the stimuli of the internal and external environment. Emotions belong to certain internal organs respectively, are related to the liver, heart, spleen, lungs, and kidneys. It reflects that the different physiological functions of each organ are based on Qi and Blood. By commanding the organs and presiding over the Blood, to regulate the functional activities of the organs and their various emotional changes, so as to maintain the balance and coordination between the organs and the normal progress of human life activities.

Robert Plutchik’s Emotion Wheel

The Essence of Emotion

Emotions cannot be regarded as a synonym for an inner feeling state, it is a complex concept involving many factors. From the perspective of the process of emotion generation, it is aroused by a specific stimulus. It is

caused by factors such as cognitive evaluation, subjective feelings, behavioral response and other factors. Specific subjective feelings, and implement corresponding explicit behaviors on this basis to achieve specific adaptive functions. It can be used to describe the stimulus that triggers emotions, explain the cognition of this stimulus, describe subjective feelings and behavioral responses, and finally describe the adaptive function of emotions (see Table 3). However, Plutchik prefers to use functional languages because they reflect the adaptive effects of emotions.

Table 3. Five Ways to Describe Basic Emotions (Plutchik and Kellerman (ed.), *Emotion*, Vol.1,P.16)

Stimulus Event	Cognitive Appraisal	Subjective Reaction	Behavioral Reaction	Function
Gain of valued object	Possess	Joy	Retain or repeat	Gain resources
Member of one's group	Friend	Trust	Groom	Mutual support
Threat	Danger	Fear	Escape	Safety
Unexpected event	What is it?	Surprise	Stop	Gain time to orient
Loss of valued object	Abandonment	Sadness	Cry	Attach to lost object
Unpalatable object	Poison	Disgust	Vomit	Eject Poison
Obstacle	Enemy	Anger	Attack	Destroy obstacle
New territory	Examine	Anticipation	Map	Knowledge of territory

Structural patterns of emotions

Robert Plutchik pioneered the theory of emotion evolution and divided emotions into basic emotions and their feedback emotions. He believes that the basic emotions of human beings are the product of species evolution and the means of adaptation to the struggle for survival of the species. Plutchik believes that Darwin's view of evolution is not only applicable to the development of the physiological structure of organisms, but also to the development of psychology and emotions. From an evolutionary perspective, any physical and psychological changes and developments in an organism are necessary for adapting to the environment, the same goes for emotions.

Regarding emotions, Plutchik made eight points:

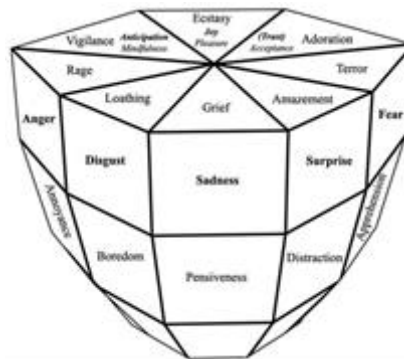
1. Emotions exist at any level of evolution in all species. Humans and animals also have emotions.
2. Emotions evolve to different degrees in different species, so there will be different ways of expression.
3. Emotions are the feedback behaviors of organisms to environmental changes in the course of evolution. Its purpose is to enable organisms to better solve the problem of survival and adaptation.
4. Although in different organisms, the appearance conditions and manifestations of emotional reactions

are different, there are some basic emotional elements that are universal among different species.

5. There are 8 kinds of basic emotions. Other emotions are mixed and derived on the basis of 8 basic emotions.
6. Basic emotions are theoretical emotion models whose characteristics can be observed based on facts, but cannot be fully defined.
7. Every basic emotion has its opposite basic emotion.
8. The similarity between any two emotions can be divided into several levels. Any emotion can show a difference in intensity.

On the model diagram he drew, the eight top sectors represent eight basic emotions (See Table 4). They are the strongest. They live at the top. The fan faces down, and the closer to the bottom, the weaker this emotion is. The emotions that are closer to each other are more similar, and the farther the distance is, the greater the difference is. The emotions in the two fan shapes at the opposite corners are opposite to each other. For example, hatred and acceptance are two opposite emotions. The grief close to hatred is more similar to it, and the joy close to acceptance is also closer. The most common emotions recognized are the standard emotions: anger, happiness, sadness, fear, disgust, surprise, anxiety, and interest (Klettner et al., 2011)

Table 4. Plutchik's Three-dimensional Emotion Cone and his Wheel of Emotions 1962,1980. (Source: Andersen & Guerrero, 1997)



Bipolarity pattern of emotion

The emotional polarities are specifically manifested in the following aspects. *Such as the positive and negative polarities.* Generally speaking, when people's needs are met, they produce positive emotions, such as satisfaction, happiness, acceptance, and love; when people's needs cannot be met, they produce negative emotions, such as worry, worry, sadness, etc. Anger and so on. But in social life, some emotional expressions are not so simple. Sometimes after hardships, when a wish is finally realized, sadness comes from it and weeps with joy; sometimes when the wish cannot be satisfied, it will be dumbfounded.

Positive and negative polarity. From the perspective of the dynamic effect of emotion on behavior, positive

emotion generally plays a role of "increasing force", prompting people to act actively and improving activity efficiency; negative emotion produces more "reducing force" effect, making people depressed and not thinking. Being enterprising prevents the smooth completion of the event. Of course, in specific situations, unrealistic blind optimism and excessive excitement can also cause adverse consequences, and sadness and anger can sometimes stimulate people's inner strength to continue to struggle and create something.

