University of Reading

A Comparative Case Study of Teaching Art in Inclusive Classrooms in Turkey and the UK

Thesis submitted for the degree of Doctor of Philosophy

by

Munevver Meltem Yige

Institute of Education

December 2015

Author's Declaration

I confirm that this is my own work and the use of all materials from other sources has been properly and fully acknowledged:

Signed: Munevver Meltem YIGE

Date:..................

Abstract

The study examines inclusive education within the context of art education in a sample of primary school settings in two countries: Turkey and the UK. The main focus of this study is on the challenges and opportunities presented to primary school teachers, head teachers and Special Educational Needs Coordinators (SENCOs) in catering for the needs of SEN children in art lessons within mainstream classrooms. This is examined under the main research question:

How effectively does art education facilitate inclusive education?

The most suitable way to understand the similarities and differences between the sample of Turkish and UK school settings and their inclusion policy and practice with a reference to visual arts classrooms was to utilise a comparative case study approach using qualitative data collection methods, namely, semi-structured interviews. In total 18 school staff participated in the data collection process. Themes that emerged from the classroom data included: inclusion policy, benefits and constraints of inclusion, assessment, supporting agencies, teacher training, issues related to the teaching and learning environment, budget and the wellbeing of pupils.

The data supported the importance of inclusive education in the education system in the UK and Turkey and overall revealed positive outcomes for pupils. The study provided evidence of the positive and enabling role that art education can play in inclusive education. Several constraints were identified including class size, budget, training, resources and having a coherent policy framework. The study data highlighted the positive impact that having a coherent policy framework and implementation has had on the provision of inclusive education in the UK schools. The study established that whilst there are many differences between the two countries studied, there are several areas that Turkey can learn from the UK example.

Abbreviations

ASD : Autism Spectrum Disorder

CAMHS : Child and Adolescence Mental Health Service

CAT : Child Action Teams

CAQDAS : Computer Assisted Qualitative Data Analysis Software

DBAE : Discipline Based Art Education

DfE : Department for Education

D&T : Design and Technology

EAHCA : Education for All Handicapped Children Act

EFA : Education for All

EHCP : Education Health Care Plan

ELSA : Emotional Literacy Support Assistant

HLTA : Higher Level Teaching Assistant

GCT : Guidance Counsellor Teacher

ICT : Information and Communications Technology

IDEA : Individuals with Disabilities Education Act

IEP : Individualized Education Plan

INSET : In-service Teacher Training

KS : Key Stage

LEA : Local Education Authorities

LDA : Learning Difficulty Assessments

MDGs : Millennium Development Goals

MEB : Milli Eğitim Bakanlığı (Ministy of Education, Turkey)

MI : Multiple Intelligences

MoFSP : Aile ve Sosyal Politikalar Bakanlığı (Ministry of Family and Social Policy)

NC : National Curriculum

NCLB : No Child Left Behind

RAM : Rehberlik ve Araştırma Merkezi (Guidance and Research Centre)

SALT : Speech and Language Therapy

SEBD : Social, Emotional and Behavioural Difficulties

SEN : Special Educational Needs

SENCO : Special Educational Needs Co-ordinator

SEND : Special Educational Needs and Disabilities

SENDA : Special Education Needs and Disability Act

SENTA : Special Educational Needs Teaching Assistant

SSD : Social Services Department

TA : Teaching Assistant

Acknowledgements

Contents

Figures

Tables

CHAPTER 1

1   Introduction

Several events influenced me to undertake this present study. After graduating from a visual arts program lasting four years, including teacher training in Turkey, I started to focus on the effects of using visual stimuli in children's learning, which led to the idea of the importance of individuality in learning. During this time, a colleague from the university started to work in a primary school where inclusive education was practiced but no one was sure about the process. After discussing this on our teacher-training programme she decided to use art therapy methods to reach out to her students. During this period, my dad, a Mathematics teacher of 30 years, also started to teach in a classroom where inclusion was practiced. He had a student with Downs Syndrome in his classroom and he was not sure how to differentiate his lessons for that student, neither did he receive any support from the school. The school was asking him to change his examination questions for that student's learning level without giving him any guidance. This revealed to me that although the policies existed, there was a lack of experience and knowledge among teachers.

I also briefly encountered a newly qualified teacher on one of my school visits in Turkey during 2010-2011. She had visual impairment and strongly claimed that she did not need to be subjected to inclusive education when she was a student because inclusion was for students with mental disabilities. As a teacher, who knows the education policy and practice closely, and a person with a special need, she viewed inclusion as an insult to herself and that inclusion would mean labelling students which would cause exclusion rather than inclusion.

Together these factors influenced my decision to do this study. As a result, this study is grounded in the view that although inclusion has been highly emphasised by the authorities in Turkey, there are still weaknesses in the system that prevent schools from being fully inclusive. Moreover, with the change in the education system to an emphasis on examinations-based teaching, and the low status of visual art education in the society, the quality of art education in Turkey has been adversely affected due to the limited

timeframe allocated to the visual arts. Although there are elective lesson hours for various subjects -including the visual arts, how frequently these classes are utilized as an elective is uncertain. Spohn (2008) comments on this issue stating that due to the increased emphasis on tests for reading and maths lessons in schools, it is feared that arts subject will suffer.

In the UK inclusion has had a long history compared to Turkey and is therefore better established within the school curriculum and adapted to cater for various special educational needs. However, similar to Turkey, art education has suffered because of an increased emphasis on the core subjects in the UK curriculum leading to the marginalisation of arts education.

Yet, according to Jackson (2003, p.2) art education offers support to students who may be experiencing difficulties:

> Art experiences provided to students at risk of failing or dropping out of school may offer non-verbal communication that can be used effectively to satisfy a variety of developmental, social, or emotional needs.

In line with Jackson (2003), *this study argues that it is fundamental for a strong school system having arts components within its curriculum in order to facilitate the process of inclusion.* It argues further that successful inclusion takes places when students are taught to be confident about themselves and their work, while respecting and appreciating their peers' opinions and feelings.

The definition of visual arts has been clarified by the UK National Art Education Association as 'the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibres, jewellery, works in wood, paper, and other materials' (NAEA, 2014, p.2).

The principle underlying this study is that good visual arts lessons provide young people with an ideal environment in which to develop their creative ability and to produce individualistic art works themselves regardless of their special needs and disabilities

(Malley, 2014). Furthermore, creative thinking skills are one of the key proficiencies that arts subjects can assist students to acquire in order to raise successful future generations. This would suggest that art education could play an important role in facilitating inclusive education.

However, according to Unesco (2015) there is no universal agreement on what constitutes inclusive education:

> Broadly, its provision requires governments to take responsibility for and educate all children regardless of their needs. More ambitious approaches to inclusion are commonly grounded in a rights-based approach that aims to empower learners, celebrate diversity and combat discrimination. It suggests that, with adequate support, all children, irrespective of their different needs, should be able to learn together in mainstream classrooms in their local communities. (UNESCO, 2015, p. 101)

The movement for inclusion started during the 1970s and affected many countries such as the UK, and the USA, focusing on issues such as equality, tolerance, respect and individualism. As a consequence, mainstreaming and inclusion of students with special educational needs started to become a matter of priority in many of these countries (Avissar, Reiter, & Leyser, 2003). In the UK the 1978 Warnock Report (Warnock, 1978) was an important mile stone which was followed by the 1981 Education Act (DfE, 1981) and 1988 Education Reform Act (DfE, 1988). In Turkey the inclusion of SEN pupils in mainstream school settings was first mentioned in 'Law 2916 on Pupils with Special Educational Needs' (MEB, 1983) which was followed by Law 573 on Special Education in 1997 (MEB, 1997).

As a consequence of all these improvements in inclusive practice in different countries' legal frameworks, schools are now obliged to provide an education for SEN pupils in the least restrictive environment (Horrocks, White, & Roberts, 2008). It is seen as 'a human rights approach to social relations and conditions.'(Barton, 2003, p. 59)

As will be discussed in more detail in the following chapters many countries have been attempting to adopt a more inclusive model of education such as the IDEA (2004) which emphasises that public education is free and that the education environment should be

accessible to all pupils from all backgrounds and with different needs (Park, Chitiyo, & Choi, 2010).

Purpose of Project and Its Academic Rationale

The majority of the literature on inclusive education focuses on the situation in developed countries compared to third-world nations and developing countries (Lee & Low, 2013). Moreover, the aims and importance of arts subjects are often discussed focusing only on western education systems (Gregory, 2012). There is therefore a gap in the literature related to art education and inclusion in developing or non-Western countries. This study aims to bridge this gap in the literature. The study argues that in order to create a better understanding of inclusion it is important to look at the situation at school level where inclusion is actively practiced. As such, the researcher aims to address the gaps in the literature on art teachers' perceptions and practices while also researching primary schools' inclusion policies and art education provision from the perspectives of head teachers and Special Educational Needs Coordinators (SENCOs)/ Educational Counsellor Teachers (ECTs). It is hoped that providing the opportunity to key school staff to share their experiences in inclusive education and art education will assist authorities to make more informed decisions about visual arts education (Spohn, 2008).

In summary, the purpose of this research was to examine the teaching of art in primary schools and its relationship with special educational needs and inclusion in primary art practice in the UK and Turkey. Drawing upon both the art and inclusive/special needs education policies of six selected schools (three in the UK, three in Turkey) and the views and perceptions of key management staff (such as head teachers and SENCOs) and classroom teachers within those schools, comparisons can be made and best practices identified. Shevlin et al. (2009) argue that the success of inclusive education relies on knowledge in the area, expertise, awareness, resources and viewpoints. Therefore, it is vital to give voice to stake holders' perceptions on the issue. The findings may then be used to inform policies and policy making in the field of inclusive/special needs education and art within both countries. This is one of the main contributions this thesis aims to make to this research area.

1.1 Main Research Question and Sub-questions

Main Research Question:

How effectively does art education facilitate inclusive education?

Sub-questions:

1. How do art teachers/ head teachers/ Special Educational Needs Co-ordinators (SENCOs) and Guidance Counsellor Teachers (GCTs) perceive inclusive education?

2. Do art teachers/ head teachers/ SENCOs and GCTs' perspectives on inclusion show any differences based on their focal country (Turkey/UK)?

3. What are the main concerns and opportunities presented to primary school teachers in catering for the needs of Special Educational Needs (SEN) children in art lessons?

4. What learning opportunities does art education offer to primary students with SEN?

5. How do primary school teachers determine their teaching methods in art in order to practice inclusive education effectively in the classroom?

6. Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion from the perspective of teachers/ head teachers/ SENCOs and GCTs?

1.2 Brief Description of Methods and Measurements

The most suitable way to identify the similarities and differences in the policies as well as enquiring into classroom teachers' and management staffs' perceptions in two different countries was to employ a case study of each country using three schools in each country. The 'case' of this particular research is the perceptions of art teachers and special needs educators on the role of art education in facilitating inclusive education in two countries, the UK and Turkey. The data analysis therefore will provide a comparative perspective, looking for similarities and differences in the two countries' policy and practice. To my

knowledge this is the first time a comparative case study focusing on these two areas has been attempted.

The researcher sought ethical approval from the University's committee. Upon obtaining approval and after gaining consent of the participants, semi -structured one to one interviews were conducted with the head teachers, classroom teachers and SENCOs/ECTs of these three schools in each country.

The decision to choose a qualitative paradigm for this study was based on the nature and focus of the research questions, which seek to identify (if any) the relationship between art education and inclusive/special needs education from the perspectives of the various participants. Since the study aims both to discover the differences and similarities in the process, across the two contexts, and education professionals' opinions thereof, the analysis is framed by current policy, teaching models in schools, teaching methods in art education, current challenges and participants' perspectives regarding ways of working.

1.3 Research Population

It is important to acknowledge and understand the viewpoints of head teachers and SENCOs /ECTs regarding inclusive/special needs education policies and art policies, as they constitute the senior management that is responsible for putting such policies into practice in their schools. In terms of actual delivery of the policies in practice, the same can be said for primary teachers of art, but with a more specific focus on inclusive/special needs education within their art classes.

In consultation with the head teacher of each primary school, one teacher from each school was selected to participate in both the UK and Turkey studies. In total, there were 18 participants, nine from the UK and nine from Turkey. There were no age or gender criteria to observe (See figure 5.10).

The researcher transcribed interviews, analysed the text data, and coded text segments manually. Themes emerged from the research questions and data. This enabled the research findings to be reported in a clear structure. Data collected from the two different countries were compared in order to identify similarities and differences between participants' perceptions on inclusive education and visual art lessons. Seçer (2010) argues that it is imperative to give voice to teachers' perceptions when the aim is to

practice inclusive education more effectively. The main aim therefore was to give key school staff a voice that could help educators and policy makers to make more knowledgeable decisions in creating a better understanding of the relationship between art education and inclusive practice in classrooms.

1.4 Layout of the Thesis

In Chapter 2, the researcher focuses on the historical developments in the area of SEN and inclusive education from the perspective of the UK's and Turkey's education system.

Chapter 3 presents the historical development of visual arts education in the world and in Turkey and Britain in particular up to the present. This is followed by a discussion of the history of art education provision for disabled students.

Chapter 4 focuses on the aims of art education as these feature in the two countries' policy documents as well as definitions of inclusive education and presents studies in the area of inclusive education and art lessons with SEN students.

Chapter 5 presents the methodology of the research. This includes the philosophical paradigm that underpins the research with regard to the ontology and epistemological choices made. This section is followed by the methodological approach to the study. Finally, the study sample, data collection methods, data analysis, quality criteria of the data and the ethics of the research are discussed. Chapter 6 presents the first case study focusing on the Turkish data. This is followed by Chapter 7, which presents the case study data of schools in the UK. Chapter 8, Comparative Perspectives discusses the data in relation to the research questions focussing on both countries. Chapter 9 presents the findings and conclusion of the study.

CHAPTER 2

2 An Historical Overview of the Legal Framework: Inclusive Education in the UK and Turkey

This chapter presents an overview of the major contemporary policies related to inclusive education in the UK and Turkey. It is important to look at the historical perspectives of inclusive education in both countries to enable the reader to understand how certain countries develop their most recent policies in practice throughout time. This is important for this study because school staff's views are formed around their country's most recent policies as well as its past developments. Therefore, the chapter is divided into two main sections each focusing on the respective country's legal framework. Section 1 focuses on developments in inclusive education in the UK starting with the Warnock Report 1978, which represents a key moment in the educational provision for children with special educational needs in mainstream schools. Section 2 focuses on the development of inclusive education in Turkey using as its starting point the legal framework introduced by Law 2916 on Pupils with Special Educational Needs in 1983.

2.1 The Legal Framework for Inclusive Education in the United Kingdom

Table 2.1 presents a schematic overview of the policy origins of inclusive education before 2001.

Policy Origins of Inclusive Education in the UK until 2000s	
1978- The Warnock Report	20% of pupils will possibly be in need of SEN. Introduction of statements.
1981- Education Act	The term 'Special Educational Needs (SEN)' and statements presented under this Act.

	Specialist teaching support introduced.
1988- Education Reform Act	National Curriculum introduced.
	Key stages / attainment targets are introduced.
1993- Education Act	Control and authority construction in education system dramatically changed and parents gained voice, school became more independent and local authorities gained more power in directing education.
1996- Education Act SEN Code of Practice	Schools are required to provide their SEN strategies for all pupils with and without statements. The Code of Practice was introduced in order to create a powerful and consistent framework for special education.
1997- Green Paper 'Excellence for All Children Meeting SEN' White Paper 'Excellence in Schools'	The scope of inclusive education is widened addressing students' ethnic background, sexual orientation or just social class. School Action Plans Introduced
1998- Action Program 'Meeting Special Educational Needs: A programme of action'	Improving the SEN framework and developing a more inclusive education system. Focus on training of SEN student's teachers. Providing better support for families and carers of SEN students.
1999- National Curriculum	The main aim of curriculum is to increase standards and promote Learning for every student.

Table 2-1 Policy origins of inclusive education in the UK

2.1.1 Recent Acts in Special and Inclusive Education

In the UK the statutory framework for inclusion was established with the Special Education Needs and Disability Act (SENDA) (DfES, 2001b). This is a major Act in education in the UK because it reinforces the rights of pupils with SEN to attend general schools. The SEN Code of Practice (DfES, 2001a) is another important document that aims to reduce the extra workload for teachers and lessen the paperwork while its focal point is still inclusion of all pupils. It supports the idea of educating pupils with SEN in mainstream schools. Key documents including SENDA (DfES, 2001b) and Removing Barriers to Achievement, the Government's strategy for SEN (DfES, 2004) were

9

published and enacted in order to develop the current agenda on inclusion and education of the pupils with SEN.

According to Knowles (2006) since the beginning of the inclusive education movement, perceptions of those who work in this area have changed, particularly in terms of the meaning and content of meeting students' needs. Mary Warnock who prepared the Warnock Report (Warnock, 1978) subsequently published an evaluative pamphlet (Warnock, 2005) about inclusive education stating that the UK education system had failed to establish an inclusive society. She claimed that the government needed to establish a new commission similar to the 1978 Warnock Commission in order to evaluate and review the situation in the schools. She argued that there was a need to reconsider terms such as SEN, inclusion and statementing in order to clarify the connection between social difficulties and SEN (The Education and Skills Committee, 2006). She argued that the term of inclusion had expanded enormously since the publication of the Warnock Report, therefore, the types of students' needs varied rather than focusing only on physical and intellectual educational needs and students from different ethnic, language or other backgrounds. She also addressed issues regarding bullying and stated that students with SEN might be less vulnerable in special schools than in general schools. She argued further that in order to prevent such behaviour the focus must be on the students who bully those they see as different. Warnock (2005) also maintained that the authorities needed to reconsider inclusion (Band, Lindsay, Neelands, & Freakley, 2011) and statementing since this process costs a lot of money. She suggested that the process of statementing needed to be put aside and that the authorities needed to focus on inclusive education intensively (Warnock, 2005). Other organisations responded and tried to refute her claims. For instance the Independent Panel for Special Education Advice (IPSEA) claimed that some of the figures that (Warnock, 2005) based her arguments on originally were faulty since the number of students with statements is between 2% to 3% instead of the 20% advocated in the Warnock Report 1978 (DSS, 2010). Although Warnock's claims were debatable, she did not claim that the improvements that have been done since the beginning of the process were altogether unsuccessful but that there is a need for new approaches. In this regard it might be true to say that the 2004 initiative Removing Barriers to Achievement and Every Child Matters share parallel ideas with the Warnock Report (Warnock, 1978) including that schools

need to fit for the needs of students and that the needed support should be provided. There have been concerns about the closures of the special schools especially after the publication of the SENDA Act in 2001 (DfES, 2001b) which stated that all the needs of students with SEN should be met in mainstream schools.

School Action Plan and School Action Plus Plan were introduced in the White Paper: Excellence in Schools (DfEE, 1997) in order to challenge underachievement in schools. (See Table 2.1). A School Action plan was devised when a child's school identified that a child has a special need. The school's SENCO usually started collecting data about that child including the nature of the help that was needed. This provision used to continue until the child no longer needs that additional help or would continue with School Action Plus if it were decided that the child needed further support. In School Action Plus SENCOs would seek external help and support such as a specialist teacher, psychologist or therapist. At this stage the SENCO would prepare and Individualised Education Plan (IEP) according to external authorities' suggestions (Cawse & Lewis, 2006; DfE, 2013c).As can be seen below, this has been in the process of being phased out since 2014.

In 2010, the UK government prepared a new Green Paper called 'Support and aspiration: a new approach to special educational needs and disability' with the contribution of parents, charities, teachers and local authorities. The Green Paper (DfE, 2011) advocated that instead of giving all the resources to local authorities, head teachers were to be given the right to access this fund directly. This means that head teachers now have the right to decide the alternative education that disruptive students require, and spend money accordingly. Following the Green Paper (DfE, 2011) a new Code of Practice called 'Special Educational Needs and Disability (SEND) Code of Practice: 0 to 25' (DfE & DoH, 2015) was issued. The Children and Families Act (DfE, 2014a) stated that the transition from the School Action and School Actions Plus plans to the Education Health Care Plans (EHCPs) would be gradually phased in. In relation to this, children who had statements previously would be transferred to an EHCP. The legal test that EHCP requires would remain the same that a statement would require under the Education Act 1996 (DfE & DoH, 2015).

> The new SEND Code of Practice sets out clear guidance for early years
> settings and schools on the process for appropriate identification, monitoring

and securing further support for children with SEN. This replaces the School Action and School Action Plus categories (and their early year's equivalents) in the current Code of Practice. The aim is to focus the system on the impact of the support provided to the child, rather than how children access support according to the category they fit into. It will also challenge schools to improve the quality of teaching and learning for all pupils, rather than inappropriately labelling some pupils as having SEN. (DfE & DoH, 2015, p.13)

There is no single national template for EHCPs and LEAs need to prepare their own proposals for provision for SEN pupils which would create differences within the country's special education provisions (DfE, 2014b). However the DfE and DoH (2015) emphasized that there needs to be a way to make EHCPs portable. They suggested that all EHCPs should have core information and that a proposal is made for EHCPs to include discretely labelled sections but this is still subject to government's approval. A recent statistical report (DfE, 2015) showed that in January 2015, the number of prepared EHCPs was 4,205 and the number of statements and/or Learning Difficulty Assessments (LDAs) transferred to EHCPs was 2,765; the number of statements of SEN in position was 235,980.

2.2   The Legal Framework for Inclusive Education in Turkey

As is discussed above, special education provision is a major concern in education, and governments throughout the world have started to pay more attention to these provisions during the last decade. Turkey has focused on this issue for a long time, particularly in recent years. Being an official candidate for European Union membership has accelerated the process, obliging Turkey to put emphasis on the subject, especially on inclusive education (Cakiroglu & Melekoglu, 2013; Melekoglu, Cakiroglu, & Malmgren, 2009). The rest of this chapter provides an overview of the legal provisions for inclusive education in Turkey since the start of the Millennium. Table 2.2 provides a schematic overview of the policy origins of inclusive education in Turkey before 2000.

Policy Origins of Inclusive Education in Turkey until 2000s	
1983- 'The 2916 Law on Pupils with Special Educational Needs'.	'Inclusive education' was introduced. Definitions of SENs were made.
	Principles and duties of special education authorities were clarified.
	RAM were required to open in every province.
1985-1989- the Fifth Five Year Development Plan	Priority in education would be given for individuals who require special education. Required precautions and measures were to be undertaken for educating teachers and other personnel in this area.
	First time a specific education programme was prepared for gifted and specially skilled pupils
1987- 1987/43 numbered notice by the Minister of National Education Metin Emiroglu distributed to all provinces	Ensured integration of SEN pupils in normal schools by setting up special classrooms
1988- 1988/11 numbered notice by permanent undersecretary Cemil Kivanc	Possible methods to teach students with SEN in mainstream schools were introduced (ie. Braille alphabet, building ramps and handrails)
1991- the First Special Education Council Legislation on Special Education	Recited the importance of inclusive education
1992- 'The Act on the Organisation and Duties of Ministry of National Education'	General Directorate of Special Education, Guidance and Counselling was established.
1997- revision of the Social Services and Child Protection Law and The 573 numbered Decree Law on Special Education	Compulsory education is increased from 5 years to 8 years.
	The basics and guidelines of rights of education (general and vocational) for disabled individuals is revised.
	Inclusion became highest priority.
	Family involvement in education is encouraged

Table 2-2 Policy origins of inclusive education in Turkey

2.2.1 Acts and Developments in Special and Inclusive Education

The beginning of the new century brought new legislation for SEN services in Turkey. The Legislation on Special Education Services (MEB, 2000) which was revised in 2002

and 2005, is still the most comprehensive document in terms of the identification of pupils for placement and assessment processes (MEB, 2000). Every student of compulsory school age with or without a statement can be registered for preschool or primary school. The assessment would be done by the school staff, specifically by the Guidance Counsellor Teacher (GCT), but families would also have a voice in the process (MEB, 2000). This legislation also stipulated the need to educate families of SEN pupils; as will be seen in this study this has significance in Turkey where there remains prejudice against children with SEN.

Under Section 67 of this legislation inclusion is described as special education practices that allow individuals with SEN to continue their learning and education in state or private, pre-school, primary school, secondary school or through informal education along with their non-disabled peers (MEB, 2000).

The principles of inclusion are specified as:

- Every pupil with SEN has the right to receive their education together with their peers in the same education settings.

- Services would be planned according to the requirements of students not their disabilities.

- Schools are the centre of these services.

- The decision-making process takes place with the co-operation of the family, school and monitoring and assessment team.

- Every individual can learn and can be taught. (MEB, 2000)

Section 69 of this legislation states that students would not have more than one disability, they would be diagnosed at an early age, their families would be co-operative and open to receive further advice about their child's education (MEB, 2000). The types of inclusion are explained in more detail under Sections 70 and 71 (Batu & Iftar, 2011). For instance, full-time inclusion is described as providing special education support services, special equipment and materials in order to enable pupils with SEN to integrate into society and receive their education in the same education setting as their peers. Individualized

14

education programmes would be implemented and the required physical adjustments would be made (MEB, 2000).

In 2005 protecting disabled citizens' rights including health, education, rehabilitation and occupation was enacted in Law 5378 (MoFSP, 2005). Marginalization and discrimination issues were addressed. Fighting discrimination is set as the main aim of disability policies. Under Section 15 of this Act, disabled students should be supplied with the same educational conditions as non-disabled students (MoFSP, 2005). This Act is important in that it caters not only for the educational rights but also the social rights of individuals with disabilities.

Individualized Education Plans (IEPs) were introduced under Section 10 requiring authorities to place students in the least restrictive school environment (MEB, 2006b). Figure 2.1 provides an overview of the school types in Turkey, from the least restrictive (inclusive education in state schools) to the most restricted (boarding special schools).
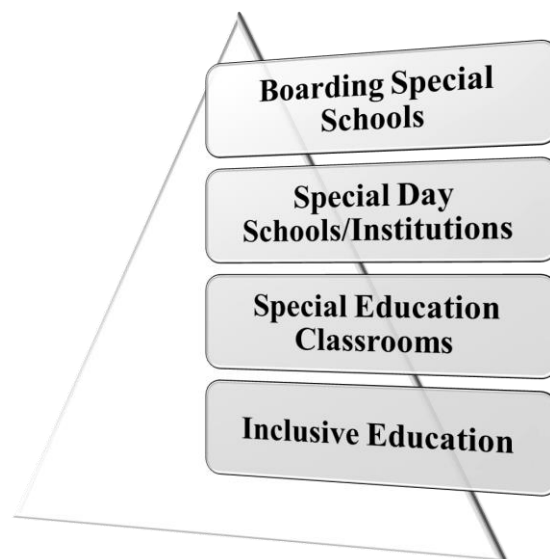
Figure 2.1 Special Education School Settings Adapted from Ataman (2000) and Batu and Iftar (2011)

In Turkey home/ hospital schooling and boarding schools are educational settings (Ataman, 2000) where SEN students would spend 100% of their time. Special schools and special classrooms are the places where students with SEN spend 60% of their time. Resource rooms, which can be regarded as providing part-time inclusion, are places where SEN pupils spend at least 21%, and up to 60% of their time. Finally mainstream classrooms are the places where a student might receive supportive special education for

21% of the time and spend the rest of their time with their peers who do not have disabilities (Ataman, 2000).

As stated earlier, this law assured for the first time that families would have a say in their child's education and that they could object to the decision on a school placement of their child within 70 days of the decision being made (MEB, 2006b). Section 23 describes fulltime inclusion as a method where a student with SEN continues his/her education in regular classrooms with an IEP, and part-time inclusion is where an SEN student continues his/her education most of the time with his/her peers in regular classrooms. The rest of the time where the student with SEN struggles in specific subjects he/she can be taken from the classroom for one-to one tutorials or in special classrooms. It required physical, social and psychological changes to be made according to the needs of students in order to deliver efficient inclusive education. It stated that all the required materials and tools should be provided.

This law further states that the maximum number of SEN students in a classroom could not exceed 2 and if there are 2 SEN pupils in a classroom, the number of students cannot exceed 25. If there is only 1 SEN student, the number of students cannot be more than 35. This statement is later repeated in the Special Education Services Regulation of 2009 (MEB, 2009). In terms of 'reverse inclusion' when non-disabled students want to attend special schools, if the number of SEN students is 5, the classroom size cannot be more than 20 pupils.

Assessment of a SEN student's grades would be decided by his/her schools and classroom requirements and their IEPs would be also considered (MEB, 2006b). This was the first time that the IEPs in Turkish Education Settings were explained in detail. IEPs are required to support short-term goals for educating SEN pupils as well as clarify the education support services, the length of education they need to receive in inclusive classrooms, the frequency of lessons and who would deliver them. IEPs also identify the methods and techniques, tools and equipment and other education materials that would be used in the process of teaching and assessment.

Once a student has been identified as needing special educational provision, there are three options for the authorities:

• The student continues to his/her education in his/her previous education settings without an IEP,

• An IEP is prepared for the pupil to continue his/her education in his previous classroom,

• An IEP is prepared for the pupil to continue his/her education in a special school or classroom (separate school setting from previous education) (Vuran, 2013)

The Ninth National Development Plan provided statistical information about the education rate and situation of disabled population in the country. According to this Development Plan 24.8 per cent of handicapped people with chronic illnesses, and 36.3 per cent of other handicapped people are illiterate. Furthermore, only 1 out of every 5 handicapped persons can take part in the labour market as social life areas restrict their mobility, a suitable environment cannot be created in places of employment, and the demand for disabled labour is limited. In order to address this problem, the Law on the Disabled No. 5374 which aims to secure their participation in society through increasing the access of disabled people to health, education, employment and social security, came into force in 2005. (SPT, 2007, p.52)

According to the Ministry of National Education (MEB) during the 2010/11 school term:

There were 1.134 schools, institutions and/or classes providing special needs education (at pre-primary, primary and secondary level), of which 612 in the formal sector. The total enrolment was 173,507 pupils (including 91,564 girls), of whom 141,248 are in formal education programmes; 84,580 pupils were enrolled in inclusive education classes and 18,541 pupils were in special education classes at primary level. (UNESCO-IBE, 2012, p.15)

In relation to this, the Special Educational Services Legislation (MEB, 2009) which was revised in 2012, categorizes individuals with special needs under 14 categories. These are presented in Figure 2.2:

Categories

- Individuals with severe mental disabilities
- Individuals with mild mental disabilities
- Individuals with moderate mental disabilities
- Individuals with specific learning difficulties
- Individuals with attention deficit and hyperactivity
- Individuals with speech and language disabilities
- Individuals with emotional and behavioural disorders
- Visually impaired individuals
- Hearing impaired individuals
- Individuals with orthopaedic impairments
- Individuals with Autism
- Individuals with cerebral palsy
- Individuals with chronic illnesses
- Gifted individuals

Figure 2.2 Categories Explained by MEB (2009)

This was the first time that the categorisation of SEN was mentioned in the Turkish education system. Although these definitions are broad and encompass different learning needs, the nature of categorisation might lead other students, who do not fit into a listed category, to be marginalised.
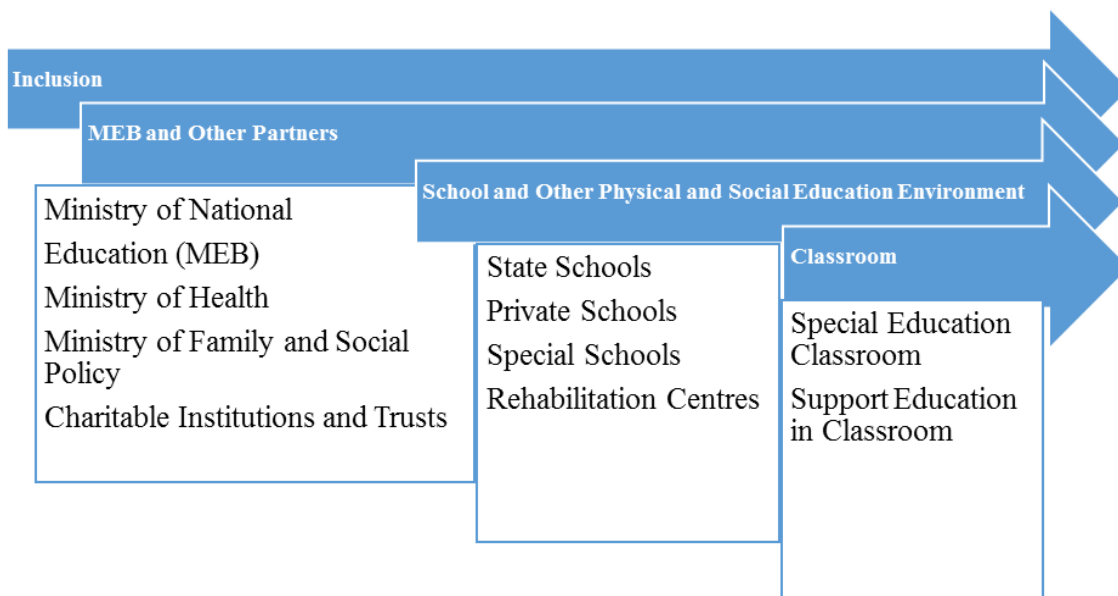
Figure 2.3 Influential Systems and Their Relationships with Each Other in Inclusive Education (MEB, 2013b)

The new process of inclusion in Turkey is presented in Figure 2.3 above. The MEB has the responsibility for educational provision, while the Ministry of Health, Ministry of Family and Social Policy (MoFSP) and other charitable institutions and trusts also

support inclusive education throughout the country through programs, research and by preparing reports to show the changes in numbers and the current state of inclusive education. The main place for inclusion is state schools followed by private schools. Since all schools are connected to the MEB and are obliged to do what the MEB requires them to do, they all need to offer inclusive education. Apart from this special schools and rehabilitation centres are also held responsible for students with SENs support. In terms of the environment, a student can receive full-time inclusion with additional support or can attend special education classrooms when necessary.

Number of schools, students, teachers and classrooms in special education institutions
Özel eğitim kurumlarında okul, öğrenci, öğretmen ve derslik sayısı

The educational year - Öğretim yılı	School/ Class/ İnstitution Okul/ Sınıf/ Kurum	Teacher - Öğretmen	Number of Students / Öğrenci Sayısı			
			Special Education Schools - Özel Eğitim Okullarında	Special Education Classrooms - Özel Eğitim Sınıflarında	Inclusive Education - Kaynaştırma Eğitimi	Total - Toplam
2013-2014	**1.248**	**9.733**	**40.505**	**29.094**	**173.117**	**242.716**
2012-2013	1.261	10.344	33.877	25.477	161.295	220.649
2011-2012	814	7.607	42.896	20.968	148.753	212.617
2010-2011	753	6.843	40.189	18.576	93.000	151.765
2009-2010	700	6.005	36.599	15.712	76.204	128.515
2008-2009	670	5.695	30.671	13.015	70.685	114.371
2007-2008	561	4.758	28.252	9.252	58.504	96.008
2006–2007	537	4.979	27.439	9.643	55.096	92.178
2005–2006	495	4.680	25.238	8.921	45.532	79.691
2004–2005	480	4.524	22.082	8.130	42.225	72.437
2003–2004	441	3.441	19.895	7.405	35.625	62.925
2002–2003	490	3.385	17.988	6.912	31.708	56.608
2001–2002	342	2.834	17.320	6.912	29.074	53.306
2000–2001	341	2.355	15.838	6.862	23.915	46.615
1999–2000	308	2.400	14.164	6.831	17.724	38.719

Source / Kaynak: http://sgb.meb.gov.tr/www/milli-egitim-istatistikleri-orgun-egitim-2012-2013/icerik/79

Figure 2.4 Special and Inclusive Education in Numbers (MoFSP, 2014)

In a report published by the MoFSP of Turkey in 2014, changes in the statistics can be seen in the number of students with SEN in Inclusive school settings (See Figure 2.4) (MoFSP, 2014). Although an increasing trend can be seen for all types of special education provision, the number of students in inclusive classrooms has a higher percentage and these figures have increased dramatically (Cakiroglu & Melekoglu, 2013; Sakız & Woods, 2014a) over the last 15 years.

Although it is accepted that there is still a lot to achieve for inclusive education and other special education facilities, it is encouraging to see the current progress. Increasing trends

in the numbers of SEN students in every type of school might be seen as a result of the government's new policies and investments in this area.

2.2.2   Summary

This chapter started with a brief overview of the historical development of inclusive education in the UK covering the period from the findings of the Warnock Report in 1978 to the current government framework. This discussion was followed by an overview of the history of special and inclusive education in Turkey. The discussion highlighted the fact that there has been an emphasis on inclusive education in both countries throughout the last decade. In Turkey not only education authorities and schools but also families are now involved in decision to provide the best education environment for SEN pupils (Melekoglu et al., 2009). Through new laws and decrees Turkey has tried to reach its goals and increase the quality of education aimed at a larger number of students with and without special needs, and has achieved its goals in many areas. However there is still a long way to go to put these in to practice more extensively (Batu & Iftar, 2011). The next chapter discusses the changing place of art within education and its importance as a subject for SEN children in the UK and Turkey respectively.

CHAPTER 3

3 Art Education Provision for SEN Students: UK and Turkey

The previous chapter presented the legal frameworks for inclusive education in the UK and Turkey. In order to contextualise the focus on art education in this study, this chapter the developments in art education of both countries are examined in relation to education in general and inclusive education in particular. The purpose and value of the arts and art education within general education is an area that has generated considerable debate, particularly in the twentieth century (Arano, 1992). Whether it should be taught, and how it needs to be taught have been the main issues at the forefront of many educationalists' minds, including art educationalists. As a result, constructing an agreed standard model of art education has been seen as a challenge (Arano, 1992).

As a teacher and Art Educationalist (see Introduction), the researcher has a special interest in the visual arts and has the view (based on her own art teaching and observations) that art is a subject that can successfully accommodate and address aspects of inclusive education. However currently, in both Turkey and the UK, art education is viewed as a non-core subject, with no authoritative recognition and consensus about the type and range of its educational importance. Yet, despite this largely marginalised position, art education remains a curriculum subject within both education systems, suggesting that some value is attributed to its role in the education and development of children. In light of this, it is important to understand the key historical developments within art education, so that its place in the education of both countries might be better understood.

As a starting point to the discussion the next section provides an historical overview of art education in the UK.

3.1.1 Art Education in the UK

Throughout the history of art education, social status and gender have influenced access (Efland, 1990; Hopper, 2015). For example, in the nineteenth century, societal views

about gender appropriateness within the upper and middle classes, resulted in women having very limited access to an art education that was freely available to men. Yet the class system ensured that a very basic art education was available for the working classes, including females, in order to prepare them for work in the manufacturing industries. Girls were also often taught needlework skills by their mothers. Women of the lower classes might then become seamstresses, for example, whilst women of the upper classes practiced and produced highly complex and decorative embroidery, as a hobby and social accomplishment, but not as a profession. At this time, there is no evidence of any recognition of the value for children or those with special needs of engaging with art activities for the benefit of their own development.