The strong and weak polarities. Many human emotions vary from weak to strong. As far as anger is concerned, there are different changes before and after: sullen, angry, furious, rage, and furious. In addition, from feeling good to love, from pleasure to ecstasy, from sadness to severe pain, all are changes in both strengths and weaknesses. The greater the intensity of the emotion, the greater the possibility that a person's behavior will be dominated by it, and the harder it is to control oneself.

The polarities of tension and relaxation. Tensions and relaxing experiences often occur at critical moments or critical moments in life. When firefighters fight to put out the fire, medical staff rescue the dead, performers on stage, and athletes participate in competitions, they are often in a state of high emotional tension. Once these tasks are completed, the danger is lifted or the critical moment passes, and there is a kind of relaxation. Emotional experience. Of course, the sense of tension is also related to the person's handling experience and resilience. Some people become more calm and calm as they approach the emergency. Excessive tension can be overwhelming and self-defeating.

The polarities of excitement and calmness. Excitement is usually a strong and short-term emotional state caused by important events in life, such as ecstasy, anger, extreme fear, etc. The opposite of excitement is calm emotions, weaker in intensity, and longer in duration. People's normal study and work generally need to be completed in a calm emotional state. The advocacy of "indifferent tranquility" in life also shows that calm emotions are of great significance to people's lives.

Robert Plutchik discovered that the vocabulary that people use to describe complex emotions in daily life is also often used to describe personality traits. For example, melancholic, anxious, distressed, happy, etc. In addition, many studies on personality traits are studies on emotional traits. This means that personality traits are made up of emotions.

Discussion

Today, for these theories in *Huangdi Neijing* that are closely integrated with the clinic, modern medical researchers only use it as a basis that can be cited, while TCM researchers often only focus on the exploration of theories and literature, and ignore them. Application in the clinic. Although some doctors have gradually begun to pay attention to the role of emotion in the occurrence and development of diseases, and use some emotional treatment methods. However, the efforts in this area are still insufficient, and further exploration and practice are

needed.

This research is dedicated to the communication, exchange and integration of TCM psychology and Western psychology to promote mental health research and deep understanding of the Eastern and Western sentimental ideological system.

Conclusion

This article is an attempt to combine the development history of the Seven Emotions Theory with the psychological research. Through comparative research, the development process of the etiology, syndromes and emotional therapy of the Seven Emotions was sorted out, and at the same time, the research results of Plutchik's psychology were introduced with modern psychology theories.

The concept of emotion in TCM is equivalent to the human emotional system or process. TCM emotion therapy is formed and developed based on extensive and profound TCM theories. It has been perfected and promoted by physicians in the past and has been widely used in psychotherapy. Even today, it still has important guiding significance for psychological consultation and even clinical practice. Establishing representative indigenous psychology theories all over the world can help establish the shortest path to a complete system of psychology disciplines. Such a psychology construction process can not rely on a single Western psychology to lead the completion of indigenous psychology. On the contrary, Different social and cultural backgrounds can develop their indigenous psychology, and then gradually integrate them to form a global inclusive psychology discipline.

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Printmaking in the Context of International Competitions

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Abstract: The printmaking tradition, which has been going on for centuries, has taken on a different mission today due to having lost its old communication tool feature. Bringing the environment of printmaking art to society and the formation of the necessary interest have been provided over time naturally. Considering the recent development stages in printmaking, which is based on historical tradition, it is understood that competitive exhibitions bring an encouraging and supportive function to the agenda. Since it can reach large masses, it is undoubtedly one of the simplest and most practical solutions for educating people's visual worlds. As an art practice, it has had a great impact on the progress, artistic and cultural development of individuals and societies. These international activities are very valuable and important for that our country's artists can say "I am also in the art activities of printmaking too". And this fact provides a lot of benefit to the field in terms of widespread use of printmaking and understanding that it is a value in itself. If the historical development and the perspective of social memory will be talked about from an artistic point of view, it will be better understood why these activities are important.

Keywords: International competitions, Fine arts, Printmaking

Introduction

When evaluated with the discipline of graphic editing, printmaking has always shared the same problems with traditional painting. Since there is no distinction in terms of plastic analysis, printmaking was considered as important as Painting and Sculpture in terms of society's need for creativity.

Throughout history, art has existed wherever people have been. Every society that has lived on earth has had its own art. Wherever there is a human community, art has manifested itself as an effect of material life, intuition, subconscious, instinctiveness that has become the necessity of life (Artut, 2009, p.13).

Like a treasure left over from the past and waiting to be transferred to the future for people, art is an accumulation that is kneaded from the experiences of societies in the past. These accumulations are of great importance in ensuring interaction between generations. This transfer process takes place and between the art producer and the consumer with different artistic presentation methods.

Art and Competitive Exhibition Culture

Artistic exhibitions, which are the activities that bring the communication and educational functions of art into consideration most prominently; These are activities that play an important role in raising individuals who have developed awareness of life and their environment and can observe their surroundings from different perspectives. At the same time, the exhibitions enable to developing people who have developed abstract thinking skills and who can express these thoughts in their own individual language in accordance with the requirements of contemporary life and who can combine their thoughts with their own interiority.

Among these art activities, competitive exhibitions are undoubtedly one of the simplest and most practical solutions for educating people's visual worlds, as they can reach large audiences.

Competition culture (contest) is almost as old as human history. Competitions for the purpose of being the best, to stand out in a subject; it is seen sometimes that it is for commercial, political and cultural purposes too.

Today, competitions have become very common and are organized for different purposes in various branches. When the competitions are classified according to their subjects; Sports, music, fine arts, literature, science, technology, handicrafts are the first subjects we encounter. It is also possible to classify competitions according to their purposes: such as competitions for cultural, artistic, commercial, political purposes.