In England, the first art academy (The Academy of Painting) opened in 1711 (Efland, 1990; Macdonald, 1970) and in Europe a number of private art academies also opened. The broad aims of these private academies were to:

a- Prepare students for the Royal Academy's exams,

b- Prepare drawing teachers for the middle class,

c- Teach amateurs (Macdonald, 1970).

These first 'art schools' usually offered education that largely focused on copying original art works with the idea that this would help students to deepen their knowledge about the art work and strengthen the development of art skills (Efland, 1990). However it could also be argued that this highly structured practice denied the pupil the opportunity to develop their more creative skills (Ishibashi & Okada, 2004).

Even though these early provisions were promising in terms of the establishment of an art education, it was not until 1835 that the need for public art education was acknowledged due to the increasing impact of the Industrial Revolution and the concern for Britain's place within a growing international manufacturing industry. At this time, it was recognised that British design was over-reliant on copying old designs and not creating new ones (Efland, 1990; Macdonald, 1970). This led the British authorities to realise the inadequate provision of technical training for the artisans involved in the production process. In response, in 1837, the first government supported design school, the Normal

School of Design, was founded by the Board of Trade and focused mainly on the teaching of the decorative arts (Efland, 1990).

In primary schools (Public Day Schools), the limited art education that was available, focussed mainly on linear geometry, perspective and spatial designs; therefore, copying from other artworks was also widely practiced (Macdonald, 1970). These first attempts to provide a purposeful art education were largely about trying to develop pupils' hand-eye co-ordination and understanding of 'good taste'. This focus remained much the same until Henry Cole became a key person in the management of education in the UK between 1852 and 1873 (Macdonald, 1970). He restructured the design school's curriculum and introduced training programmes for 'drawing teachers' (Efland, 1990). According to Efland (1990) the initial organisation of a general art education for all was based on three main elements: support/investment (funding for art education, government support), schooling (providing a suitable environment for art education) and control/restriction (creating a curriculum, deciding on subjects to be taught) (Efland, 1990).

3.1.2   The Early Days of Art Education in the Ottoman Empire

The Turkish Republic was founded after the downfall of the Ottoman Empire, which was in power for more than 600 years until 1922. The significance of this is that the history of education in today's Turkey is informed by the Ottoman Empire, since all new regulations and laws were built on the existing ones. One of the influences on art in the Ottoman Empire was the religion of Islam, therefore the early art works from this period mainly focused on calligraphy and manuscript painting (Miniatures and Tezhip) in addition to architecture, textiles and ceramics (Yalman, 2000). It was the last years of the Ottoman Empire in the 1900s that saw art education begin to find a place in the school curriculum (Alakuş, 2003). Interestingly the dates for these developments were consistent with the dates of the industrial revolution in Europe, which suggests that these attempts were made as a way of corresponding to progress in Europe.

The first formal example of art education in the form of drawing skills was established within the curriculum of the military-based schools which provided the first officially assigned art teachers for schools (Alakuş, 2003; San, 2001). However, the authorities began to acknowledge that it was necessary to have well-trained teachers in order to ensure students' success. As a result, the first teachers' school for men called

"Darülmuallimin-i Rüşdi" opened in 1848. Two decades later, in 1870, the authorities opened a teachers' school for women. In these schools a more modern, western influenced curriculum of art lessons was introduced. During this period, similar to public art education in other countries, the primary and middle school art curriculum consisted of lithography and the copying or reproduction of current art works. Imaginative or direct studying from nature was not allowed. Occupational and technical schools practiced geometrical themes especially arabesque style decorative arts (Alakuş, 2003). The Faculty of Fine Arts (Sanayi-i Nefise Mekteb-i Alisi) was established in 1883. Similar to the teachers' school, during the first years only male students were accepted, but in 1914 a Faculty of Fine Arts for Women (Inas Sanayi-i Nefise Mekteb-i Alisi) was established. The first courses offered in this school were drawing, architecture and sculpting and the majority of teachers were brought in from other countries (Alakuş, 2003). In the early 20th Century, the Ottoman Empire sent representatives to study other countries' education systems. They returned with innovative ideas on theoretical and practical aspects of the education system in general, and art education specifically (Ozsoy, 2012).

3.2   1900s and the Rise of the Child Art in Europe

One of the significant milestones in art education at the turn of the twentieth century was the acknowledgment and appreciation of children's drawing as a form of art in its own right. Growing interest in psychology, increased the focus on ethnographic and tribal arts, which led to a greater appreciation of children's art (Macdonald, 1970). Additionally the term 'expression' became an important descriptor of children's art (Macdonald, 1970).

As more emphasis was placed on the value of originality, inventiveness and individualism, the purpose of public art education began to extend beyond that of producing an operational working class (Black, 2011), and by the 1920s, the practice of copying images *and* embracing creativity became an issue of thinking. The arts started to be seen more as a progressive and creative process which required higher order mental skills (Baskin, 1979).

According to Michael and Morris (1986) the first reference to Child Art was made by Corrado Ricci in 1887 in his book 'LArte dei Bambini' (The Art of the Child). He identified particular characteristics in his pupils' drawing and recommended that in order to preserve children's personality in their art works, adults should not interfere and try to

'correct' such embellishments (Michael & Morris, 1986). The most notable figure in the recognition of Child Art was the Austrian educator Franz Cizek, who proposed that children's art should be considered an art in itself and educationalists should stop trying to consider and limit its meaning within the frame of psychology and education. This view positioned him among the initial notables in the development of contemporary art education (Black, 2011). Cizek's aim was to focus on the growth of children's creativity rather than to educate artists (Langevin, 1951). Although his ideas were considered to be both innovative and challenging, he was unsuccessful in creating a satisfactory pedagogy for art education (Gaitskell, Hurwitz & Day, 1982). At the time, although the art works of Cizek's students impressed the German authorities, the German education system insisted on focusing on more purposive art educational aims rather than the unfettered artistic and creative development of children. According to Cizek, his main aim in teaching art was to preserve the uniqueness of a child's artistic expression and protect the child from the influence of adult art. Interestingly, he believed that children became less expressive and creative as they reached their teenage years, so Cizek stopped teaching them when they reached the age of 14 years (Coates & Coates, 2006; Macdonald, 1970).

During this period, the influential American philosopher and educationalist John Dewey promoted a progressive philosophy of art education (Baskin, 1979; Black, 2011). He advocated the idea that arts education needed to be a crucial part of the curriculum since it promoted pupils' creativity, expression and appreciation (Heilig, Cole, & Aguilar, 2010). He believed that in order to develop children's intelligence, they should not be required to memorize everything and should use art education to help increase their understanding and knowledge of society and their participation within society (Heilig et al., 2010). As a result, artistic self-expression became an important aspect during the early years of the subsequent child-centred curriculum. This understanding led to an 'individual-centred, culturally sensitive educational awareness' (Wieder, 1998, p.22) in educational approaches.

3.2.1 Marion Richardson and Child Art in the UK
In the UK, Roger Fry and Marion Richardson are two important figures whose work related specifically to Child Art (Fleming, 2010). In 1910, Richardson created a method of art teaching which focused on modern approaches rather than traditional 'drawing' lessons (Holdsworth, 1988). In 1917, Richardson visited an exhibition of Children's

Drawings at the artist Roger Fry's Omega Workshops (The Omega Exhibition). This exhibition proved to be crucial in the history of art education, as the children's art attracted the public's interest and the attention of the authorities. It was also mentioned in the press nationally and internationally as 'the first time in Britain that children's art was exhibited in its own right and for its own qualities' (Holdsworth, 1988, p.143). Inspired by this exhibition and encouraged by Roger Fry, Richardson's work with children developed further, and she was invited to see Cizek's pupils' art in Cambridge in 1920. Richardson observed that although in theory their philosophies were similar, the outcomes of their lessons were different; she found the artworks excessively stylised (Holdsworth, 1988).

By the 1930s, the promotion of self-expression in art education was increasingly evident (Hopper, 2015), and the subsequent 20 years saw creativity, often under the guise of self-expression of children's ideas, encouraged and facilitated (Clahassey, 1986; Hopper, 2015).

In the Hadow Report (BoE, 1931; Fleming, 2010) the section on 'drawing and elementary art' claimed that art education had two main purposes; 'to cultivate in the children sufficient skill to enable them to express their own ideas in some form of art, and also to stimulate the growth of such sympathy and sensitiveness as may lead eventually to aesthetic appreciation' (BoE, 1931, p.189). This understanding remained until the 1970s, when schools and parents started to question the long term value of experimental self-expression on student's artistic and educational development (Clahassey, 1986). As a result 'a more cognitive and less expressive approach to art education' started to emerge (Hopper, 2015, p.124).

3.2.2 Republic of Turkey and Art Education under the New Education System

Following the downfall of the Ottoman Empire in 1922, the establishment of the Turkish Republic is significant in terms of the development of both general and art education. With the foundation of a new country, rapid modernization in various areas started to be seen, and among them was education (Altuner, 2008). During this period 'Art Teaching Courses' were opened and those who successfully finished these courses were assigned to be art teachers (Ozsoy, 2012). In 1924 the first primary school curriculum was introduced. In this curriculum, art education and craft education were taken as two

different subjects and unlike art education in the UK which had no stipulated time commitment each subject was given two hours of lessons each week until the 5th grade. During the fifth grade visual art education remained at two hours per week while craft education was removed from the yearly plans (Fer, 2005; Kurtuluş, 2002; MoCaT, 2005). Undoubtedly Kemal Ataturk, the founder of Turkey, played a key role in the improvements in art education as well as other areas of education. In 1924, educationalist John Dewey was invited to Turkey to investigate and provide a report on the state of schools nationwide.

In his Report Dewey stated that:

> Everything that I saw convinced me that the Turkish youth have more than average capacity in drawing, painting and the arts of design and color generally. This gift is worth developing for its own sake and for the sake of the effect of artistic cultivation upon the civilized standing of a people. But it is also of distinct economic value in the revival and development of various forms of industry which utilize design. The art school in Constantinople is doing excellent work, but against great odds. It is hampered by inadequate and unsuitable quarters. It is a move in the right education direction to entrust it with normal work in the preparation of teachers, but it is badly in need of a building constructed for its special purpose and equipped with a proper exposition hall in addition to the necessary studios and classrooms, and casts, pictures, etc. (Dewey, 1983, para.53)

Although some educationalists claim that there has been little or no impact of this report on the Turkish education system, the majority of researchers disagree, and believe that it was of immense influence on the foundation of Turkey's education system (Büyükdüvenci, 1994).

The German educationalist Stiehler, who was invited to Turkey at the same time as Dewey (Alakuş, 2003), emphasized that a pupil's creative skills would be nurtured in art lessons and through these lessons they could also develop their skills in the appreciation of masterpieces. However, his view was that it was impossible to expect everyone to exhibit artistic ability since only a talented minority have the skills to become artists (Alakuş, 2003; Ozsoy, 2012). Stiehler highlighted the importance of educating specialist

teachers and proposed that teaching via the arts should be emphasized rather than just focussing on students' artistic skills and abilities. (Ozsoy, 2012). Following these foreign educationalists' reports, views and recommendations were taken into account, and a new curriculum was prepared for primary school education (Fer, 2005). Visual arts and crafts lessons were unified and became one subject in the new curriculum. Another important figure at this time was Ismail Hakki Tonguc who paid attention to issues such as appreciating art as a medium for pupils to express themselves, developing pupils' creative skills through art, gaining experience in knowing about the arts and distinguishing artworks (Alakuş, 2003).

The practice of inviting educationalists from different countries to Turkey and sending Turkish educationalists abroad to study other countries' education systems and visual art practices demonstrates that art and education was valued highly within the early years of the Turkish education system. Also, acquiring new perspectives undoubtedly contributed to the modernization of the nation's education system (Ozsoy, 2012). However, changes were slow to be implemented due to a subsequent change in the focus from education to the socio-economic state of the country during the following years (Ozsoy, 2012).

3.3 Art Education in 1940s Turkey

Etike (1991) states that by 1949, visual art lessons in schools had reached their most developed form and comprised 3% of the school curriculum. Aims, content, methods and assessment during the following years continued to be developed. Drawing from nature was emphasized and teachers were encouraged to take children outside to experience nature. Museum education was mentioned and teachers were advised to take their students to museums and other places where they might encounter modern and traditional art works. In terms of cross curricular activities, art classes could relate to biology through the drawing of natural objects which would help children to understand their anatomy, as well as drawing objects observed under microscopes. Consequently, art teachers were also advised to work with other subject teachers to develop cross-curricular activities. Furthermore, every school was advised to have their own art studio supplied with easels, chairs and even small art libraries. Additionally, examples of art works from national and international artists were selected to hang on the art room walls, with information about the artist and the artwork written beneath it (Etike, 1991). These

developments were in line with those taking place in the UK education system (Efland, 1990).

3.4   1950s and Following Three Decades for Art Education

It was in the 1950s that the American Art Educationalist, Victor Lowenfeld identified the developmental stages of Child Art according to their age. He argued that there was a close relationship between the mental growth of pupils and the development of their creativity. (Baskin, 1979; Cox & Rowlands, 2000) believing that 'creative decision making' started to be seen between the ages of 14-17 years (Lowenfeld & Brittain, 1964).

A further variable that influenced the development of standard art education practices was the shift in focus between Lowenfeld's first and second editions of *Creative and Mental Growth* (1947). The first edition was written in the 1940s and supported the 'Laissez-faire', method for teaching art discussed earlier, which it was believed expanded pupils' creative capabilities and urged teachers to recognise and appreciate the link between 'natural' development and creativity (Baskin, 1979; Saunders, 1961). In the second edition (1952), the emphasis was more on the development of social, aesthetic, mental and expressive growth through art education (Saunders, 1961). Whilst Lowenfeld did not oppose or challenge his initial ideas, there was more emphasis on the 'freedom of creative expression' rather than the 'natural' development of children (Saunders, 1961). At the seminar on the Visual Arts in General Education in Bristol, in 1951, art education was seen as a crucial part of general education for all members of society (Gaitskell, 1951). Additionally, it was acknowledged that the majority of participating countries in this seminar recognised art education as a gateway to successful all-round education. However, the need for improvements in teacher training programmes was also highlighted (Gaitskell, 1951).

The 1960s and 1970s were an important period in terms of policy developments (Chapman, 2000). Smith (1987) states that in the 1960s educationalists and researchers continued to perceive art education as an important subject and began to theorise its fundamental aims and creative qualities more explicitly. As a result, the re-organization of the art education curriculum became inevitable and the emphasis was moved from the learner to art as a subject (McWhinnie, 1972). During these decades autonomous mental development also became an important aspect of teaching and self-guided studying, as a

result the development of abilities that motivate creativity such as problem solving and assessment, gained more importance in art education (Baskin, 1979).

According to Smith (1987) the art education literature of the 1970s falls into two main categories: humanistic perspectives on the purposes of art, and academic research aimed at developing and testing models of educational growth. Smith (1987) suggests that during this period, educationalists believed that the main aim of general education was not to improve theoretical structures and problem solving skills of academics, educationalists and researchers, but to foster more conventional explanatory and informative guides for enabling individuals to understand better and develop *independently*. It could be argued that this development in thinking plays a significant role in today's educational understanding of inclusive education, where students are encouraged to understand and develop their skills independently.

3.4.1 1950s and 60s Turkey

During the 1950s and 1960s, correspondent with the changes elsewhere in the world, the art curriculum also changed over this time in Turkey. For instance, in the official journal published by the Ministry of Education (MEB) in 1957, the aims of art education were to increase the self-expressive skills of students and prepare students who wanted to pursue their career in art areas for further education. This might have been in response to the developments in international art education. However, issues such as what to teach and at which level were left to the teacher's preference (MEB, 1957). Until the 1960s, the time allocation for the visual arts in the primary curriculum remained unchanged (Kurtuluş, 2002) and the aims of art education were limited to improving students' ability to express themselves and their aesthetic understanding, and enabling them to recognise art works.

In 1961, a fine arts committee was formed by the MEB in order to evaluate the state of art and arts education in Turkey. According to this report, art education in primary schools, was taught by classroom teachers, who were not skilled in the area. It stated further that regardless of the fact that the educational inspectors were giving each subject the same level of attention, art education was seen as a 'spare' lesson by the majority of classroom teachers. This report further revealed that teachers were not paying attention to pedagogical and aesthetical aspects of art education. A lack of co-operation between

schools and families in order to create an awareness of the importance of art education was also present at that time (Alakuş, 2003).

At the 9th National Educational Council meeting in 1974, it was suggested that art education should be supported by other educational branches (San, 2001). It became an elective subject within high schools and equivalent educational settings. Although Alakuş (2003) considers these developments as improvements in this area, in the long term it has meant that art education was not treated as a priority.

3.5   1980s, Discipline Based Art Education (DBAE) and Multiple Intelligences

As the value of individualism and self-expression started to lose its importance within art education, art history started to gain importance (Clahassey, 1986). The Getty Centre for Education in the Arts in America, designed a highly influential art programme in the 1980s called Discipline Based Art Education (DBAE) (Detels, 1998). Apart from underpinning a more disciplined curriculum, it also introduced new developments in multiculturalism and social-justice in the school's curriculum. Following the rise and fall of the appreciation of children's art as something unique and worthy of recognition during the Child Art period, the growing educational belief was that the learning of skills and disciplines in art, including a knowledge of the canon of great artists was as important as providing opportunities for children to develop their creativity through self-expression. The main aim of this art education programme was to encourage the growth of subjective thinking and artistic literacy, with an emphasis on the skills and techniques of teaching art, and the perception and comprehension of practising art in relation to various key disciplines. Additionally, experiencing and appreciating art was seen as important as creating an art work (Smith, 1987).

> Students are learning to draw from observation and their imagination. They
> are being initiated into the use of metaphor, both in works of art and as they
> describe their encounters with art (Clahassey, 1986, p.48)

Jerome Bruner (cognitive psychologist) and Manuel Barkan (educationalist) are known as important figures in the history of DBAE (Stankiewicz, 2000). According to Efland (1992), the main aim of art education was to educate pupils more holistically, instead of educating them to become artists. In his talk with Brandt (1988), the highly influential

American art educationist Elliot Eisner, explained that people produce art, appreciate it through art criticism, understand it through art history and make judgements about art through concepts associated with aesthetics. Brandt (1988) claims that these four areas needed to be considered in the syllabus. What makes the DBAE different from previous art education practices is that it emphasized the importance of learning to appreciate art works as well as learning about the processes of creating art works, which included knowing about and practising skills and techniques. There was also a new emphasis on previously ignored aesthetics. It highlighted the fact that not every individual will grow up to be an artist but that it is important for individuals to learn about artistic skills and practices, and how to understand and respond to various types of visuals in their everyday environment (Brandt, 1988). DBAE and child-centred methods, which encouraged self-expression became the two key (often competing and opposing) areas in contemporary art education during the 1980s. The DBAE became a major influence on the National Curriculum (NC) for Art in the UK in 1992, which adopted a more structured and balanced approach to art education. This NC for Art also made reference to students with SEN (DES, 1992).

3.5.1   Multiple Intelligences

Moreover, of some significance during the 1980s, was the new concept of Multiple Intelligences (MI) advocated by Howard Gardner. His theory was that the earliest set of intelligences consisted of Musical Intelligence, Bodily-Kinaesthetic Intelligence, Logical-Mathematical Intelligence, Visual/Spatial Intelligence, Interpersonal Intelligence, and Intrapersonal Intelligence (Gardner, 2006). The visual arts subjects were related to Visual/Spatial Intelligence that also has connections to other types of Intelligence. This new theory caused many educationalists to question the education systems that were in place.

Wexler (2011) argues that Howard Gardner's MIs' theory explains why not all people possess the same abilities. She further notes that in today's society and educational systems, the most valued intelligences are linguistic and logical intelligences, which often lead schools to label those pupils who only appear to be good at the other intelligences as "at risk". The arts subjects, she argues, are negatively affected by this.

3.5.2 Gulbenkian Report, UK

In the UK despite the debates that identified art as an important subject, the provisions for art at the time were still poor. In order to investigate this, the Arts in Schools report was commissioned by the Calouste Gulbenkian Foundation in 1982 (revised in 1989) (Calouste Gulbenkian Foundation, 1989) and edited by the influential art educationalist Ken Robinson, who has written extensively on the subject of Creativity. Notably, of some influence before the publication of the 1992 NC for Art, the report aimed to address four main issues: to include the arts in the design of future public education, to attract the attention of policy makers about art-related issues, to identify and categorize the problems within the art education system, and, lastly, to discover new ways to establish a more effective art education system.

One of the significant problems identified within this arts education report was teachers' lack of confidence in teaching art (Robinson, 1989; Sharp, 1990). The reason for this was seen as inadequate initial teacher training that provides little or no arts education training or does not push trainee teachers to practice it.

> While teachers themselves have little experience, low expectations and even less confidence in the arts, these will continue to be passed on to children. (Robinson, 1989, p.57)

It was proposed that including arts elements in teacher training courses would provide a solution to this problem. It was also claimed that many stakeholders such as heads of schools, families, educators and students did not appreciate the importance of arts education, and that this stance needed to be changed. Therefore, although the value of art education in schools was much debated, problems remained regarding the way to practice it in the schools. In this document there was a section for teaching art to students with SEN, which will be discussed later in this chapter.

3.5.3 Art Education in Turkey: 1990s until Now

It was not until changes were made to the art education curriculum within Turkish education, that the visual arts secured its place in the public eye. This was possible with the promotion of new forms of expression and different techniques (MoCaT, 2005). The foundation of the Fine Arts Education Special Expertise Commission in Turkey was an important development in the area (Alakuş, 2003), although no actual documents directly

written by this commission could be found. In 1992, the MEB, Board of Education and Discipline Directorate designed 'the Primary Education Settings Art-Craft Education Curriculum' (Alakuş, 2003). Alakuş (2003) points out that, although the need for art education and the application of its principles and assessment are explained in this document, little is said about how to teach and evaluate art lessons. Figure 3.1 shows the place of arts education in the curriculum since the beginning of the Turkish Republic.

Place of Art Education in the Curriculum

Lessons	1926	1962	1968	1974	1975	1986	1997	2007	2014
Grade 1-3	4	3	1	3	1			2	
Grade 4-5	2	2	2	2	2			1	
Grade 1-5						2	2		
Grade 6-8						1	1	1	
Grade 1-4									1
Grade 5-8									1
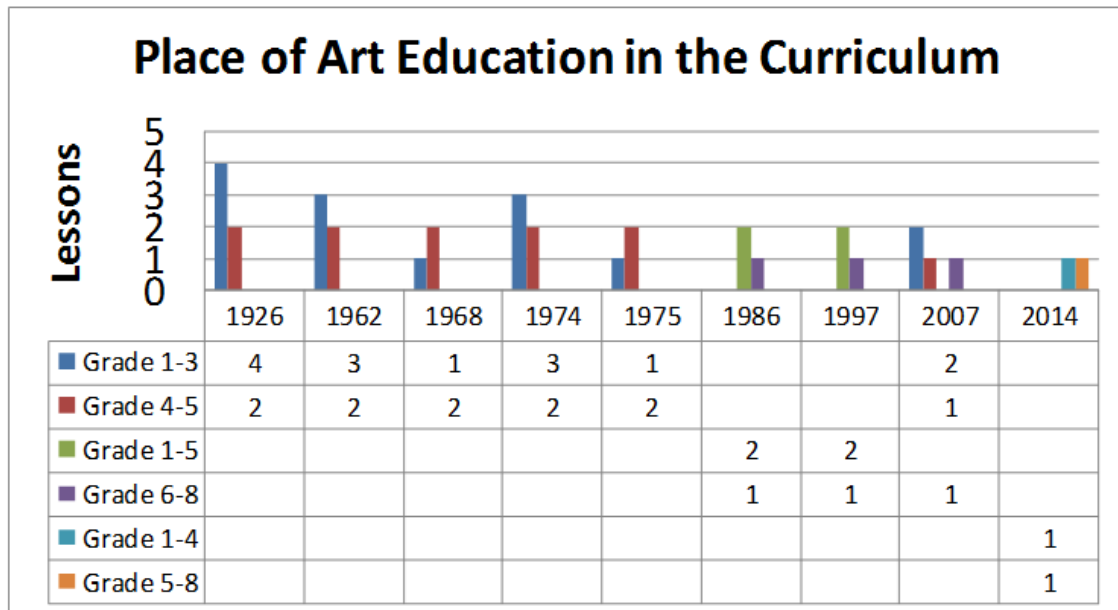
Figure 3.1 The Place of Art Education in the Curriculum throughout Time (Fer, 2005; Kurtuluş, 2002; MEB, 1974, 1986, 1997, 2007, 2013a, 2014)

As can be seen in Figure 3.1 the number of art lessons featured in the curriculum in Turkey has changed over time. This variation is due to the modification of lesson hours per week in schools.

In the 1920s, art was highly valued and occupied significant lesson hours per week compared to today.

In 1974, the number of total lessons per week increased from 26 to 35, and for the first three grades art lessons per week were increased to 3 hours (MEB, 1974).

In 1975, total lessons per week were reduced to 25, and, as a result of this reduction, the length of art lessons was cut to 1 hour for the first three years.

In the 1986 curriculum, the number of hours per week in the primary school rose to 30 hours for the first 5 years (1st-5th grades) and art lessons occupied 2 hours per

week. For a long time these scheduled hours for art lessons did not change (Kurtuluş, 2002).

In 1997, 8 years of compulsory education was introduced but there were still no changes in lesson hours for visual arts (MEB, 1997).

In 2007, the new curriculum was implemented by the MEB and the time of art lessons was set at 2 hours per week for the first three years of primary school, with 1 additional hour offered as an elective subject. From 4th grade until 8th grade, the number of lessons were reduced to a 1 hour session, however, students were able to choose art lessons for their 2 hours of elective classes (MEB, 2007).

In the 2014 weekly curriculum for primary schools, the lesson hours per week were reduced to 1 hour per week for all grades. Although for the first four years this number remained stable, between the 5th and 8th grades, 2 to 4 hours of elective classes were offered to students, art classes being amongst the elective options. The reduced lesson hours per week and the introduction of the elective option, shows that art education was no longer a priority within the Turkish education system (MEB, 2014a).

Similar to the UK, the new curriculum programme for arts and design education was implemented in 1992 (DES, 1992) and, revised by the authorities in 2005. In 2006, the title of arts and crafts education was changed to visual arts and the syllabus was updated (MEB, 2006a; Yazar, Gökalp, & Ağçiçek, 2013) and in 2013, a new curriculum was accepted by the MEB (2013a). The term 'visual arts' refers to the elements of art and principles of design, and the bringing together of the imagination, ideas, creativity and skills for a specific aesthetic. In 2014, the MEB (2014b) published another document for art as an elective subject. In this document, drawing, graphic design, ceramics, water marbling, ornamenting and miniatures were discussed in a subsection within the elective class. Significantly, it also emphasised the needs of SEN pupils and that IEPs are required to be prepared and implement necessary changes in the classroom as required (MEB, 2014b).

Although elective classes appear to work in a similar way to other classes, compulsory art lessons are only one hour in the curriculum and not all students are obliged to choose art in their elective classes. As a result, during the elective class hours teachers cannot

continue what they have been teaching in the required class hours, because the students that they teach might be different, which impacts upon their continued development. There is no indication how teachers might address this issue in any of the MEB's documents.

Previously, compulsory education for children was eight years. In the first three years of primary education, visual arts was taught by classroom teachers and *art specialists* would start to teach from the grade 4. However, with the introduction of the new education 4+4+4 system in 2014, the number of years that classroom teachers were required to teach art increased from three to four years. Undoubtedly the perspectives of the authorities towards the arts and their educational value play a significant role in the course of art education. Ozsoy (2012) argues that the awareness of and interest in art education is not evident among Turkish educationalists or within Turkish society. Educating society about art clearly is necessary so that awareness is raised towards the significance of art education as well as generating an aesthetical and artistic understanding.

3.6   Art Education in the UK since the 1990s

According to Hickman (2010), in the 1990s, the place of art education in the British education system started to lose its priority in the curriculum compared to previous years despite the introduction of the NC for Art. Hickman (2010) argues that, although the number of art specialists started to increase dramatically especially in primary school education more than a decade ago, the time for this subject was cut due to the increased emphasis on 'core subjects' in the curriculum. Hickman (2010) explains:

> It marked the beginning of an analytical, critical and historical dimension to art in British schools, coinciding with a concern for more measurable 'accountability' and 'standards', culminating in the Educational Reform Act of 1988, which laid the foundations for a national curriculum. (p.14)

This led to a parliamentary discussion in the House of Commons about the reduced Arts provision in schools in 1992.

> This House is concerned by the dramatic cuts in local authority education expenditure, teacher redundancies and the diminishing role of local education

authorities; [it] notes that the delegation of budgets to schools and the provisions of the Education Bill have the potential to undermine peripatetic teaching, the special needs of the exceptionally able children and activities such as school and youth orchestras, choirs, professional Theatre-In-Education and theatre visits; *and calls for all political parties to recognise the value of arts education and music provision in schools and to act to promote the creative work and cultural experiences of all children.'* (House of Commons, 1992). (Researcher's emphasis in italics)

Further concerns about the state of the arts and the future of arts provisions in schools were raised in 1994 (House of Commons, 1994). Despite this, the number of hours schools allocated for art in KS1 was approximately two hours per week whereas in KS2 this decreased to one hour forty minutes (Battersby & Herne, 1995). This reduction in lesson hours was not seen as a threat to art education by some educationalists, since they claimed that the place of art education was secure as long as (secondary) public examinations continued to take place (Hickman, 2010).

The 1990s saw a shift from a more child-centred art education, where self-expression dominated toward a subject-centred curriculum. Since then, reports on arts education have been produced by international agencies such as UNESCO. UNESCO (2006a) published the Road Map for Arts Education, which aimed to provide advice on art education and advocate it in various countries; 'Arts and Cultural Education at School in Europe' published by Baïdak, Horvath, Sharp, and Kearney (2009) focus on 30 different countries' approaches towards arts education.

3.7   History of Art Education Provision for SEN Pupils

As this study's main focus is on visual arts education provisions for students with SEN, it is important to present how art education developed throughout the time. The following section discusses in detail these art provisions for students with SEN that might have an effect on the views of participants. In terms of the historical background of the provision of art education for individuals with special educational needs the literature is limited. According to Blandy (1991), art was used as an activity in institutions for disabled people between the 1700s and 1920s. Although there is no evidence that these establishments were delivering art education as is defined today, the therapeutic and remedial principles

of art began to be appreciated by the caretakers of disabled individuals. However, the researcher could not find any information on the sort of activity that such a person might engage in.

The four decades following the 1920s is considered to be a time when an awareness of disability as a social concern increased and the number of pupils who started to benefit from specialist institutions rose in correlation with the rising number of specialised staff, including art educationalists. In 1940 and throughout the following two decades, prominent researchers in this area emerged such as Victor Lowenfeld, Charles D. Gaitskell and Margaret R. Gaitskell (Blandy, 1991). Langevin (1951) explained that the time special schools allocated for arts education varied and it was used for different purposes such as 'a compensatory activity, as a basis for psychological or pathological diagnosis, as a curative, to provide evidence to be entered periodically in the files of young patients, as a means of occupying the leisure of persons living in isolated places' (Langevin, 1951, p.5).

3.7.1 1940s Artistic Stage of Development and the First Art Education Provision for SEN Pupils

During the 1940s, many education theorists were influenced by Freudian theory, which claimed that art (education) facilitated access to the imagination and inner thoughts of individuals and revealed emotional and mental development (Baskin, 1979). Victor Lowenfeld, regarded as one of the most influential figures within art education and art therapy, was among these theorists (Jackson, 2003; Reavis, 2009)His views on the contributions of art education to pupils' lives, particularly those with different types of disabilities, are documented in his book *Creative and Mental Growth* (Lowenfeld & Brittain, 1964):

> Art has a potentially vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his environment to make a new meaningful whole. In the process of selecting, interpreting, and reforming these elements, he has given us more than a picture or a sculpture, he has given us a part of himself: how he thinks, how he feels, and how he sees. For the child this is a dynamic and unifying activity (Lowenfeld & Brittain, 1964, p.1).

Combining art education with therapy in order to address the needs of disabled individuals was one of Lowenfeld's vital contributions to the area (Black, 2011; Blandy, 1991). At that time, it was not seen as public schools' responsibility to educate students with special educational needs. Lowenfeld not only ensured that art education accepted and supported disabilities within its focus but also pointed out the need for accepting individual differences more generally (Wexler, 2011). He expressed the view that art works can be categorised and analysed psychologically under two broad perspectives: visual, a way of giving form to the perceptible world and expression, a way of expressing individuals' inner world (Baskin, 1979). His main intention was to point out the significance of endless diversity in human behaviour. Importantly, he presumed every individual to be creative; therefore, his focus was on imaginative expression through art, the main idea being that

> art education would emphasize personal initiative leading toward independence, flexibility, social interaction, and self-confidence. (Blandy, 1991, p.136)

Although Lowenfeld was the pioneer of this combination of art and therapy, he was criticised for his ignorance about the influence of environmental factors on individuals' lives, as he claimed that it was people's responsibility to familiarize themselves with their environment. In this sense he failed to recognise the possibility that it might not be individuals who have the disabilities, but their environment, which might restrict an individual's development or fail to fulfil people's needs (Blandy, 1991).

Lowenfeld and Brittain (1964) state 'It may be that one of the basic abilities that should be taught in our public schools is the ability to discover, to search for answers, instead of passively waiting for answers and directions from the teacher' (p.4). They further state that the performance of 'creating' offers fresh visions and further understanding for new actions. Therefore, it is suggested that postponing creative activity until children have acquired a range of basic skills or preventing pupils from engaging in the creative process until they have sufficient knowledge, will result in the constraint of creative achievements. Although these ideas were welcomed widely throughout the world, there were also criticisms concerning the emphasis on creativity, without an acquisition of practical and technical skills (Black, 2011). Osborne (2003) draws a line between art

education and art therapy in terms of the respective expectations, aims and methods that are utilised by teachers and therapists. He argues that:

> Art education is characterised by adult direction, target setting and, in most cases, evidence of achievement if not concrete evidence of finished work. (Osborne, 2003, p.412)

Art therapy's emphasis is seen to be on emotions and empathetic communication instead of skill acquisition and instructions as it is in art education (Osborne, 2003). In the next section the history of art education for disabled students and literature on this topic will be examined in more detail.

3.7.2 Enabling Arts for Disabled Individuals

Until the 1970s, the arts, including visual arts, was generally practiced by non-disabled people. However, between 1960 and 1975, with the emergence of new Special Needs' policies, the disabled population started to be acknowledged and their rights more carefully protected. In Australia, the Broughton Art Society (the arts society for the then termed 'handicapped') focused on the arts and disabilities, and in 1973 the National Council on the Arts made a statement about art education and the need for it to be accessible to every part of society including disabled individuals. In addition, in the USA, the National Committee of the Arts for the Handicapped (today known as the Very Special Arts (VSA) and active in more than 60 countries) was founded with the aim of creating a society where every disabled member learned by taking part in and getting pleasure form the arts. In 1975, the first 'Art Education and Special Education' conference was held and supported by the National Art Education and Illinois Art Council, where it was accepted that every individual had the right to receive an art education. In the UK, these developments were closely followed, and in 1976, SHAPE Arts, the first disability and arts establishment, was founded.

At a further VSA conference in 1977, it was emphasised that art education should be delivered in the 'least restrictive environment' preferably in an integrated educational environment (Blandy, 1991). Thus art teachers were beginning to recognise the position of art education in special education settings, even though their involvement in the process at that stage was voluntary (Allrutz, 1974).

Allrutz (1974) claims that as art provision for schools was inadequate in terms of designated hours and the available budget, the solution might be for educators (Art teachers, Special Education Teachers and classroom teachers) to join forces to create a better art curriculum. It was also noted that art had been used for analysis, therapy or a link to learning, therefore art was usually associated with 'self-expression', 'constructive use of leisure time', 'therapy', 'development of hand-eye co-ordination', and 'vocational competency' (Allrutz, 1974, p.28) when taught in special education settings. As can be seen later, these elements are important to this study.

In the Gulbenkian Report (Robinson, 1989), which focused on the situation of art education in the UK, as mentioned earlier, there is a section designated for students with SEN. This was organised into subcategories; art education for gifted students, physically disabled, educationally sub-normal and emotionally disturbed students. The report claimed that arts subjects offer unlimited communication opportunities for SEN pupils via different art forms. It also highlighted that most teachers are not qualified enough in the arts and in Special Needs to deliver an effective curriculum. 'On the job' training was proposed as a solution to this.

Throughout this period, arts and disabilities' organisations aimed at giving disabled people a chance to develop and share their artistic expression (Jacobson & McMurchy, 2010) were founded throughout the world including: in the USA- the National Arts and Disability Center, Art Education for the Blind, the International centre on deafness and the arts; in Canada- Cool Arts (2003), Gallery Gachet (1992), Kickstart Disability Arts and Culture (formerly Society for Disability Arts and Culture) (1998), Start With Art Nanaimo (SWAN) (2006), ArtBeat Studio (2005); and in Australia- Arts Access SA. Whilst giving opportunity for disabled individuals to experience arts activities, their art work also revealed special 'interpretations of disability experience' (Ware, 2008, p.565).

Summary

This chapter provides a broad overview of the history of art education in Europe and America with particular reference to the UK and Turkey. The chapter argues that developments in 20th century art education were both constant and contradictory, especially during the first half. Moreover, the late 20th century sees a decrease in the attention on art in the curriculum but a rise in the concern for the educational needs of the

disabled. The next chapter discusses more recent literature on arts education and inclusive education.

CHAPTER 4

4 Art Education and Inclusive Education Studies

4.1 Introduction

This chapter presents and examines the literature on inclusive education and art education in the two research settings of the UK and Turkey. Similarities and differences will be identified. The chapter seeks to identify some of the key issues that will be addressed in the data analysis of this study. The chapter is divided into two main sections. In order to contextualise the discussion on art education, Section 1 discusses definitions of inclusive education and presents recent studies within this area. Section 2 focuses on art education including the main aims of art education followed by recent studies in the area.

4.2 Definitions of inclusion

4.2.1 What is inclusive education?

In the Universal Declaration of Human Rights in 1948 every individual's educational rights were highly valued and acknowledged under Article 26 stating:

> Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit. (UN, 1948; UNESCO, 1961, p.7; 2006b)

It could be argued that this was the first time in history that an individual's educational rights were universally regarded and accepted. The support of basic rights and basic autonomies was to be the aim of education (UN, 1948).