Competitions in all branches of art are commonly organized for two purposes. The first is the competitions that affect the cultural level of the society as a cultural and social activity. The purpose of these is to present a cultural service. In the second type, art competitions are functional and commercial. Organizing a logo design competition for the use of a company, project competitions of municipalities in order to obtain the best project of an important building in the city, competitions held to obtain the best music to be used in the film, naming a newly produced object are all such competitions (Çevik,2015).

Exhibitions also have artistic, cultural, educational and scientific purposes. These activities, in addition to the active involvement of the student in the art programs in plastic arts education; ensure the development of the art consciousness of the society by making the society popular with the works of art exhibited and making use of the power of art to influence people (Erbay, 2001.p.29).

International Printmaking Competition Exhibitions

When evaluated with the discipline of graphic editing, printmaking has always shared the same problems with painting. Since there is no distinction in terms of plastic analysis, printmaking art was considered as important as painting and sculpture in terms of society's need for creativity.

When the printmaking competitions held in the international context are examined, they can be grouped within

themselves such as ex-libris, mini print and large-format printmaking competitions.

Exlibris are small print designs used to show to whom and to which library a book belongs. Labels designed for books are called ex-libris. Exlibris means “from the library of the book” and is used with the name of the owner of the book or the library to which it belongs (Pektaş, 2003, p.13). The history of ex-libris is almost as old as the first printed books.

“Exlibris was born from the need to indicate the owner of the book and to prevent the book from being stolen. It has been a document about the owner of the book and the book. The tradition of ex-libris, which emerged in the era of manuscript books, developed with the invention of the printing press” (Denli, 2006, p.125).

The aforementioned small print works are the subject of different activities at the international level. It has turned into an art practice that is frequently produced in its field and has become a popular art practice.

As it can be understood, mini prints are competitions consisting of small-size printmaking applications. It is worked in sizes like 30 cm on average. The most important reason for the formation of the mini print competition culture is the ease of transportation like ex-libris.

As it is known, printmaking is a laborious technique compared to other painting applications made by preparing a pattern. Working in very large sizes slows down the production of the artist and reduces the number of works. Since artists can generally work in small-sized applications easily and practically, these types have started to be preferred intensely. Many printmaking competitions are held every year around the world.

Conclusion

The results of the numerical data in the world are very valuable for understanding the artistic achievements of the exhibitions. Considering the developmental stages, it was understood that competitive exhibitions brought up an encouraging and supportive function in terms of printmaking, and this function had a predominant value in the following years.

The spread of printmaking and the understanding that it is a value in itself, the acceptance of it as a method of expression with identity, provides a lot of benefit to the exhibition area. The fact that the exhibition activities are multinational is important in the context of combining artists from different geographies of the world in a common philosophy by using art.

The idea of creating a memory with the archives of competitive exhibitions leads to the creation of highly qualified museums in the future. It is a fact that it is not possible to collect works of artistic quality, which have achieved certain standards with a historical perspective, in one day. In addition, if the historical development and perspective of social memory from an artistic point of view is to be mentioned, it will be better understood

why similar activities are important.

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Transformation of Object in Contemporary Art Within the Context of 'Process' Concept

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Abstract: The 'object' has the potential to be a tool in the process of conveying the feelings and thoughts of the artist to the audience in the formation of contemporary art. While 'process' emphasizes the production stages of the work or the time period from the beginning to the end of the work in some works of art, in some works it refers to the changes and transformations experienced in the physical structures of the objects used by the artists. Emphasizing the potential of the concept of 'process' in Contemporary Art, the aim of this research is to enable the audience or art buyers to perceive contemporary art forms. This research, in which the intellectual foundations of the movement towards the change and transformation of the object in art after 1960 are tried to be revealed, is important in terms of having a resource potential that can be used in the formation process of different works to be done in the context of contemporary art.

Keywords: Art, Process, Process art, Object, Contemporary art

Introduction

Although the phenomenon of 'process' in art refers to the performative motivations that the Abstract Expressionist artist Jackson Pollock put forth in his artistic works in the 1950s, it can be said that the effects of this concept in art were also encountered in the works of Dadaist artists in the 1910s. The radical changes in art after 1960 have revealed many different art movements. The phenomenon of 'process', which is among the important values that form many of these art movements, emerges as a component that needs to be examined in terms of perceiving contemporary art. In this research, the eclectic structures of the concepts of object and process in art are mentioned and the physical and semantic mobility of the object (change-transformation) is mentioned.

“Painting has ceased to be what 'represents' directly or symbolically; it became a space that bears the traces of the painter's movements, reveals it with the 'traces' of the paint, and freezes all the movements he made in a period of time like a movie frame” (Lynton, 2009: 230). Especially in the art movements that emerged after 1960, the concept of 'process' appears intensely. The focus of this study is to reveal the changes and transformations that the objects used in works of art have undergone in the context of 'process', both in formal

and semantic dimensions. In the study, examples from the works of Vincent van Gogh, Robert Rauschenberg and Joseph Kosuth were given, and the 'chair' image used in these works was evaluated considering the development process of art.

Method

The information obtained in this study, which was produced within the framework of the concepts of 'art, process, process art, object and contemporary art', was reached by using the scanning method. In the study titled 'Transformation of Object in Contemporary Art With the Context of 'Process' Concept', a work of Vincent van Gogh, Robert Rauschenberg and Joseph Kosuth were evaluated for the purpose of the study.

Results

The Object of Art to the Art of the Object

When we look at the sources of art history, in the petroglyphs belonging to the periods before Christ and in the drawings made on the stones or the cave walls, indicators pointing to the socio-cultural structure of the period are encountered. Spears, knives, arrows, etc. are used in the art practices of societies, especially those who live by hunting. It is seen that objects that are a part of daily life are commonly used. In the later periods of art, it is seen that objects are used intensively in order to perceive the subject in the paintings of the artists. The main theme of this study is to express the changes and transformations in the context of form and content that occur in the context of the 'process' of the 'object' phenomenon in artists' practices (art-works). These changes and transformations are revealed by examining the works of *Vincent van Gogh* (Image 1), *Robert Rauschenberg* (Image 2), and *Joseph Kosuth* (Image 3).

Artists have attributed meanings to the objects they use while shaping their works in every period of art. Vincent van Gogh, one of the important representatives of modern art, reflected the socio-cultural events around him in a social and realistic context. The artist, who produces works in Impressionist and Expressionist styles, in his work named '*Van Gogh's Chair -1888*' in *Image 1* with the chair image he used, did not only represent the chair object used in daily life, but also emphasized the connotative dimension of the empty chair.



Image 1. Vincent van Gogh - Van Gogh's Chair -1888

(<https://search.creativecommons.org/photos/a22090dd-eca0-4a96-acb0-86e91e1414b9>

Date of Access: 21.11.2021).

According to Martin Bailey, “*Van Gogh's wicker-covered armchair and chair are a simple, rustic piece of furniture that reflects how the artist saw himself as a humble man. The objects on the armchair, the pipe and the tobacco pouch, are very personal, suggestive of Van Gogh's thoughtful personality. Smoking was his constant pleasure and helped him relax. For these reasons the painting can almost be seen as a self-portrait. The significance of the intriguing, signed box at the back, apparently filled with sprouting onions, remains a mystery*”².

According to Fineberg, objects used in daily life are seen intensely in Rauschenberg's works after the 1950s. The artist did not find the objects he would use in his works by searching the junkyards or he did not construct his works in a planned way before creating them. While creating his works by acting with an abstract expressionist logic, “...he wanted to use the objects and thoughts that emerged out of nowhere” (Fineberg, 2014: 171). In Robert Rauschenberg's work named '*Pilgrim-1960*' in Image 2, who uses the chair object in his works, the chair object appears with an unusual design concept.

² Martin Bailey. “A separated pair: the story behind Van Gogh’s famed empty chairs”, <https://www.theartnewspaper.com/2020/11/20/a-separated-pair-the-story-behind-van-goghs-famed-empty-chairs> Date of Access: 26.11.2021).



Image 2. Robert Rauschenberg- Pilgrim- 1960

<https://search.creativecommons.org/photos/bd2cb66a-37f8-436d-8a44-e95bf2b6bad8>

Date of Access: 22.11.2021).

Starting from the lower right corner of a nearly square canvas hanging on the wall, a chair comes into contact with the floor. When we look at the work hanging on the wall, we see the effects of the abstract expressionist movement. The composition setup created with light, medium and dark spots on the canvas does not give us the signs of an object or image that actually exists. In other words, the stains on the canvas do not contain the characteristics of the representative painting. However, the 'chair', an object of daily life, starting from the lower right corner of the canvas and touching the floor, creates an eclectic structure with the canvas hanging on the wall. 'Object'-based applications are frequently seen in Rauschenberg's understanding of art. In this study, the chair object, which appears as if it came out of a two-dimensional art form, presents a three-dimensional structure. The harmony of colors used on the canvas and the chair can be considered as the artist's effort to strengthen the connection between art and life. The artist could also depict the image of the chair in his work. However, Rauschenberg opened a unique field for art by feeding on the object-based art practices that Duchamp put forward against the known patterns of art. Carrying the colors used on the canvas on the chair also creates balance in the whole composition. The chair used by Rauschenberg in his work titled '*Pilgrim*' in *Image 2* was no longer the chair used in daily life, the 'chair' object used by the artist in his work was elevated to the status of an art object. The chair used in this work has been purged of its function in daily life and has been put into the reproduction process with the coding of the artwork. In this context, it can be said that the 'chair' object used in

Rauschenberg's work named *'Pilgrim' in Image 2* has undergone a transformation in terms of 'process'.

In Robert Rauschenberg's work named *'Pilgrim-1960' in Image 2*, the articulation of objects that are a part of everyday life to the form and technical concept of traditional art forms brings together the concepts of *'representation'* and *'reality'*. In this work of the artist, the compositional setup caught between the concepts of modernism and postmodernism points to the transition from modern art to postmodern art. The fact that Rauschenberg searches for the aesthetic phenomenon in the objects used in daily life in his work points to the change and transformation in art.



Image 3. Joseph Kosuth - One and Three Chairs-1965

(<https://search.creativecommons.org/photos/29ce9d26-041d-4400-b080-6bf66726ea59>

Date of Access: 22.11.2021).

Joseph Kosuth is among the important representatives of conceptual art that emerged after 1960. In conceptual art, rather than the formal characteristics of forms, the message/idea to be given with forms is at the forefront. According to Schianchi, Joseph Kosuth's work *'One and Three Chairs-1965'* is considered among the earliest examples of conceptual art. In conceptual art, the idea is at the forefront. *"Conceptual art sets aside technical skills and considerations of composition, form, and color, among other traditional concerns with the production and analysis of a work of art"*. Although Conceptual Art was shaped by the art practices of Marcel Duchamp in the early 20th century and by Fluxus artists in some of their works in the 1960s, Kosuth is in a different position from previous works of art in terms of shaping a work of art on *'language, representation and presentation'*. Joseph Kosuth's work *'One and Three Chairs'* was created within the framework of the concepts of *'language, representation and presentation'*. In this work, *"...a real chair, a photograph of this chair actually placed in the room, and the definition of the word 'chair' reveal a disturbing mental and conceptual game in the form of a work of art"* (Schianchi, 2011: 259).