Whilst equality in education and actions against discrimination in education were important issues in the education process, the actual education of students with SEN was not a priority at that time. The first debate on the inclusion of disabled individuals in mainstream schools started in Pennsylvania, USA in 1971 (Horrocks et al., 2008). This

movement was followed by the Warnock Report in 1978 (Labon, 1999; Warnock, 1978) and the 1981 Education Act (DfE, 1981) in the UK and 1983 Education Act in Turkey (MEB, 1983). The main argument of these Acts and reports was that pupils needed to be integrated into mainstream schools. Additionally, government strategy and programmes were required to guarantee equal opportunities for all pupils and to enable all the stakeholders to value issues such as learning, diversity and creativity (Spohn, 2008).

In terms of special education provision, inclusive education has been seen globally as the best form of educational method since the 1990s (Lee & Low, 2013). Undoubtedly the World Conference on Education for All (EFA) (Lee & Low, 2013; UNESCO, 1990) was a breakthrough moment in human development strategies, since topics such as worldwide primary education and reducing the illiteracy rate were discussed and agreed . The EFA meeting held in Dakar, Senegal in 1990 pointed out the value and benefit of educating every member of society. The main aim was to guarantee basic education for all pupils, youths and adults.

4.2.2 Definitions of Inclusion

Inclusion is about creating opportunities for every member of society to be educated in general classrooms regardless of their educational needs and disabilities. Creating an atmosphere where everybody respects, supports and values each other while appreciating differences of all people is the main theme of inclusion (Booth, Ainscow, & Vaughan, 2002). Ainscow et al. (2006) on the other hand accept the fact that inclusion can be explained in many ways; they also point out the fact that publications usually prefer to avoid giving an exact definition of inclusion to allow readers to construct their own definition. Accordingly, Ainscow et al. 2006 divided definitions of inclusion into two sub-groups: 'descriptive' which discusses the methods of inclusion used in practice and how inclusion has been done; and 'prescriptive', which refers to the inclusion that we desire for ourselves and others, in other words, what inclusion should be. This includes monitoring the education system and making necessary changes in accordance with the requirements to ensure the participation and achievements of pupils with SEN. It might be true to say that prescriptive definitions carry a form of cause-effect relationship to express how inclusion should be, whereas descriptive definitions usually include our opinions on inclusion whether they are true or not. It is worth considering inclusion from

both these perspectives since people tend to use both definitions when explaining inclusion.

In the UK's National Curriculum (NC) inclusion has been described as 'providing effective learning opportunities for all pupils' (DfEE & QCA, 1999, p.24). Moreover, it is the school's responsibility to create a comprehensive and objective curriculum for every student and teachers may adjust the NC requirements in order to fit it to pupils' needs. In addition to this, in the UK there are also other resources that guide school staff to ensure that they are providing the best education opportunities. One of these documents is the 'Index for Inclusion' (Booth, Ainscow, & Vaughan, 2002). Booth et al. (2002) describe inclusion in education from a comprehensive perspective that this thesis supports as:

- Valuing all students and staff equally.

- Increasing the participation of students in, and reducing their exclusion from, the cultured, curricula and communities of local schools.

- Restructuring cultures, policies and practices in schools so that they respond to the diversity of students in the locality.

- Reducing barriers to learning and participation for all students, not only those with impairments or those who are categorised as 'having special educational needs'.

- Learning from attempts to overcome barriers to the access and participation of particular students to make changes for the benefit of students more widely.

- Viewing the difference between students as resources to support learning, rather than problems to be overcome.

- Acknowledging the right of students to an education in their locality.

- Improving schools for staff as well as for students.

- Emphasising the role of schools in building community and developing values, as well as in increasing achievement.

- Fostering mutually sustaining relationships between schools and communities.

- Recognising that inclusion in education is one aspect of inclusion in society (Booth et al., 2002, p.3).

Similar to the UK documents, in Turkey, the Legislation on Special Education Services (MEB, 2000) (Article 67) states that Inclusion is a form of special education provision that aims for the education of SEN students with their non-SEN peers in formal and private pre-school, primary school, middle school and occupational education establishments. It is also stated that Article 67 is based on the equal education rights of every individual and that every individual can be taught and learn.

The next section discusses recent literature on inclusive education.

4.3 Recent Literature on Inclusive Education

In line with the definitions of inclusion, UNESCO (2005) defines 'quality education' according to the following three principles:

- Education is individual but at the same time endorses universal values,

- Education is unbiased with relation to access and results therefore assures social inclusion,

- Education aims to address and fulfil individual rights (UNESCO, 2005).

UNESCO believes that these principles should inform the design of countries' inclusion policies and when they create their curricula for subject lessons.

The objectives of inclusion have been described in the literature in various ways (Glass et al., 2010; Shevlin et al., 2009). However, one of the important concerns of inclusion is to create an environment where everyone gets a chance to participate (Glazzard, Stokoe, Hughes, Netherwood, & Neve, 2010). This is significant because not being able to supply the same educational opportunities for every member of society shows that the education system is deficient. It must not however be forgotten that providing the same educational opportunities does not mean the same type of education for all, but creating an

educational environment where everyone's needs can be met, so that education will be received under equal conditions. Thus broadly speaking, encouraging all pupils' participation in the education process regardless of their needs and disabilities is the main objective of inclusion (Glass et al., 2010; Shevlin et al., 2009). Every individual therefore has the right to have the opportunity for self-actualization, no matter what different needs they may have. This requires a diverse and flexible special education (Hayward, 2006).

Wedell (2008) claims that there used to be a significant gap between the policy concept and perceptions of SEN students. Nevertheless, it cannot be ignored that SEN policies and inclusive practice have improved significantly in recent years. Glazzard et al. (2010) suggest that the specific needs of individuals need to be labelled; however, it is also crucial not to enable these labels to affect teachers' thinking. For instance, when mentioning specific needs, some students might only require different approaches to the teaching they receive. Teachers must not forget that different children may need different approaches to support them. Participants of other studies in the literature, mentioned children from travelling communities, pupils who have English as an additional language in addition to students with SEN when they were asked about inclusive education (Shevlin et al., 2009). With this in mind, further amendments to the existing system clearly need to be considered carefully. It is generally accepted that to be able to accommodate all pupils, a student centred learning approach is required to be adopted. This basically emphasises the pupils' individual needs. Removing any possible barriers and ensuring the same level of education for every pupil is vital, but further assistance and support should be provided for those who need it (UNESCO, 1994).

Looking at the world-wide position of inclusive education, it can be seen that every country is implementing it at a different pace depending on their various situations, such as the financial situation of that country. In their report titled 'The Economic Costs of Exclusion and Gains of Inclusion of People with Disabilities', Banks and Polack (2014) specifically focus on low and middle income countries in order to reveal the economic aspect of inclusion. They argue that implementing inclusion in a country's system requires financial contributions and that this may challenge poorer countries. However, as Banks and Polack (2014) argue, financial expenses spent on inclusive education is less compared to the total financial cost of excluding people with SEN from society.

Metts (2000) gives an example of the cost of ensuring physical accessibility for a newly planned conference centre in one of the African countries. During the construction process, it was revealed that the project was not addressing international accessibility standards and, therefore, it was required to make amendments on the initial plan. These added provisions constituted 0.59% of the total cost of the project that would have been lower if the project had been designed to be inclusive from the beginning. Another example given in the same study was a school built for educating 800 pupils where the cost of accessibility developments in the building comprised 1.08% of the total cost of the school. In line with this, all students' needs must be the first action. If this can be successfully achieved, existing deficiencies in the process can be seen, and better inclusion can be implemented in the future (Ainscow, 2005). It is also generally accepted that every school is itself unique with its own special needs, as each will evidence different circumstances such as teachers' experiences, schools' facilities and number of students with SEN in a classroom.

The term equity in education is closely related to the terms inclusion and impartiality. In terms of applying equity in education Ainscow, Dyson, Goldrick, and West (2012) introduced the term "ecology of equity", which claims that there are different elements in and out of the school that relate to and interact with each other and students, therefore it is not only teachers' practices and schools' approaches that affect pupils' experiences. Creating an equitable school atmosphere also requires these interactions (Ainscow et al., 2012). Within the school, issues are mainly about teacher practices, whereas between the schools, practices are considered from a more collaborative or competitive perspective. Finally, issues beyond the schools and their control are mainly about the education policy of that country (Ainscow et al., 2012). It is important to recognise the connections between these groups, because the outcomes of these connections are linked to equitability in schools.

4.3.1 Studies on School Staff's Perceptions on Inclusion

In order to create a better system for inclusive education, it is also important to look at stakeholders' opinions and perceptions of the current system (Brady & Woolfson, 2008; Hastings & Oakford, 2003). According to Woolfson, Grand and Campbell (2007), school staff's and parents' perception of inclusive education is a topic that researchers have frequently examined, for example Avissar et al. (2003); Batsiou, Bebetsos, Panteli,

and Antoniou (2008); DeSimone and Parmar (2006); Foreman and Arthur (2002); Horrocks et al. (2008); Koutrouba, Vamvakari, and Theodoropoulos (2008); Mukhopadhyay (2014); Ross-Hill (2009); Sazak Pinar and Sucuoglu (2011); Shevlin et al. (2009). New staff, a flexible curriculum, new teaching methods and a variety of learning materials are the areas usually considered where necessary changes are required to be made. It could be argued that removing obstacles to learning and having higher expectations are the two main stages to reach in order to achieve success in inclusion. Schools are also developing a better understanding towards barriers to learning (Knowles, 2006; Staub, 1999). In the UK The Education and Skills Committee (2006) claims that achieving goals and removing barriers in education can be accomplished when those who prepare the learning process understand the needs of pupils. Although inclusion is based on equality and appreciating differences, to what extent it is successfully implemented in the society is still a debatable topic. Ainscow, Dyson, Goldrick, and Kerr (2009) argue that knowledge of inclusion and inclusive practices varies in every school, every class and with every teacher.

School Staff's Attitudes

Woolfson et al. (2007) argue that teachers' behaviour is often affected by their attitudes and expectations, which eventually has an effect on the successful or unsuccessful implementation of inclusion. In general, studies focusing on key school staffs' perceptions and attitudes have shown diverse results (Avissar, 2003; Avissar et al., 2003; Brady & Woolfson, 2008; Ross-Hill, 2009). Some studies revealed that school staff tend to hold a positive view towards inclusive education (Alexander & Strain, 1978; Avissar et al., 2003; Batsiou et al., 2008; Hadjikakou & Mnasonos, 2012; Horrocks et al., 2008; Sakız & Woods, 2014b; Tuğrul, Üstün, Akman, Erkan, & Şendoğdu, 2002; Winter, Twomey, Smith, & Shevlin, 2009) whilst other studies revealed that some teachers still preferred not to have SEN students in their classes (Mukhopadhyay, 2014; Sucuoğlu, 2004). Pufpaff (2008) believes that a negative attitude is the most difficult type of obstacle to overcome regarding inclusion:

> Attitude barriers result from a negative, exclusionary, or prejudicial disposition of an individual in the student's environment. (Pufpaff, 2008, p.583)

Moreover, although the participants of Hadjikakou and Mnasonos's (2012) study view the outcomes of inclusion as positive, the practice of it in the classroom, still caused them concerns. This variety in stakeholders' responses are linked to their maturity, how they see their role, the training provided for them, their school's provisions, financial issues, other assistance from outside agencies (Seçer, 2010), type and severity of pupil's needs (Avissar, 2003; Avissar et al., 2003; Seçer, 2010), teachers' expectations for success (Sazak Pinar & Sucuoglu, 2011) and self-identity (Batsiou et al., 2008). Polat (2001) argues that it is the positive attitude and position of school staff that is the key issue (Polat, 2001) since the lack of motivation of school staff is often cited as a constraint (Sakız and Woods, 2014b, Reavis, 2009), which might lead to low expectations of and from students (Avissar et al., 2003).

Similarly, a report prepared by Shevlin et.al. (2009), provides information on Irish teachers' perceptions of inclusive classrooms and claims that the most crucial element for a successful inclusive system is the positive attitudes that stakeholders adopt. In their report it is revealed that actively practising and experiencing inclusive education help teachers to adopt more positive attitudes towards inclusion. A similar study also conducted in Ireland with 27 participants including head teachers, classroom teachers and support staff revealed that when talking about inclusion, the majority of their participants were referring to students with SEN. However, almost half of the participants also included students from different ethnic or language backgrounds within inclusive education (Winter et al., 2009). Another study conducted by Woolfson et al. (2007) focused on the expectations of 90 teachers (regular class teachers, special school teachers and learning support teachers) and revealed that special-school teachers have more optimistic expectations for students with SEN than class teachers and learning support teachers.

Cakiroglu and Melekoglu (2013) suggest that inclusion should be perceived as an approach to education that appreciates and supports all pupils. Creating a successful inclusive system is summarized in Figure 4.1.

Figure 4.1 Creating a Successful Inclusion System (Lee & Low, 2013)

However, it is important to note that some studies revealed that there is still some conceptual confusion among school staff regarding the differences between inclusion and integration (Sakız et al., 2014). Varlıer and Vuran (2006) also revealed that inclusion is not an area that stakeholders routinely pay attention to.

The social aspect of inclusion was highlighted as a benefit by many researchers (Batu & Iftar, 2011; Emery, 2004; Glass et al., 2010; Royal & Roberts, 1987; Sakız & Woods, 2014b; Shevlin et al., 2009; Varol, 2010). The feeling of belonging motivates individuals to create social relationships (Baumeister & Leary, 1995; Beyer, 2008) which have a positive effect. Thus admitting SEN students into mainstream classroom settings, helps non-SEN individuals to build positive relationships with SEN pupils (Park et al., 2010) since non-SEN individuals, who do not communicate and interact tend to have negative attitudes towards SEN students (Martin, 1976). This will be discussed again in the data analysis chapters.

Barriers to Inclusive Education

Another study refers to the preparation of IEPs and teachers' excessive concerns about these (Shevlin et al., 2009). In Turkey, researchers revealed that IEPs are regarded as an obstacle to inclusive education since they are poorly prepared and sometimes not put into practice (Sakız & Woods, 2014a) or school staff sometimes pay more attention to the results of IEPs, and ignore the features of delivery (Sakız & Woods, 2014b).

Pufpaff (2008) divides potential barriers for inclusion into two sub-categories: access and opportunity barriers. Opportunity barriers are divided into five categories: policy, practice, attitude, knowledge and skill. Although her study focuses on children with Augmentative and Alternative Communication needs, it is possible to generalise these barriers for other needs and disabilities that pupils might have in a mainstream classroom setting. Inclusion is considered to be good practice when it encourages both disabled and

non-disabled pupils in the same classroom (Horrocks et al., 2008). Yet, surprisingly, participants in the study of Horrocks et al. (2008) claimed that integrating SEN students into the mainstream classroom would not have an effect on their academic success.

Sazak Pinar and Sucuoglu (2011) revealed that their participants' expectations of SEN students in social skills development areas were less than their expectations of non-SEN students. Alternatively, other studies revealed that school staff mainly expected SEN students to create successful social relationships rather than be successful in their academic life (Avissar, 2003; Avissar et al., 2003). The participant principals in Avissar, Reiter and Leyser's (2003) study were in favour of 'pull-out programmes' rather than full-time inclusion. This might be related to their beliefs about SEN students' academic success. Feeling responsible for SEN students is another teacher concern that has been highlighted by Lee and Low (2013), particularly if they do not feel sufficiently expert in teaching students with SEN. Lack of previous experiences also sometimes limits teachers' ability to differentiate their lessons and address different needs (Koutrouba et al., 2008; Polat, 2001; Royal & Roberts, 1987; Winter et al., 2009). Lee and Low (2013) and Batsiou et al. (2008) commented that direct experience with SEN students is far more crucial for teachers than their subject knowledge. According to Seçer (2010) as a result of not having an existing knowledge and/or expertise to teach students with SEN, newly qualified teachers struggle at the beginning of their careers. Similarly, Koutrouba et al. (2008); Sakız and Woods (2014b); Seçer (2010); Sucuoğlu (2004) view lack of knowledge among teachers as one of the main issues that prevents full inclusion. This lack of knowledge may be assumed to be the result of insufficient teacher training or in-service training (Woolfson et.al., 2007). However, in contrast, a study conducted by Woolfson and Brady (2009) with 199 mainstream school teachers, revealed that there is no connection between professional development courses or teaching experience and teachers' beliefs about SEN students' education. Yet they also propose that training (university or in-service) needs to focus on improving teacher's self-efficacy.

Other issues mentioned in the literature as an obstacle to inclusive education are overpopulated classrooms (Sakız & Woods, 2014b), and/or an insufficient number of teachers (Seçer, 2010), an inadequate school environment (Lee & Low, 2013) and insufficient time (Batsiou et al., 2008; Lee & Low, 2013).

Support

There is also a strong emphasis on the importance of Special Educational Needs Teaching Assistants (SENTA) in schools (Shevlin et al., 2009). Teaching Assistants (TAs) are employed in some countries to assist and help SEN pupils in the classroom. Although this is not the case in the Turkey sample in the current study, in the UK sample, teaching assistants play a big part in facilitating inclusive education. However, especially with the changing structure of inclusive education and its varying demands, education, professional development and job structure for teaching assistants is an issue (Moran & Abbott, 2002). Yet, given the range of student need, assistants are particularly important in giving one-to-one attention when teachers have to carry on the lesson for the majority of the class. Although the participants in Winter et al.'s (2009) study perceived inclusive education as a positive approach in education, principals claimed that support staff should be responsible for ensuring it rather than senior management.

Training

The literature reveals that teachers tend to have more positive attitudes towards inclusive education after receiving associated trainings (Lee & Low, 2013; Polat, 2001; Seçer, 2010; Shevlin et al., 2009). However, in another study conducted by Hastings and Oakford (2003), which focused on 93 student teachers who had received training on inclusive education, it was found that they tended to have more negative attitudes towards students with behavioural difficulties rather than intellectual disabilities. This suggests that training can inform them about inclusive education, and their attitudes might change with experience.

 As Horrocks et al. (2008) point out, school staff should be sensitive to students' needs and have the required equipment in order to meet that need. Moreover, successful implementation of inclusive education leads to confident teachers (Shevlin et al., 2009), which would solve many of the problems that were mentioned earlier. However, teachers tend to have fewer expectations of their students when they are more sympathetic to students with SEN (Woolfson and Brady, 2009).

Batsiou et al. (2008) conducted a study with 179 pre-school and primary teachers in order to inquire about teachers' attitudes towards inclusion and revealed that teacher-training programmes are not satisfactory. Similar results were present in DeSimone and Parmar's

(2006) study in which they surveyed 228 Mathematics teachers regarding inclusive education. This concern for training and support was also voiced by Robinson (1989), some years previously, when he suggested that:

> there should be a source of expert advice within each authority through advisers and/or counsellors, with more trained counsellors at local level free enough to attend to individual requirements in each area of need, there should be more in-service training of teachers in how to identify and assist the talented, the disabled and the racial minorities, and to acquire appropriate attitudes and orientation. (Robinson, 1989, p.109)

Clearly this is an ongoing issue. However, it could be argued that even with the most comprehensive teacher-training programme, the SEN student's needs might be a unique case that teachers have not worked with before. In those cases, the best solution might be to consult and work with a special educational needs co-ordinator (SENCO) and other experts within the local authorities. More than 70% of the teachers interviewed in Guay's (1994) study revealed that they were feeling inexperienced and unprepared to teach in inclusive classrooms. In terms of experience in the field, there are mixed findings. For instance, Chopra (2008) found no direct correlation between teachers' confidence and their number of teaching years while (Koutrouba et al., 2008) found that teachers with over 20 years of experience hold more positive attitudes towards inclusive education. Avissar et al. (2003) claimed that there is a negative correlation between the numbers of years in the education area and their willingness to practice inclusive education, although it is not clear why the more experienced the school staff gets the less willing they are to practice inclusion. Researchers assume that this unwillingness in more experienced school staff exists because they received their training before inclusion was fully practiced and they often have fixed mind-sets. Brady and Woolfson's (2008) study revealed similar results while associating this result with pre-service training on inclusive education in recent years compared to 15 years ago. Therefore, recently trained teachers would consider themselves as better trained and more responsible. Similar findings were evident in a study conducted with head teachers in Cyprus, where younger head teachers consider themselves more equipped and trained in inclusive education compared to their older colleagues (Hadjikakou & Mnasonos, 2012).