The 'chair' indicator used by Joseph Kosuth in his work named '*One and Three Chairs-1965*' has been evaluated at three different points in the work. We can express these points as follows: First, it is the linguistic equivalent of the chair object used in the work that is tried to be expressed with the dictionary meaning of the chair. So, '*c-h-a-i-r*' is the language encoding. The second is the reflection/design of the chair object used in daily life in the human mind, which is tried to be explained with the photograph of the chair. The third is the real-life three-dimensional form of the chair. With this work, it may have been emphasized that each sign has different meanings beyond the visible and that these indicators should be evaluated in the context of the signifier and the signified.

Conclusion

Until the beginning of the 20th century, the 'representational' feature of art has been in the way that the artist observing nature shapes his works. In the resulting compositions, the 'object' was an element of the work. With the metaphorical meanings attributed to the objects, the desired message was given. Especially the avant-garde movements experienced in art after the 20th century have placed the position of the 'object' in art on a different axis. In this process, Marcel Duchamp's art practices that center the ready-made object are important. It can be said that as a result of the removal of the object from its potential in real life and its promotion to the status of an art object, formal transformations in art as well as philosophical dimensions have emerged.

In this study, titled 'Transformation of Object in Contemporary Art Within the Context of 'Process' Concept', it was tried to reveal the changing structures of the objects used in the works of the artists in the context of the process during the development of the objects. Both in the context of painting and in contemporary art forms, artists ascribed metaphorical meanings to objects while shaping their works. In this study, which examines the works of *Vincent van Gogh* (Image 1), *Robert Rauschenberg* (Image 2) and *Joseph Kosuth* (Image 3), in which the artists shaped their works using the chair object. The process that started with the 'representational' transfer of objects used in real life in the development process of art has turned into a structure in which the real form of the object is used. As a result, the transition process from '*the object of art to the art of the object*' has emerged.

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Image 3: Joseph Kosuth - One and Three Chairs-1965. (<https://search.creativecommons.org/photos/29ce9d26-041d-4400-b080-6bf66726ea59> Date of Access: 22.11.2021).

The Transformation of Mythological Stories into the Art of Painting

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Abstract: Mythology tells about the character traits and relationships in human society. Topics are about tenderness, betrayal, motherhood, or the courage of love. In the visual arts, the mythological genre was formed in the Middle Ages; He painted legends and traditions. Images of ancient heroes and gods appeared in the pre-Christian period and occupied an important place in the works of Renaissance artists. In the 18th century, mythological scenes became part of the national ideology and began to have social and political overtones. Depicting generals and rulers as ancient gods, artists conveyed state events through "Heavenly" battle or genre scenes. At the center of the mythological scene are gods, heroes of fairy tales and legends, fairy creatures and fictional historical characters. The artist pays great attention to image perspective and volume to give the viewer a realistic impression of what is going on. A large number of vivid images, attention to detail, rich and dynamic subject matter, an abundance of nudity distinguish this type of painting. Using the play of light and shadow, bright tones and deep contrast, painters brought their subjects to the fore, created image depth and increased the effect of the canvas on the audience. In this article, based on the stories of mythological characters, the connections between mythology and the art of painting are explained, the use of mythological elements in the art of painting and its transformation into the art of painting are exemplified.

Keywords: Mythology, Painting, Mythological Elements

Introduction

The Word mythology is formed by the combination of the words 'myth' and 'logia'. While Myth; means the spoken words, or a story told, logos; means science and reason of mind. Mythology, on the other hand, means "the knowledge of myths, the systematic sum of myths" (Necatigil, 1973: 7). Mythology is defined as a branch of science that examines all the extraordinary stories about the creation and end of the universe, gods, and humans, created by societies that could not explain the events, by blending reality and imagination (Kaya, 2003:19). People in mythology are supernatural beings and are known for the qualities they represent. Mythology; was born out of an instinctive need that drives people to search for the cause of events around them.

It emerges with the description of a lived past (Köktan, 2014:262). For example, comparative mythology is the study of connections between myths from different cultures, whereas Greek mythology is the body of myths from ancient Greece. In a very broad sense, the word can refer to any traditional story (Muniz, 2010). The main characters in myths are usually gods, supernatural heroes, and humans.

Myths as sacred stories are often endorsed by rulers and priests and are closely linked to religion or spirituality. In society, a myth is often considered a true account of the distant past.

Myths usually take place in a primitive age when the world has not yet reached its present form and explain how the world reached its present form and how traditions, institutions and taboos were established. Artists used the content of myths as the medium for depicting dramatic or idealized scenes, often involving nude figures. Western art is, of course, dominated by the mythologies of Greece and Rome. For example, in Renaissance art, examples of these abound, considering the spirit of the time. Artists of that period saw classical and religious themes in light of the humanistic principles that characterized their time. They tell mythological and biblical stories about their experience of place and time as made up about it. It is not uncommon to see paintings by Raphael or Titian in which Roman soldiers in the scene of the Passion of Christ are represented as Italian soldiers of their time. In mythological scenes, someone like Botticelli would paint Venus and the Graces as women considered the most beautiful in Florence (Muniz, 2010). Mythology has played an integral role in every civilization on earth. Prehistoric cave paintings, stone engravings, tombs, and monuments show that people developed a belief structure that corresponded to the definition of 'myth' or 'legend' provided by Leach and Fried, long before they could put their myths into words. According to twentieth century psychiatrist Carl Jung, myth is a necessary aspect of the human psyche that must find meaning and order in a world that often manifests itself as chaotic and meaningless. Jung (1923:23-24) writes:

“The soul, as a reflection of the world and man, is something of infinite complexity that can be observed and studied in many ways. We are faced with the same problem that the world causes: since a systematic study of the world is beyond our powers, we have to content ourselves with only the rules of thumb and especially those that concern us. Everyone makes his own world segment for himself and builds his own special system, often with airtight partitions, so that after a while it seems to have grasped the meaning and structure of the whole. But the finite can never comprehend the infinite.”

Jung's endless references are the myriad qualities of the mysterious, sacred, and powerful that provide the essential appeal of mythological tales and themes, as they give an ultimate meaning to human existence. The concept of something bigger and stronger than oneself gives hope for direction and protection in an uncertain world.

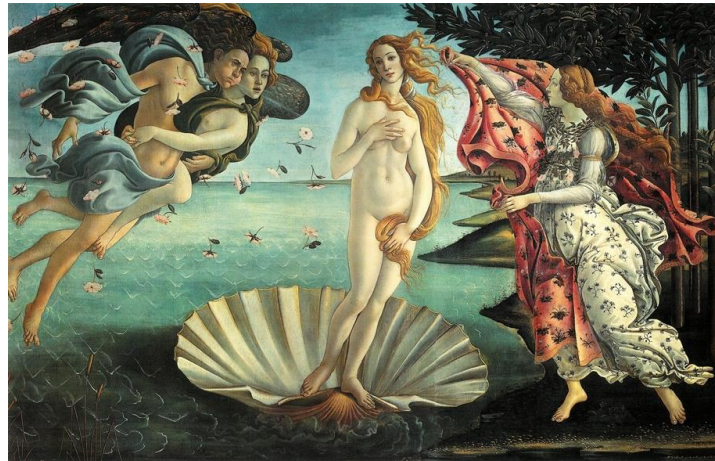


Image 1. The “Birth” of Venus, Tempera on canvas by Italian artist Sandro Botticelli

At the center of the mythological scene are gods, heroes of fairy tales and legends, fairy creatures and fictional historical characters. Christian themes are well known in modern Western culture to the point where they have almost become "cliche". Christian images are much more recognizable than most images in mythology. While Christian icons have spread to the masses, mythological scenes are often found in intellectual circles who enjoy good literature and art.



Image 2. ‘The Last Supper’ by American artist, Ron English

From the angels to the last supper, contemporary artists have often dedicated and infused these well-known symbols with new interpretations and personal meanings. These artworks can challenge the assumed religious institutions and prevalent beliefs in our society. They can also serve as reminders of ancient celebrations, practices, and stories that need to be retold in the modern sense. These artistic interpretations can make us aware of the value we give on mass media, consumer objects, and the way we experience pop culture day in and day out. What about legends? Although popular in film, literature, and art, the legends seem to belong to a different realm. We don't treat myths the way we treat religion. Since religion is the choice and preference for people, the work done may become respect or disrespect. In any case, the subject of religion in art can be troublesome and

disturbing to most people or mentality. But this is not the case with legends because legends are different. Ancient religions that believed in the existence of many Gods are now considered mythology because no one really believes in them except Neopagans and other new age sects. Not only are references made to ancient religions with many Gods as mythology, but also to other existing polytheistic religions.

Have you ever wondered why Krishna and other Hindu gods are found in mythology books? For a Hindu, Krishna is as real as Jesus to Christians. We see why there are elements of Jesus in many mythologies. We can see that mythology is a word with negative connotations that we use to distance ourselves from gods and other divine beings we don't believe in and reject them as possible truths. In our modern language, myths are defined as a false story or anything that is not true. For example, a crucified saviour born from the virgin, along with the Garden of Eden, the devil, angels, Noah's ark, and other stories from the Bible, can be traced back to its ancient roots in Babylonian or Egyptian myths. In fact, most of the Near Eastern religions that existed in ancient Rome during and before early Christianity shared similar beliefs and rituals. These religions basically told the same Jesus story with a few variations. For example; Other "mythological" figures such as Orpheus, Mithra, Adonis, and Dionysus, as well as others, have much in common with Jesus, including his birth from a virgin, miracles, crucifixion, resurrection, and the promise of Salvation through his sacrifices.



Image 3. "Gaia Altarpiece" Oil painting on canvas, 48" x 48 " by French American Artist Elsie Russell

Monotheistic and patriarchal religions suppressed polytheistic tendencies in the past, but the Neoplatonist custom has not been able to prevent it from re-emerging since the early Renaissance. In this global age we live in, there is no better language than that of legends to describe what is going on around us. If we use the term "legend" in the modern sense, we can say that we live in the age of legends. There is the myth of "greenwashing" and "green companies", the myth of a "global village", the myth of "border countries", and the

myth of a luminous populist leader who will save us all. Today there are many myths about beauty, culture, art, justice, war, food, energy, and many other topics that consciously aware artists must address in their work.

E.g.; Pandora was the first woman in Greek mythology. Regarding Hesiod, each God helped create her by giving her unique gifts. Zeus ordered Hephaestus to remove her from the earth as part of humanity's punishment for Prometheus to steal the secret of fire, and all the gods joined in offering her "tempting gifts." Pandora, or her other name, Anesidora, inscribed against her figure in the white-ground kylix in the British Museum, alludes to "The Sender of gifts", "from below" within the earth. According to legend, Pandora opened a jar (pithos), sometimes mistranslated as "Pandora's box" in modern accounts, releasing all the evils of humanity, but besides certain evils, plagues, and diseases, (explained in detail by Hesiod) after closing it again then they just leave no hope. He opened the jar out of simple curiosity and not as a malicious act (Image 4).