An additional issue in inclusion in relation to teacher training is that teachers' expectations should be high not only for specific students but for all. It is possible that when teachers have students with different learning needs, expectations of that student might be low; however, it does not mean that students cannot accomplish the goals that they set for themselves. In some cases there is a possibility that teachers have a lack of knowledge about how to fulfil students' needs. In such cases the teacher training programmes again become an issue. For example, the importance of professional development training was highlighted regardless of its form (undergraduate, post-graduate or in-service) in Shevlin et al.'s (2009) study. Participants stated that a struggle and refusal to accept inclusive education happens when teachers face challenges such as lack of confidence in their teaching and other abilities, lack of resources, incompetent professional development programmes and not knowing how to deal with various needs and disabilities that their students might have (Shevlin et al., 2009).

As stated previously there is also a possibility that students with SEN might experience isolation in the classrooms (Ainscow, Farrell, Tweddle, & Malki, 1999). Therefore, schools need to make radical changes in their inclusive systems, because assessing students with SEN according to classroom standards will result in students being either successful or the opposite (Glazzard, et al., 2010). Educating pupils with different needs and disabilities is a challenging process; therefore, there is a need for detailed and careful planning in education and by extension within the curriculum.

Families

Finally there is the need for families (Lee & Low, 2013) to actively take part in the inclusive process and work collaboratively with teachers and other professionals. Foreman and Arthur (2002) note that parents are willing to participate in their children's educational process. Staub (1999) claims that in the educational process families and teachers tend to focus on two specific topics and one of their concerns is whether or not non-disabled pupils' learning will be affected negatively. The second important issue concerns whether or not their (non-SEN) children will receive less attention from the teacher.

Lee and Low (2013) argue that unless authorities come up with specialised guidance for SEN students, and teachers, with the provision of enough accessible support for the

curriculum, assessment and an appropriate physical environment, inclusive education will not fulfil its duties regarding SEN pupils properly.

4.4   The Main Aims of Art Education

Sharp (1990) states that all arts related subjects are a crucial aspect of a broad and balanced curriculum. Baïdak et al. (2009) argues that educational authorities have started to recognise the crucial role of the arts in expanding pupils' creativity and the importance of the arts in terms of their contribution to culture.

In the literature on the visual arts (Baïdak et al., 2009; Carroll, 2011; Eisner, 2002; Gaitskell, 1951; Glass et al., 2010; Lancaster, 1986; Reavis, 2009; Robinson, 1989), it is recognised that visual arts' activities provide a range of educational and personal benefits to children, enabling them:

- to develop intellectually, emotionally and socially,

- to develop artistic skills such as designing, drawing, painting,

- to experience different art mediums,

- to widen their understanding of materials and their properties,

- to develop and expand their cultural and intercultural understanding and its contribution to cultural heritage,

- to raise awareness about the environment,

- to promote and celebrate different point of views,

- to communicate ideas and concepts,

- to share experiences in different ways,

- to build self-confidence and self-esteem,

- to boost creativity, aesthetic judgement, critical thinking and problem solving.

Lancaster (1986) states that in terms of helping pupils to acquire self-confidence and self-respect, revealing their feelings and expressing themselves through different art forms is extremely important. It is therefore necessary for teachers to provide all students, including those with SEN, with opportunities for creative communication and representation as well as helping them to develop their fine motor skills and hand-eye coordination (Cherney, Seiwert, Dickey, & Flichtbeil, 2006; Lancaster, 1986). In relation to this, Alakuş (2003) argues that it cannot be denied that creative communication assists peoples' self-realisation, and implementing this understanding into the education system would undoubtedly make long-term goals possible (Alakuş, 2003). In the Turkish curriculum, it is emphasized that in order to receive art education one does not need to possess high skills or be an artist; it aims to promote the quality of school experience of individuals. Additionally in Turkey, MEB (2013a) summarised the fundamental aims of art education in Turkish education settings as raising new generations:

- With visual literacy and aesthetic understanding.

- Who have the ability, knowledge and understanding of the concepts and procedures of the visual arts.

- Who are able to join the debates related to visual art and evaluate these discussions.

- Who research the nature and history of the visual arts and question the value of it.

- Who understand the value of cultural heritages and protects them.

- Who correlate visual arts with other subjects.

- Who are eager to learn about the visual arts and practice it (MEB, 2013a).

Accordingly, the learning areas in the Turkish visual arts curriculum (MEB, 2013a) are grouped under three sections: visual communication and modelling, cultural heritage, and art criticism and aesthetics. For instance, students are expected to communicate their emotions and thoughts through visual communication and modelling. Similar to the UK (DES, 1992), they are also expected to use the elements of art (Colour, Line, Form,

Value, Texture, and Space) and principles of design (Unity/harmony, balance, hierarchy, scale/proportion, dominance/ emphasis, similarity/ contrast) in their artworks, respecting others' art works. Pupils are expected to examine Turkish and other societies' art works and cultural artefacts, understanding that art and culture shape and reflect each other. Pupils are also expected to appreciate that art is a medium that can communicate different feelings, opinions and beliefs and comprehend the fact that the visual arts hold a crucial role in building bridges between the past and the future. In terms of criticism and aesthetics, students are expected to evaluate art works through using art criticism methods (describe what they see, analyse the art work, interpret the artwork and evaluate the art work), using themes about art and knowledge to analyse art; appreciate the fact that views, opinions and preferences on visual arts can differ from one person to another (MEB, 2013a). Teachers are also encouraged to use cross-curricular activities that link to art and have the flexibility to change their methods, topics and application procedures if they see that it is necessary for the pupils' learning. An interesting detail about this curriculum is that there is a section devoted to health and safety issues in classrooms/studios, which was not included in previous curricula. It is required that teachers and students work collaboratively to create a safe working environment.

In the UK at primary school level, teachers and schools usually aim for pupils to gain a specific set of skills such as personal realisation and achievement, awareness about the subject, its status in today's culture and the significance of that subject to the society's past (Lancaster, 1986). The NC for Art and Design in the UK provides a broader subject focus, so that there is some flexibility and teachers and schools can adapt the guidelines according to their school's policy.

> The national curriculum provides a framework which can be used flexibly
> for planning art activities. It is a minimum framework leaving schools free
> to decide on how to teach and balance the curriculum. (Battersby et al.,
> 1995, p.8)

Currently, the revised National Curriculum (2013) is in place. In terms of inclusion it was the 1999 National Curriculum, that provided "for the first time a detailed, overarching statement on inclusion which makes clear the principles that schools must follow in their teaching right across the curriculum, to ensure that all pupils have the chance to succeed,

whatever their individual needs and the potential barriers to their learning may be" (DfEE & QCA, 1999, p.3).

Similar to Turkey, the UK National Curriculum for Art and Design, also emphases health and safety issues (DfE, 2013b, 2013c). In addition to this, the aims are to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences

- become proficient in drawing, painting, sculpture and other art, craft and design techniques

- evaluate and analyse creative works using the language of art, craft and design

- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms. (DfE, 2013a, p.1; 2013c, p.176)

In the old UK NC for Art (DES, 1992), art education consisted of eight levels of attainment targets that focused on the knowledge, ability and art appreciation of pupils starting from age 5 until 14. Pupils were expected to attain each level every two years, before they progressed to the next. According to Baïdak et al. (2009) this was a good practice since it also enabled families to monitor their child's progress compared to characteristics of their age group. However, in the new NC, the attainment targets are directly linked to the aims of the art and design lessons (DfE, 2013a). Another interesting difference between the new and old NC is that, in the old NC it stated that art and design classes might help students to improve their IT, *co-operation* and *problem solving skills* (DfEE & QCA, 1999) –an area that is integral to inclusive practice- whereas the new curriculum for art and design, does not overtly allow for the development of these skills.

4.4.1 A review of literature on the benefits of art education for SEN pupils

There are varying views on the importance of the arts for disabled students (Reavis, 2009). There are those who see the arts as an essential cornerstone for their education, others who see it as important but not essential, and, finally those who do not value its

place in the curriculum and do not see it as a main concern compared to mathematics and literature (Heilig et al., 2010, Cox, 2007). However, it is generally believed that every child should be given the opportunity to engage in art and design activities (Cox, 2007). Blandy, Branen, Congdon, and Muschlitz (1992, p.17) argue that:

> The buildings in which we provide services, the curricula that we write, the art activities that we design, the teaching methods that we use, and the arts events that we organize will need to be physically and programmatically congruent with the wishes, aspirations, and abilities of children, youth, and adults experiencing disabilities.

Similarly, according to a study conducted by the Irish National Teachers' Organisation (INTO) (INTO, 2009), teachers are of the view that all types of arts education have a positive effect on individuals' lives and are essential for pupils' development especially through encouraging creative thinking (INTO, 2009). The literature in the area of the arts for SEN students is limited, since some of these studies look at art only as a form of therapy rather than the educational side (i.e. Wexler (2011). The studies that do focus on art education for SEN students include Allison (2008); Blandy, Pancsofar, and Mockensturm (1988); Carrigan (1994); Fedorenko (1997); Jackson (2003); Keifer-Boyd and Kraft (2003); Loesl (2012). In her study, Fedorenko (1997) aimed to use art as a tool to assist language acquisition when asking her students to write about artworks and to discuss these. She observed that this activity increased student's self-confidence and encouraged school staff to teach collaboratively. Kraft (2001) focused on the historical perspectives of the least restrictive learning environment in a case study of a high school art classroom for students with SEN. Allison (2008) focuses on higher education, more specifically, teacher training programmes for art teachers and inclusive education. She claims that the struggle an art teacher faces in an inclusive classroom is because of the 'lack of resources, knowledge, and support (p.1)'. Keifer-Boyd and Kraft (2003) focus on community-based art programmes for children with SEN: the Human Empowerment through the ARTS (HEARTS) group enquired into the inclusive practices in art classes. Their results for this project indicated that:

> the best way to remove biases and prejudices is through positive working experiences with people with differences. (Keifer-Boyd & Kraft, 2003, p.49)

Similar results were found in an earlier study conducted by Carrigan (1994) in Switzerland. She focused on one particular art experience termed 'paint talk' with SEN students and revealed that through specified art activities, SEN students were able to share their experiences in a safe and non-judgemental environment. Dorff (2012) also revealed in her research project results, which focused on pre-service art teachers' experiences with SEN students, that:

> identifying individuals with autism as lacking individuality, and being unable to make eye contact and show emotion, are dispelled. Each student participates in his/her art experience and creates with freedom, enthusiasm, and individuality. (Dorff, 2012, p.16)

Wiggin's earlier work (1961) is also of interest, as one of her reports focused on art education in special classrooms where students were identified as (then called) *educable retarded* (55-75 IQ), and *slow learners* (75-90 IQ). In this report art teachers of SEN students and art supervisors shared their experiences informally in order to help them to figure out the most suitable teaching methods while teaching SEN students. They had observed that their students seemed to feel less secure and less successful in their art when teachers were focusing on encouraging individuals. The method they went on to use was to compile a list of art activities that their students enjoyed and look at the key characteristics of these activities (3D, practical, industrial purpose) in order to identify the common traits in the activities that SEN students enjoyed. This method helped them to recognise a set of characteristics that they could use when planning a new art activity. Jackson (2003) study focused on two specialist teachers: visual arts and a counsellor to conduct art therapy activities with disadvantaged and at-risk students. She argued that 'each individual's artistic expression is a uniquely personal testament that reflects the many facets of personality and behaviour' (Jackson, 2003, p.10). However, she did not provide detail in which ways 'at-risk' students' benefitted from such activities. She focused on multiple intelligences instead.

According to the INTO (2009) report mentioned earlier which was based on 209 participants' responses, teachers commented on their success in visual arts lessons in inclusive classrooms as providing experiences and enjoyment to students and promoting students' self-expression. 16% of the study participants stated that visual art improves

students' self-confidence. Furniss'(2008) study cites the case of Jessica Park, a young girl with autism in an inclusive classroom, and how art activities helped her to express her thoughts, emotions and experiences. Moreover, in the literature (Acer, 2015; Fleming, 2010; INTO, 2009), teachers repeatedly maintained that art education offers enjoyment for pupils and one of the reasons cited for this enjoyment is the inclusive nature of the visual arts lesson, since SEN pupils could actively participate in the activities. It also emphasises the development of the individual's self-expression, which, in turn, teaches others to respect individuality (INTO, 2009). Interestingly, this was a view that was also current in the 1960s:

> Art experiences, creative in nature, offer a multitude of values relative to the physical and emotional development of the handicapped child. (Alkema, 1967, p.433)

This suggests that the value of art education for SEN students is a longstanding view amongst many (art) educationalists, particularly as arts subjects offer various ways to inspire SEN pupils to communicate (Reavis, 2009). Furniss (2008) argues that it is important for SEN students to practice art within their educational settings. UNESCO supports this with following statement:

> As it is a goal to give all people equal opportunities for cultural and artistic activity, artistic education needs to be a compulsory part of educational programmes for all. (UNESCO, 2006a, p.5)

The Road Map for Art Education as outlined by UNESCO (2006a) states that through arts education and integrated arts lessons, at least four factors of the Dakar Framework for Action (2000) can be met. These are; 'active learning: a locally-relevant curriculum that captures the interest and enthusiasm of learners; respect for, and engagement with, local communities and cultures; and trained and motivated teachers' (UNESCO, 2006a, p.6).

In terms of bringing art education and inclusive education together, the UNESCO (2006a) also made the following statement:

> International declarations and conventions aim at securing for every child and adult the right to education and to opportunities that will ensure full and

harmonious development and participation in cultural and artistic life. (UNESCO, 2006a, p.3)

This document sees arts and culture as fundamental basics of an all-inclusive education that helps individuals to develop fully. Similar to what has been stated in the World Declaration of Human Rights, art education is seen as a universal human right for all people of all ethnic backgrounds including those with special needs (INTO, 2009). From this point of view, visual arts education enables students to discover, express and articulate their ideas and investigate these ideas through various art mediums such as drawing, painting or other materials such as clay or fabric (INTO, 2009).

As stated in Chapter 2, with the EFA Goals (UNESCO, 1990), the Salamanca Statement (UNESCO, 1994), Dakar Framework for Action (UNESCO, 2000) the number of SEN students in mainstream classrooms has continued to increase. In the associated literature, various researchers also point out the importance of art activities for SEN pupils. For instance, in 1994, research conducted by Guay (1994), an art educationalist who specializes in SEN, revealed that 85% of her participants were working with students with SEN. Therefore, Guay (1994) argues that teachers of art should be ready to teach SEN pupils in inclusive classrooms. Accordingly, in order for teachers to be prepared, they need to be aware of the benefits that arts subjects have to offer as well as being cognisant of the aims of an arts education and its position within national curricula, as stated earlier in this chapter.

As discussed in the previous chapter, in the UK one of the most important Art Educationalists is Ken Robinson, who edited the influential Arts in Schools Calouste Gulbenkian Report (1982). In this document, he states that visual arts education should allow pupils to try-out various mediums, materials and techniques, to understand the easiest and more complicated processes within, whilst also responding to various types and styles of arts from different cultures and eras. In relation to this, important issues are raised that teachers should be considering when they have students with SEN in their classrooms, for example when SEN students exhibit a difficulty in accomplishing a particular type of work due to their special needs, they should be offered other appropriate options (Lancaster, 1986). Teachers should also bear in mind the healing

aspects of arts such as promoted within art therapy, in that they will also contribute to the accomplishments of SEN pupils (Osborne, 2003).

In examining the education systems in the two settings of the UK and Turkey, one of the important issues to mention is that they both give freedom to some extent to teachers to address the different levels of their students. For example the UK's education system enables teachers to differentiate their teaching methods as they can set different tasks for pupils at different levels (Baïdak et al., 2009). Similarly, in Turkey (MEB, 2013b) teachers are expected to pay attention to the students' age group as well as their talents, and select materials and tools according to the lesson's aims, in order to create learning environments where students can learn individually as well as in groups. In relation to this, teachers are advised to differentiate their lessons in consideration of a wide range of skills and knowledge levels that their students have. It is also stated that IEPs should be prepared (based on the visual arts education curriculum) and used for students with SEN according to their needs and performances. Teachers are also advised to pay attention to students' academic, mental, social and physical characteristics when determining the aims, implementing teaching-learning procedures and evaluating the results (MEB, 2013b).

A number of other studies that also focus on inclusive classroom settings and art education (Beveridge, 2009; Hourigan, 2014; Spohn, 2008), have one main criticism, that is the value accorded to arts subjects in the policy makers' eyes and consequently in the school's curriculum. In the US, Beveridge (2009), Spohn (2008) and Pederson (2007) focus on the effects of the No Child Left Behind (NCLB) Act (USDfE, 2001) on non-assessed subjects such as the arts. According to Hourigan (2014) challenges that arts subjects and special education face in schools are similar. He gives an example from the NCLB Act in the USA, evaluating its insufficient funds, unachievable aims and need for various instruments to assess its success. Hourigan (2014) and Beveridge (2009) criticise the standardized testing that the NCLB Act supports which inevitably results in schools' tendency to focus on 'testable subjects' and ignore other core subjects such as the arts (Hourigan, 2014); Cox (2007). Pederson (2007) maintained that an increased trend in state-wide assessment was evident in 'testable subjects' such as science and writing, whereas the opposite was apparent for social subjects such as the arts and humanities.

Beveridge (2009) also argues that in the US the NCLB Act (2001) led to countrywide budget cuts which inevitably affected non-assessed subjects' funding, since the greater part of these funds are allocated to tested subjects. Additionally, achievements and successes in these non-assessed subjects would not have an effect on improved funding, which affects schools' motivation to allocate funding for these subjects. Spohn (2008) states that a reduction in the arts curriculum might lead students to think that assessed topics are more important than non-assessed subjects. Although some researchers accept that the NCLB Act's long-term effects on these non-assessed topic is not clear yet, Beveridge (2009) believes that the short-term effects are negative. Moreover, Spohn (2008) argues that one of the main aims of education is to train individuals for the work environment and arts subjects are crucial for today's competitive work environment, where individuals are required to demonstrate creative thinking and problem solving skills.

The studies of Beveridge (2009), Spohn (2008) and Pederson (2007) suggest that funding and time dedicated to non-assessed subjects were significantly reduced which resulted in failure to enable access and learning in the arts in some schools. Spohn (2008) also highlights the fact that reduced instructional and practice time for the arts inevitably results in putting those students who might want to pursue a career in the arts (unless they are able to pay for private instruction) at a disadvantaged position, when applying to study these arts subjects at a higher level. As a consequence, one solution used by some schools is to increase the integration of non-assessed subjects into assessed subjects (Pederson, 2007). Beveridge (2009) confirms this for the arts subjects where arts teachers are advised and sometimes obliged to integrate assessed subjects to their curriculum. This can be seen as one of the benefits of arts subjects for SEN pupils since arts subjects can help those pupils who are behind their peers in numerical or literacy skills to feel confident (Kagan (2009). Similarly, Eisner (1998) argues that art can help in improving students reading and writing skills when it is used specifically for that purpose. However, he claims that when art education focuses more on its contribution to other subjects, it will at some point begin to lose its value as a discrete subject, and its discrete properties as a subject in its own right will be compromised.