Image 4. 'Pandora' by Sir Lawrence Alma-Tadema

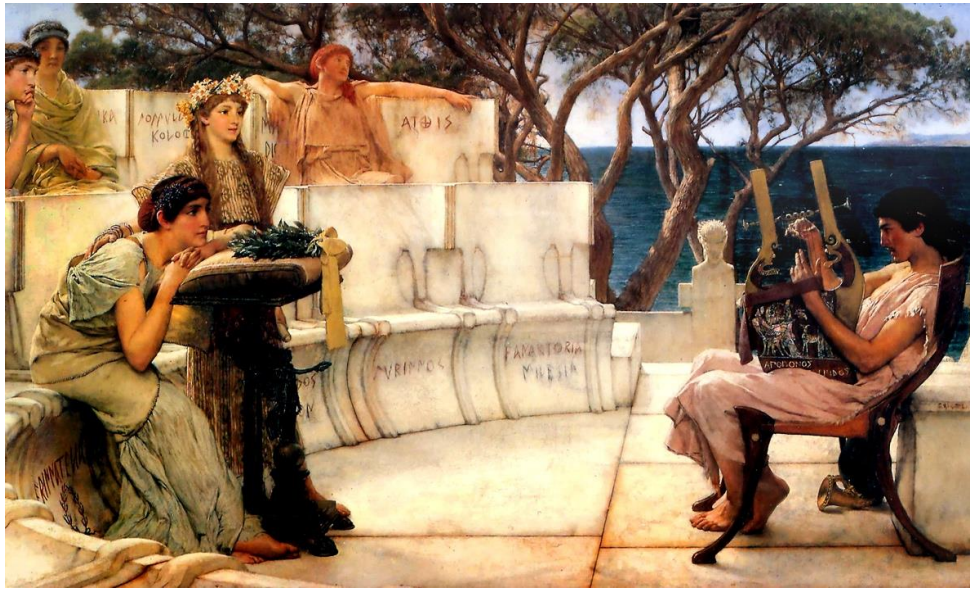


Image 5. 'Sappho and Alcaeus' by Sir Lawrence Alma-Tadema

Sappho was an ancient Greek poet born on the island of Lesbos. Later, the Greeks included him in their list of nine lyric poets. It was between 630 and 612 BC. He is said to have died around 570 BC, but little is known with certainty about his life. We have lost a large part of his poetry, which was widely known and greatly admired in antiquity, but great pieces of his reputation endured with surviving. Alcaeus of Mytilene (620 BC–6th century BC), Ancient Greek lyric poet who supposedly invented the Alca verse. He was included in the canonical list of nine lyric poets by Hellenistic Alexandrian scholars. He was an earlier contemporary and may have allegedly exchanged poetry He was a Sappho lover. He was born in the aristocratic ruling class of Lesbos, the main city of Lesbos, where he was involved in political disputes and blood feuds. According to another example; In Greek mythology, the Sirens were three dangerous bird women, depicted as seducers who, with their enchanting music and voices, lured nearby sailors to a shipwreck on their island's rocky shores. Roman poets placed them on an island called Sirenum scopuli.

In some later rationalized traditions, the true geography of the "flowery" Anthemoessa or Anthemusa island is fixed: sometimes at Cape Pelorum and on the islands known as the Sirenuse, near Paestum or at Capreae. All these places were surrounded by cliffs and boulders. When the sirens were given a parentage, Terpsichore, they were considered the daughters of the river god Achelous, who was the father of Melpomene, Sterope, or Chthon. For the Greeks, the sirens "who played with flowers in their meadows" were not sea gods, although they did attract sailors. Their numbers are variously reported, from two to five. In the Odyssey, Homer says nothing about their origins or names, but gives the number of the Sirens as two.

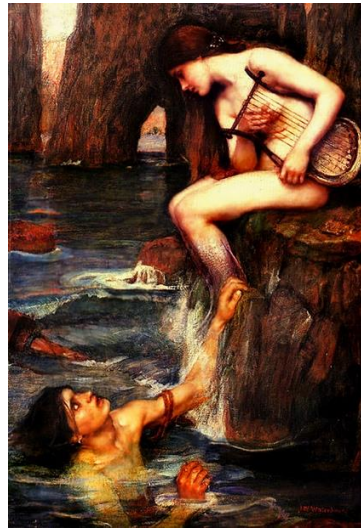


Image 6. 'Sirens' by John William Waterhouse

Orpheus was a legendary musician, poet and prophet in ancient Greek religion and myth. The main stories about him focus on his ability to enchant all living things and even stones with his music; the attempt to take his wife from the underworld; and his death at the hands of those who could not hear his divine music. An archetype of the inspired singer, Orpheus is one of the most important figures in the reception of classical mythology in Western culture, depicted or alluded to in numerous forms of art and popular culture, including poetry, opera, and painting. He was the founder and prophet of the "Orphic" mysteries. A collection of surviving Orphic Hymns is credited with the composition. Shrines containing the supposed remains of Orpheus were considered oracles. Ancient Greek sources note Orpheus' Thracian origins.



Image 7. 'Nymphs Finding the Head of Orpheus' by John William Waterhouse

1. Nicolas Poussin (5th of June, 1594 - 19th of November, 1665)

Nicolas Poussin (5th of June, 1594 - 19th of November, 1665) was a French painter of the classical style. His work predominantly includes clarity, logic, and order, and he prefers line to colour. His work serves as an alternative to the dominant Baroque style of the 17th century. It remained the main source of inspiration for classically oriented artists such as Jacques-Louis David, Jean-Auguste-Dominique Ingres, and Paul Cézanne until the 20th century. He spent most of his working life in Rome, except for a brief period when Cardinal Richelieu ordered him to return to France to serve as the King's First Painter.