According to INTO (2009) 40% of society possess or require visual learning, (education supported by visual aids), and 45% of the population, without accessible examples, find

theoretical and conceptual forms of information hard to process. Arts subjects become an important teaching medium for these individuals, especially those who possess the kinaesthetic and visual intelligences (Gardner, 2011). Guay (1995) states that the planning, delivering, and adapting of the art lesson's structure in order to deliver it to a mixed group of students might be a daunting mission for teachers. He argues further that whilst it is agreed that implementing inclusion into the education system brings its own challenges, possibilities and prospects, recent research continues to uphold the importance of educating art teachers in order to ensure the development and improvement of key skills of SEN students (Guay, 1994).

> The most important goal is to ensure that a disability does not prohibit a child
> from participating in the art experience. (Reavis, 2009, p.17-18)

In the research study by INTO (2009), the majority of teachers (39%) stated that funding is the area where they needed the most support, then planning resources followed by professional development (19%), personnel (19%), space (12%), time (9%) and class size (7%). The importance of art studios, or art space, was also highlighted by the participants. Regarding curriculum statements and teacher guidelines, the majority of participants found these useful. As stated earlier, some of these issues will be discussed in the data analysis chapters of this study.

Another issue that researchers focused on is teacher training. In her research, Reavis (2009) states that as a new teacher who teaches in inclusive classrooms, apart from being inexperienced, and not having enough interaction with SEN teachers meant that she did not have sufficient assistance, which were the key issues that frustrated her. Allison (2013) states that professional development training or courses were needed in order to enable art educators to utilize their knowledge, abilities and training in the area of inclusive practice:

> A highly qualified art teacher is the primary means of promoting learning in
> the visual arts. (Allison, 2013, p.179)

Guay (1994) also comments on insufficient teacher training programmes and proposes that art teachers' pre-service programmes should work in collaboration with special education departments, which would give future art teachers an insight into and

experience of this area and inspiration to engage with these two areas. Reavis (2009) also focused on teacher training courses in the US universities and according to her there is a need for universities to offer specific training in art education for SEN pupils in inclusive classrooms. It was revealed that even in the top art education programmes, the majority of them do not require that their trainee teachers undertake such courses. In her study, Reavis (2009) creates a teacher training programme that aims to fill the gap in art teachers' training on teaching SEN pupils. In her programme, she focuses on the role of art teachers in inclusive classrooms, SEN policies, understanding of individual differences and SEN students' needs and being able to prepare flexible lesson plans. This highlights the importance for universities to provide adequate training for future educators especially in SEN areas, particularly as the lack of such programmes might cause problems for newly qualified teachers in their early years. Again, these are important issues in this study and will be returned to in the data analysis chapters.

4.5 Summary

This chapter discussed inclusive education and the main aims of art education with reference to the art education policies of Turkey and the UK. This was supported by recent literature on art education and inclusive education. The chapter showed that inclusive education is a much researched subject that identifies a number of areas that need further attention, including training provision and resources; teachers' experiences, attitudes and expectations and the attitudes and expectations of SEN children and their families, alongside the views and attitudes of the families of non-SEN children in the same classroom. However, it also showed that while studies in the area of art education and inclusion combined are developing, they still are limited and often focus on the use of visual arts as a therapy in general school settings (i.e. Jackson, 2003). Key issues that are important to this research study were highlighted throughout and will be addressed again in the data analysis and concluding chapters.

The next chapter will discuss the methodology of the research.

CHAPTER 5

5 Methodology and Research Design

5.1 Introduction

This chapter discusses the methodology of the research and is divided into three sections. Section One addresses the philosophical paradigm that underpins the research with regard to the ontology and epistemological choices. Section Two discusses the methodological approach to the study. Section Three presents the study sample, data collection methods, data analysis, quality data criteria and the ethics of the research.

5.2 Research Paradigm

Focusing on the available research paradigms and methods allows researchers to understand and select the most suitable research framework to adopt while attempting to create and develop their own answers on a particular subject (Check & Schutt, 2012). As such, the research paradigm represents:

> A general organizing framework for theory and research that includes basic assumptions, key issues, models of quality research, and methods for seeking answers. (Neuman & Biga, 2006, p.81)

The ontological and epistemological stance of the researcher provides the philosophical foundations of the research study and this influences the entire research procedure (Hesse-Biber & Leavy, 2011). The next section addresses the issue of ontology in this research.

5.3 Ontology

The terms "ontology" and "epistemology" are sometimes confused by researchers and it is important to note the differences between them to obtain a clear understanding of the research to be undertaken. The root of the term ontology derives from the Greek word 'ont', which means 'being', therefore the term itself means the science of being and its fundamental principles deal with all spheres and the nature of being (Crotty, 1998; Scotland, 2012; Smith & Welty, 2001). Grix (2002) states that ontology is a way of

viewing the nature of existence, its appearance, constituent elements and interactions of these elements; in other words the character of reality. The main issue in ontology, therefore, is how social reality is constructed. Researchers' worldview on the nature of how the world is constructed and the things they want to study are reflected in their ontological perspectives (Scotland, 2012). This in turn frames the epistemological stance of the research, and the methods adopted in order to conduct the investigation (Hesse-Biber & Leavy, 2011).

Ontology traditionally is divided into two main traditions, namely, objectivism and constructivism (Grix, 2002). Objectivism, which is derived from the natural sciences, emphasizes realist ontologies based on the view that the only valid knowledge is scientific in form and is drawn from verified empirical data. That is to say, social facts and their consequences exist independently from individuals and collectives. In contrast, constructivists argue that 'reality' is constructed socially. In other words, whilst objectivists claim that meanings exist independently from consciousness, constructivists focus on meaning as generated by social actors.

> This position challenges the suggestion that categories such as organisation and culture are pre-given and therefore confront social actors as external realities that they have no role in fashioning. (Bryman, 2012, p.33)

Since the main aim of this study is to acquire knowledge, which is produced by individuals it is located within the constructivist paradigm.

5.4 Epistemology

The root of the word 'epistemology' comes from two other Greek words, 'episteme', which means knowledge and 'logos', which stands for reason (Grix, 2002; Krauss, 2005). Consequently, this branch of philosophy concentrates on the characteristics of knowledge (Scotland, 2012) and how we know it. Moreover, epistemology deals with issues such as deciding whether knowledge is valid or not (Holloway & Wheeler, 2002). Since the main focus of epistemology is on knowledge and knowing, it usually centres on what to learn, the possible ways to learn from existing knowledge as well as the source, character and boundaries of that knowledge (Grix, 2002). The two main philosophical divides in epistemology are positivism and interpretivism (Liyanagunawardena, 2012). Figure 5.1 summarises the positions held by positivism and interpretivism.

Positivism

Meaning and meaningful reality exists independently from any consciousness. This aspect of epistemology focuses on the meanings of knowing and comprehending it while adopting an objective approach in order to acquire objective truth while using suitable methods.

Interpretivism

Constructivism adopts the idea that meaning can be created not discovered; therefore it differs from one person to another. There is no direct way to understand the social world since knowledge exists within a theoretical framework.

Figure 5.1 Epistemologies (Crotty, 1998; James and Busher, 2009)

The main aim of this research is to gain an insight into the social world through participants' perspectives with the purpose of producing data.

In this study, the researcher uses an interpretive approach in order to acquire in-depth information about educators' perceptions on the subject matter since the main aim is to 'understand' that which exists (Scotland, 2012). Since interpretivism usually produces meaning from the data it is seen as being based on an inductive approach, therefore the research questions tend to be more general than in the positivist paradigm (Scotland, 2012). Figure 5.2 presents an overview of the major questions asked by the researcher before embarking on the research.
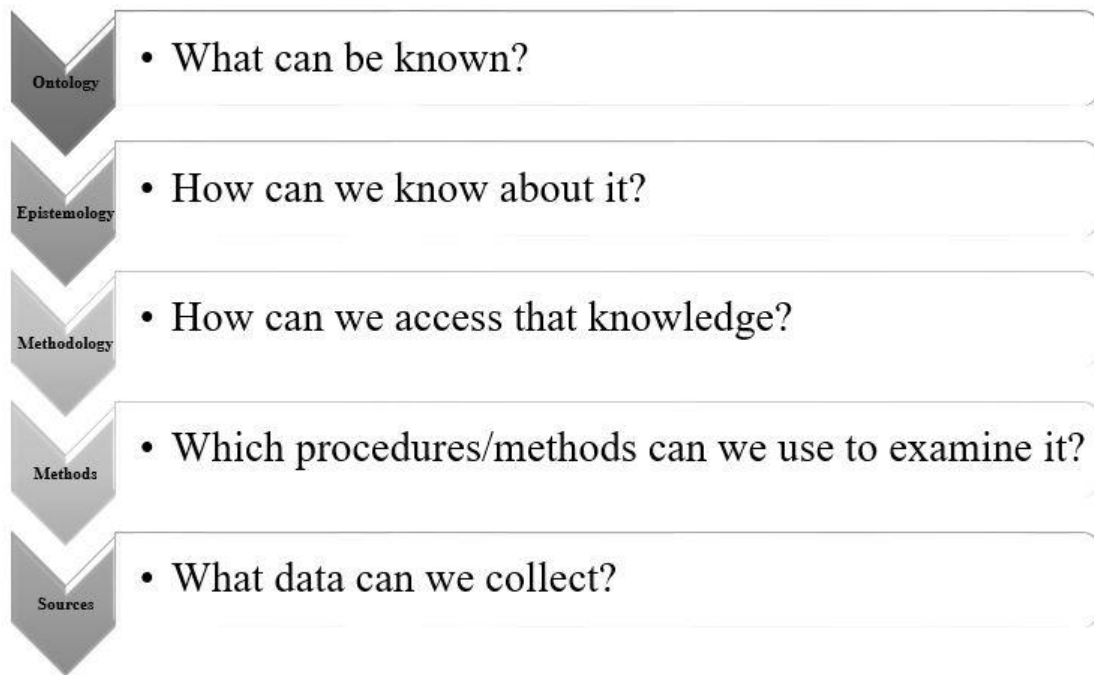
Figure 5.2 Process of a Research, Adapted from Grix (2002, p.180)

5.5   Conceptual Framework

A conceptual framework explains, either graphically or in narrative form, the main things to be studied- the key factors, variables, or constructs- and the presumed interrelationships among them. Frameworks can be simple or elaborate, commonsensical or theory driven, descriptive or casual. (Miles, Huberman, & Saldaña, 2014, p.20)

Clarifying the conceptual framework is significant in terms of specifying the context and structure of the research (Liyanagunawardena, 2012). Considering the choice of paradigm, this study does not intend to emphasise the success or efficiency of inclusion, but rather proposes to reveal key school staff's perceptions on it in relation to art education in a selection of schools in the UK and Turkey. That is to say, rather than solely emphasizing differences in policy, the focus is also on the perceptions of British and Turkish head teachers, SENCOs/GCTs and art teachers regarding art education in inclusive classrooms.

Figure 5.3 presents an overview of the factors considered in the research.

Overview of Factors Considered in This Study

Other Contexts and Factors

Art Activities in Schools

- Future of Inclusion
- Future of Art Education
- What can art education can offer students with SEN

SENCO & ECTs Perceptions in the Subject

- Support They Offer

Art Teachers' Perceptions on the Subject

- Teaching Methods and Outcomes
- The Confidence in teaching art to students with SEN
- Background

Head Teachers' Perceptions on the Subject

- Provisions and Resources for Inclusion
- Place of Inclusion in Their School

Historical Context of Art Education

History of Art Education

- Art Education in Turkey
- Art Education in the UK

Historical Context of SEN

History of SEN and Inclusive Education

- SEN and Inclusion in Turkey
- SEN and Inclusion in the UK

Figure 5.3 Conceptual Overview and Description of the Study

In line with this, the conceptual framework is divided into three sub sections: (a) factors that affect inclusive education, (b) factors that affect art education and (c) factors that affect the perceptions of teachers and SENCOs/GCTs.

According to Baxter and Jack (2008) the conceptual framework of a research study improves in the research process, as during the data analysis process, connections between the anticipated concepts and theories will appear. Therefore, creating a final conceptual framework that contains all the arguments and topics would be possible only after data analysis. Figure 5.4 presents the issues considered in this study from drawing on the extant literature.
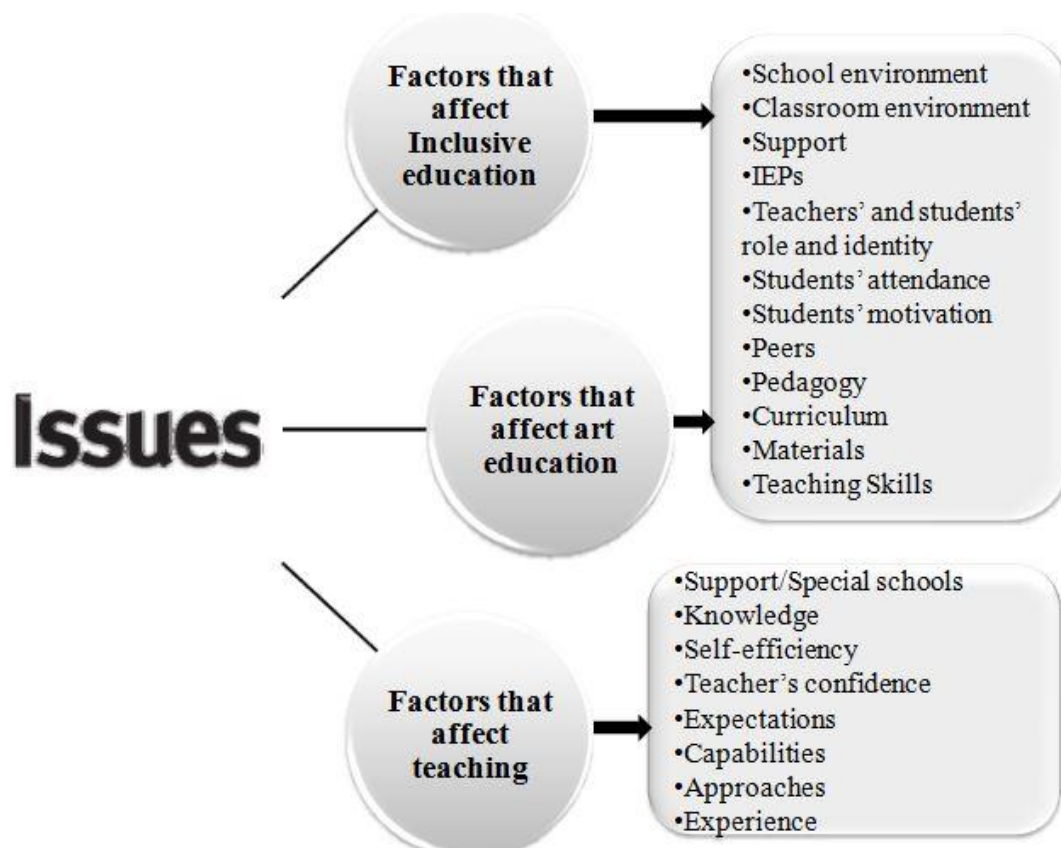
Figure 5.4 Issues Considered in This Study from Drawing on the Extant Literature
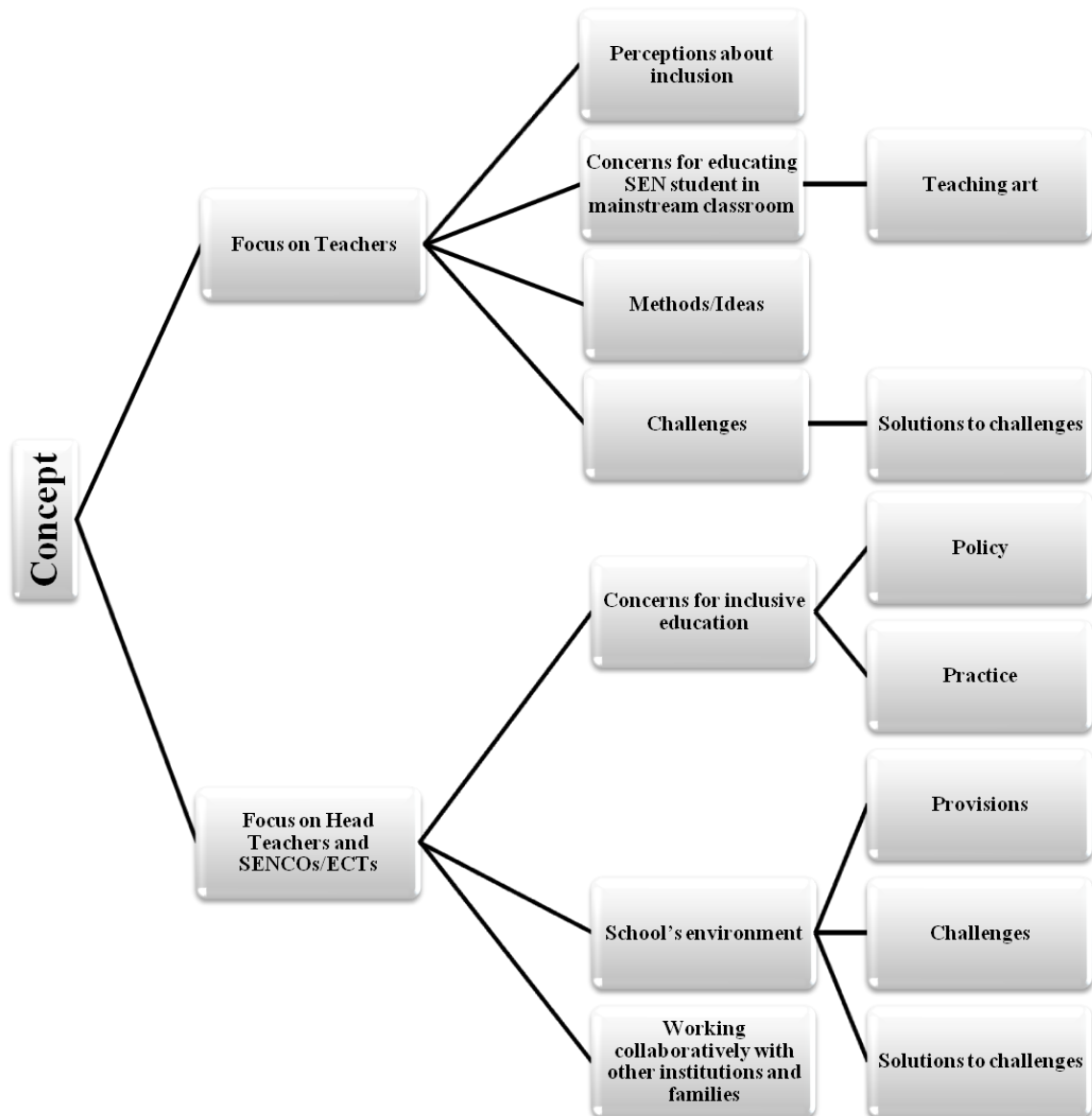
Figure 5.5 Conceptual Framework

Since the study aims to discover the differences and similarities across the two contexts the analysis is framed by current policy, teaching models in schools, teaching methods in art education as well as the current challenges and participants' perspectives regarding ways to overcome these (see Figure 5.5.). Various elements, such as school environment (physical and social), curriculum, and cultural variables are considered. The monitoring of students and the supply of additional training for school staff will also be monitored throughout the research.