Initially, Poussin's genius was recognized only by small circles of collectors. (A particularly large collection of his works was collected by Louis XIV in the twenty years following his death.) It is also acknowledged that he contributed a new theme of "classical seriousness" to French art.



Image 8. Bacchanal before a Statue of Pan



Image 9. Et in Arcadia Ego

2. William-Adolphe Bouguereau - (1825-1905)

After he started to draw, a realistic approach outweighed the belief and used mythological themes, giving a modern interpretation of classical subjects, and also emphasizing the female body. William Adolphe Bouguereau was a staunch traditionalist, and alongside his genre paintings, he used mythological themes, a modern interpretation focusing on the nude female form. are classic topics in interpretation (Era, 2017). He brought to life bathers, shepherds, goddesses, fairies and madonnas in a way that appealed to the wealthy art patrons of the period.

Bouguereau used the old-fashioned way of working on a painting containing pencil and oil paint sketches, providing a nice and accurate version of the careful painting style of the human form. Hands, arms, feet, and skin were especially appreciated in his paintings. He is considered a unique figure in the art world and is said to have given his canvas an elegant and perfect treatment (Era, 2017). Bouguereau had boundless industry and enthusiasm. Although he painted portraits, the real dam was not found in them. He preferred mythological and religious themes, ruling them with extraordinary grace and loyalty. It softened the individuality that can be seen

in the weathered faces of peasant children and women, and in the goddesses made to swim in the misty ether of a floating stream set in a traditional landscape.

His brush was very creative and his popularity continued to increase with each of his works. The number of canvases is probably higher than other contemporary artists (Era, 2017).



Image 10. 'The Youth of Bacchus' (1884) by William-Adolphe Bouguereau



Image 11. 'Battle of the Centaurs and the Lapiths' (1825-1905) by William-Adolphe Bouguereau

3. Frederic Leighton (December 3, 1830 – January 25, 1896)

Sir Frederic Leighton is an English painter and sculptor. His works have depicted history, the Bible, and classical subjects. His 1877 sculpture, the Wrestling athlete with a python, was recognized in his time for the opening of a Renaissance in contemporary British sculpture, referred to as the New Sculpture. His paintings represented Britain at the major 1900 Paris exhibition. He is the first painter to take place in the New Year's Hall of Fame in 1896.

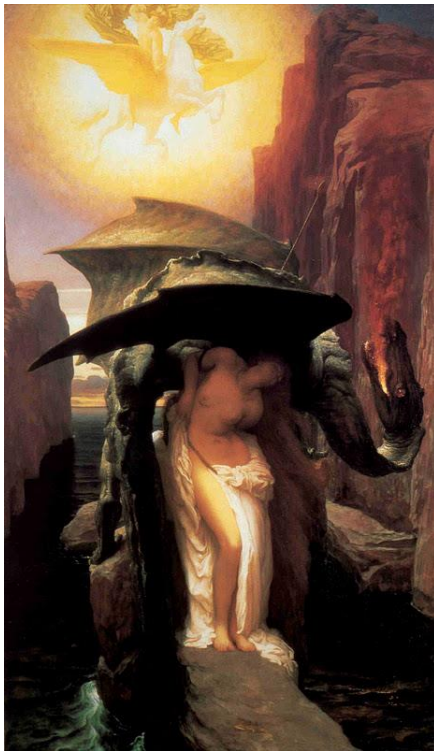


Image 12. 'Perseus and Andromeda' (1830- 1896)



Image 13. 'The Bath of Psyche' (1830- 1896)

Conclusion

Mythology is the study and interpretation of usually sacred tales or fables of a culture known as myths, or the collection of such stories that deal with various aspects of the human condition. Good and bad; the meaning of suffering, human origins; origin of place names, animals, cultural values, and traditions; the meaning of life and death, the afterlife and heavenly stories of gods or a single god. Myths express the beliefs and values that a particular culture holds on these matters.

Myths tell tales of ancestors and the origin of humans and the world, deities, supernatural beings (satires, fairies, mermaids) and heroes with superhuman, often God-given powers. Myths also describe the origins or nuances of longstanding traditions or explain and illustrate natural phenomena such as sunrise and sunset, the cycle of the moon and the seasons, or thunder and lightning storms. Whatever their origin, these paintings often involve figure painting. Good - bad, death - birth are seen in the works that the artists approach with their own perspectives and styles. In addition, artists, apart from these concepts, which are the leading roles in human life; They also mentioned physically different bodies, the form of the earth and sky, reflection and reality, beauty, and the transience of beauty, valuable and worthless. Mythological and religious themes have a long history in the painting tradition. The term mythology refers either to the study of myths or to a set of myths. In the academic field of folklore, myth is defined as a sacred narrative that explains how the world and humanity came to be as it is. Many scientists in other fields use the term "myth" in slightly different ways. Mythological scenes, characters in paintings depict traditions and characters of ancient legends, folk tales, legends.

Gaia, Zeus, Aphrodite, Apollo, Artemis, Athena, Dionysus, Hera, Hermes, and Pandora, who were the main gods and goddesses of mythology that we all knew until the 20th century, are the characters most often transferred to canvases in painting art. Roman deities such as Apollo, Diana, Juno, Jupiter, Mars, Mercury, Neptune, and Venus were also popular subjects. The topics are still in direct connection with the message to be conveyed, besides their popularity in the art of painting, and they also act as a source of support for us to deal with many untouched issues.

Today, what is called "mythology" are the characters and beliefs of the ancient past that should be remembered. The stories that make up the body of ancient mythology, the stories from accepted scriptures are known to serve the same purpose for the people of the time as they do for people today. They put an audience at ease, and also provides a sense of unity, harmony, and protection to a community of like-minded believers.

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