5.6 Methodology

Methodology frames the research methods in terms of possibilities and limitations. More specifically, it refers to approaches and schemes for conducting research on a specific subject, while clearly stating the reasons for adopting the preferred methods as well as providing a clear explanation and justification for the type of data collected, including where and when it was gathered (Scotland, 2012). One of the important issues in conducting research is to decide on a methodology which reasonably fits the purpose of the research (Bracken, 2010) and this can be divided into two main approaches, namely, quantitative and qualitative research (Bryman, 2012). Quantitative studies tend to adopt an objective onlooker position, while qualitative studies generate meaning through participants' perspectives (Arghode, 2012).

5.6.1 Quantitative Research

In this research approach, numbers are used in order to investigate incidents with the aim of counting and measuring the participants' answers and consequently explaining them to generate conclusions. Moreover, investigators usually try not take part in the study directly so as not to influence results (Arghode, 2012). Quantitative research is deductive in terms of testing theory and is generally used in the natural sciences, with there being various suppositions, including the view that 'social facts have an objective reality', 'variables can be identified and the relationships measured' and 'the research is viewed from the researcher's perspective.' (Phiri, 2004 , p.44). Bearing this in mind, it can be argued that the reasons for conducting quantitative research would be to make generalizations from the findings as well as estimating or calculating the connection between the occurrences.

In order to verify or invalidate hypotheses, quantitative researchers rely on large numbers of participants (Arghode, 2012) and is aimed at manipulating, calculating, describing and clarifying scientific incidence. That is, quantitative researchers are of the view that it is possible through investigations and observations to produce objective universal results and knowledge through empirical analysis. Although this is the method commonly employed across many research subjects, one of the contentious issues when conducting such research is the necessity of adhering to a single objective truth.

5.6.2   Qualitative Research

Qualitative research is usually associated with the constructionist/interpretivist approach, since its main interest is interpreting, understanding and experiencing the social world (Mason, 1996). This involves applying methods to elicit how individuals clarify and understand issues from their own experiences and the world around them. The main purpose is to understand peoples' realities through their behaviour, perspectives, and understandings (Holloway & Wheeler, 2002). Holloway and Wheeler (2002) explain the features of qualitative study as:

> The data have primacy; the theoretical framework is not predetermined but derives directly from data" "researchers immerse themselves in the natural setting of the people whose thoughts and feelings they wish to explore" "qualitative researchers focus on the emic perspective, the views of the people involved in the research and their perceptions, meanings and interpretations. (Holloway & Wheeler, 2002, p.10)

An emic perspective is described as linking qualitative methods to reality in order to obtain new insight from the view-point of the participants. Through this process it is argued that the researcher is able to comprehend and understand the situation in the same way as their participants (Holloway & Wheeler, 2002). Although qualitative data has been used widely in educational research, quantitative researchers criticise it for being impressionistic and personal in terms of determining the principal aspects of the obtained results (Bryman, 2012). Another critique that has been made by quantitative researchers is regarding the repeatability of the research (Bryman, 2012) and that as a result of its unstructured nature, regular procedures do not exist for its reproduction.

Within qualitative approach investigators have confidence in the presence of numerous truths from different perspectives, such as participants': standards, morals and beliefs. That is, unlike quantitative research, which produces hard facts, qualitative research elicits a range of knowledge, sometimes conflicting, according to the various contributors' perspectives on the focal subject matter. In this study the researcher's main focus is to examine groups of teachers' knowledge in two countries with the aim of examining the similarities and differences in their perceptions and practices on the focal

subject and not to make generalizations, thus a qualitative approach is deemed most suitable.

Table 5.1 presents an overview of the research strategy adopted here drawing on Neuman and Biga (2006) and Creswell (2008).

Characteristics of Qualitative Research on a Continuum in the Process of Research		
Steps in the process of research	Qualitative Characteristics	This Research
Identifying a research problem	•Exploratory and understanding oriented	This study intends to focus on and expand the knowledge on how school staffs' perceptions on teaching art in an inclusive classroom differ from one country (Turkey) to another (UK).
Reviewing the literature and designing the study	•Has a major role •Justification for the research focus	In order to understand the situation and reasons for this research, the literature review focused on the history of SEN and inclusive education in both countries
Specifying the purpose	•General and broad participant experiences	•Questions are organised starting from a broad perspective then drilling down to specific in order to help participants to focus on the subject matter. Understanding this process is important in order to gather robust meaningful data
Collecting data	•General, emerging from text or image data •Small numbers of individuals or sites	•Researcher developed her own forms (interview schedule) for recording information for this research •Transcribed audio recordings
Analysing and interpreting data	•Text analysis, description analysis and thematic development •The wider meaning of the findings	•Coding the collected data and determining the meaning of each code •Relating the findings to existing research
Reporting and evaluating the research outcomes	•Flexible and emerging as well as reflexive	•Description of the emergent themes and their connection with each other •Reflect on the researcher's prejudices, ethics and hypotheses and how they affect the interpretations and conclusions

Table 5-1 Overview of the Research Process (Creswell, 2008, p.52; Neuman and Biga, 2006, p.14)

The decision to choose a qualitative paradigm for this study was based on the nature of the research questions. The focus of this work is the relationship between art education and inclusive education from the perspectives of the various participants. Since the study aims to discover the differences and similarities across the two contexts the analysis is

framed by current policy, teaching models in schools, teaching methods in art education as well as the current challenges and participants' perspectives regarding ways to overcome these.

To summarise, this study is conducted within a constructivist ontology and an interpretivist epistemological approach; qualitative research methods are utilized in order to capture the perspectives, beliefs and practices of the teachers in the focal contexts (Phillips, 2004). This is presented in Figure 5.6 the structure of the research.
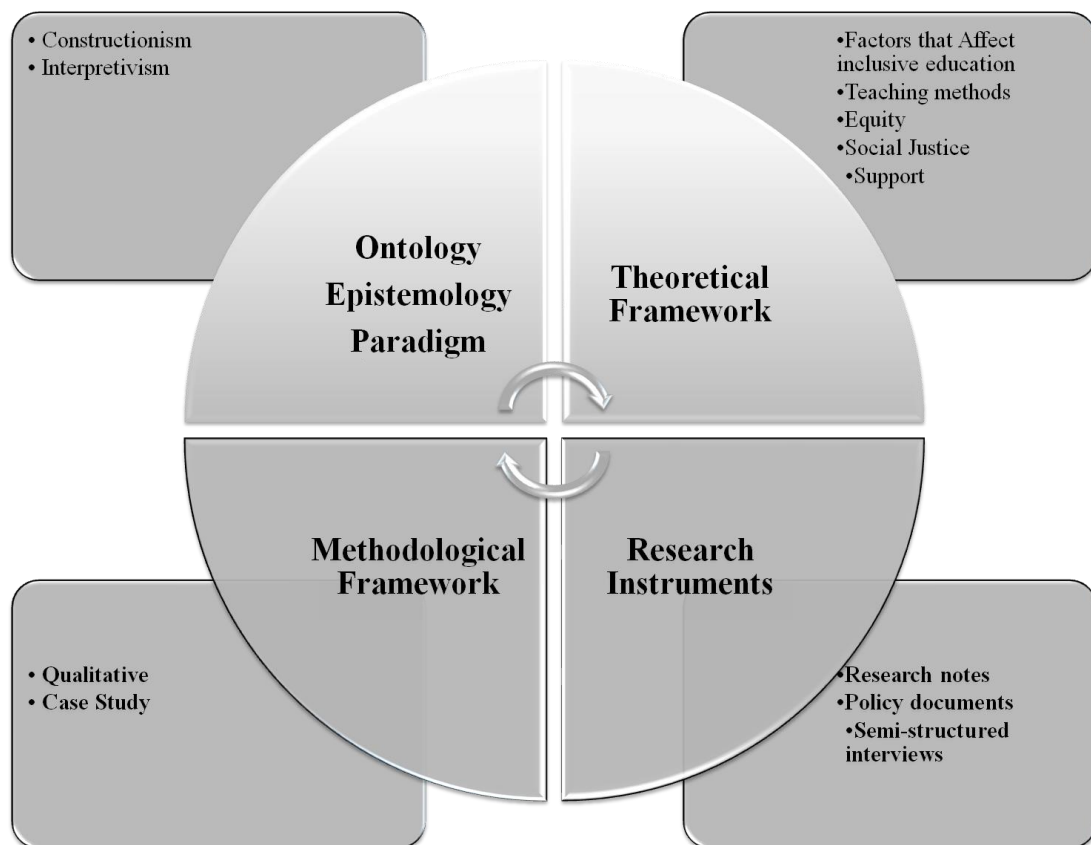
Figure 5.6 Structure of the Research

5.7 Methods-Research Design

One of the important issues in qualitative studies is the research design, which needs to reflect the actual setting or situation that is being explored (Hancock & Algozzine, 2006; Miles et al., 2014). In a research project, the methods section guides the researcher in the course of his/her research process (Liyanagunawardena, 2012). Since qualitative research methods are adopted throughout this study and focus on two specific national contexts the researcher utilised case study in order to answer the research questions. The aim was to find out participants' opinions about the benefits of art for pupils with SEN and about

their relationships with professional colleagues with regards to art and inclusion. In addition, the methods teachers used for evaluating the effectiveness of their practice were also a further area of inquiry.

5.7.1 The Case Study- Comparative Approach

There are various ways to conduct qualitative research in the social sciences and a case study approach is one such option. Although the definition of a 'case' is not clearly outlined in the extant literature, it has been explained as occurrences of particular instances and/or at certain places (Johansson, 2003). Scotland (2012) argues that case studies aim to focus on specific incidents or practices in detail and tend to involve more intensive research conducted over a period of time and to focus on subjects such as people, groups, and societies. Moreover, collected data are considered to be more comprehensive, diverse and general compared to other data collection methods (Neuman & Biga, 2006). Johansson (2003) argues that in order to conduct research on an identified case, it is essential that it can be studied in its own habitat using various data collection methods as well as ensuring that the units of analysis are appropriate for the objectives of the enquiry.

> Case study is a basic design that can accommodate a variety of disciplinary perspectives, as well as philosophical perspectives on the nature of the research itself. A case study can test theory or build theory, incorporate random or purposive sampling, and include quantitative and qualitative data. (Merriam, 1988, p.2)

The case study method allows researchers to understand, describe, learn and produce theories (Merriam, 1988). Additionally, it allows researchers to examine a topic by focusing on various informants in order to enable them to investigate the topic from different angles and viewpoints. Hodkinson and Hodkinson (2001), and Baxter and Jack (2008) explain that helping individuals to understand multifaceted connections between research subjects and their existing actualities is among the advantages of case studies. Moreover, case studies allow for 'how?' and 'why?' questions to be addressed (Merriam, 1988; Yin, 2003).

One of the negative aspects of case study is not being able to make generalisations (Hodkinson & Hodkinson, 2001). For instance, as a result of the qualitative nature of case

study a small sample and might not be considered as representative of a whole community. However, even within a small group, there might be a distinctive feature for the researcher to study in that specific small sample. Additionally, it can be claimed that, as with experimental studies, the researcher can make generalisations from case studies in terms of theoretical schemes, but cannot generalise results for larger populations (Yin, 2003).

Baxter and Jack (2008) suggest that researchers should take into account their case when thinking about their research questions. In relation to this, this research intends to report on art lessons, in order to identify the practices that art teachers employ in inclusive classrooms. Art education and inclusive education are the two topics that the researcher chooses to focus on and since the research is based in two countries, a multiple case study approach has been adopted for comparative purposes. It has been claimed that all societies are eligible for comparison in order to reveal the truth about their uniqueness or universality (Inkeles & Sasaki, 1996). Within multiple case study method, several cases are used in order to collect evidence. It is expected that researchers find connections and make comparisons between and within the cases (Savin-Baden & Major, 2013). In this regard, finding similarities and differences in the policy and practice of inclusion and art education in the UK and Turkey will enable the researcher to comprehend how perspectives evolved on these two subjects throughout history as well as teachers' and head teachers' perspectives on policy and practice. The case in this study will be art teachers in inclusive classrooms and head teachers and SENCOs/ ECTs in a selection of schools where inclusive education has been adopted in Turkey and the UK.

5.7.2   Setting and Sampling Procedures: Participants and Places

Sampling and selection are key elements of research and require the researcher to recognize, decide, categorise and access the pertinent data regarding informants in order to produce rich data (Mason, 2002). Mason further argues that 'the point of selecting a setting is usually that it provides a useful context or situation for the generation of data' (Mason, 2002, p.131). Regarding sample size, Mason (2002) points out that this depends on the kind of comparison the researcher wants to make between the research subjects. According to Creswell (2008) the sampling can occur either before or after data collection. There are several ways of sampling, namely, random/probability sampling, non-random/non-probability/purposive sampling and mixed sampling (Kumar, 2011).

Random/probability sampling is generally used in quantitative studies while non-probability/purposive sampling is usually preferred in qualitative case studies (Merriam, 1988). Purposive sampling is discussed again later in the chapter.

5.7.3   Sampling in Qualitative Research

> In quantitative studies a sample is supposed to be selected in such a way that it represents the study population, which is achieved through randomisation. However, the selection of a sample in qualitative research is guided by your judgement as to who is likely to provide you with complete diverse information. This is a non-random process. (Kumar, 2011, p.213)

The main instrument in qualitative case studies is the researcher in terms of collecting and analysing the data. Researchers might consider a number of criteria in order to select a sample such as access, the sample's relationship with or knowledge of the studied subject. The main aim of sampling in qualitative studies is to acquire in-depth information and explore the different features of the research topic. Consequently, identifying participants and research sites in qualitative studies have a crucial role in assisting researchers to comprehend the situation (Creswell, 2008). Sampling is a complex matter in qualitative studies since it has a number of variants in itself. As a result of these variations, researchers are sometimes unsure which one to choose (Coyne, 1997).

In qualitative research, data is collected until the researcher receives no new information from the participants, which is called the data saturation point and is subjectively determined by the researcher. It is also affected by the diversity of the situation investigated (Kumar, 2011) . Mason (2002) states that samples should be large in order to enable the researcher to make evaluations, identify the similarities and make contrasts. On the other hand, researchers should be careful not to focus on too large a sample in order to avoid difficulties in focusing on specific issues.

Purposive Sampling

Purposive sampling is commonly used in qualitative studies. The main aim in using purposive sampling is to rely on the researcher's judgement in choosing participants who can supply adequate data to help to address the research questions (Kumar, 2011). Therefore, in this particular study, purposive sampling is utilised. According to Bryman:

Most sampling in qualitative research entails purposive sampling of some kind. What links the various kinds of purposive sampling approach is that the sampling is conducted with reference to the goals of the research, so that units of analysis are selected in terms of criteria that will allow the research questions to be answered. (Bryman, 2012, p.418)

Therefore, participants are usually selected for a purpose and not randomly. In order to address the research questions effectively it is important that participants are chosen carefully. That is, research subjects are required to be related to the research questions and the researcher needs to select participants accordingly. In every qualitative study the researcher chooses the area of study, it can be one site or numerous sites as well as individuals or groups and sometimes mixed variations of these (Creswell, 2008). Figure 5.7 presents the ways to choose purposive sampling in qualitative studies.
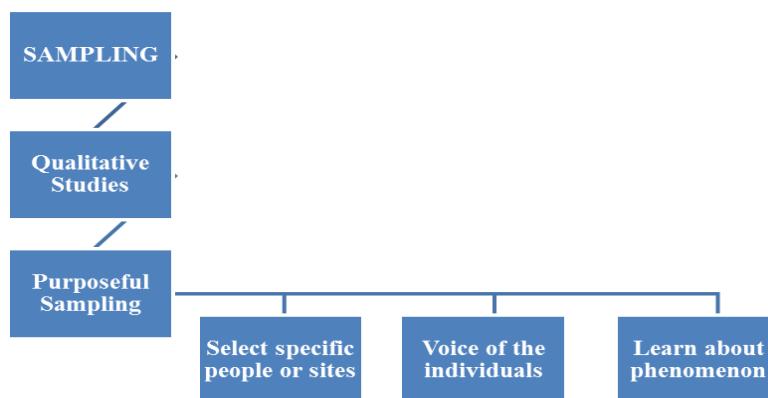
Figure 5.7 Purposeful Sampling Adapted from Creswell (2008, p.214)

In this study it is important to understand the viewpoints of head teachers, SENCOs and educational counsellors regarding inclusive education policy as they are the authorities responsible for putting it into practice in their schools. The same can be said for art teachers, providing a specific focus on art education. Therefore, the data collection focuses on the specific school staff's perceptions of the subject as well as policies and their implementation.

Research Population/ Sample Size

One of the issues considered by researchers is research sample size to determine the number of participants in order to draw convincing conclusions. Bryman (2012) and Creswell (2008), maintain that the size of the sample may vary in different studies and

their situation. A typical qualitative study may focus on a small number of individuals or more than one case. This number would be determined by the researchers according to the research questions and the in-depth information they need in this study. The suitability of the organisation and content of the sample and methods to acquire information from them can be measured and judged according to the research questions (Flick, 1998).

> Conducting qualitative research in more than one setting can be helpful in identifying the significance of context and the ways in which it influences behaviour and ways of thinking. (Bryman, 2012, p.402)

Establishing a research design on a large scale sample allows researcher to attain more precise findings, whereas, small-scale samples obtain more in-depth information on a subject (Kumar, 2011). It has been explained previously that the main aim of qualitative study is to gain a deep insight into a focused phenomenon. Therefore, researchers choose their participants and locations with a purpose and intention. Consequently, as stated earlier, in this research, the researcher has chosen to adopt purposive sampling. Teacher participants were chosen from among those who taught art classes for students with special educational needs in their classrooms in the UK and Turkish schools. In total, there were 18 participants, nine from the UK and nine from Turkey. In Turkey's case the participant teachers were art specialists, since art is taught by specialists from the KS1 third grade. Table 5.2 presents the research sample.

Place	Participants	Methods	Data Collection
UK **3 Primary Schools**	Teachers (x3)	Interviews	20-30 mins
	Head Teachers(x3)	Interviews	20-30 mins
	SENCOs (x3)	Interviews	20-30 mins
Turkey **3 Primary Schools**	Teachers (x3)	Interviews	20-30 mins
	Head Teachers (x3)	Interviews	20-30 mins
	SENCOs (x3)	Interviews	20-30 mins

Table 5-2 Research Population

It is important to acknowledge and understand the viewpoints of head teachers and SENCOs regarding inclusive/special needs education policies and art policies, as they are

the management authorities that are responsible for putting such policies into practice in their schools. In terms of actual delivering the policies in practice, the same can be said for primary teachers of art, but with a more specific focus on inclusive/special needs education within their art classes. In consultation with the head teacher of each primary school, three teachers were selected to participate in both the UK and Turkey. In total, there were 18 participants, 9 from the UK and 9 from Turkey. No age or gender criteria were taken into account.

Sample Criteria

The schools selected are typical in terms of the education they offer, the environment, the school population and the number of teachers that work in the schools as well as in terms of provision for inclusive education. As art education is one of the main focus of this research, for the UK sample, schools were chosen:

- where art is taught as a separate subject,

- art integrated into the wider curriculum and projects,

- and art is essentially taught during Arts weeks.

For the Turkish sample, three primary schools were selected according to their focus on art education in schools:

- where art is taught as a separate subject, by an art specialist in an art specialist space;

- art taught in the classroom by an art specialist;

- art taught in a school where the curriculum focus is on Religious Studies.

The aim for this sampling is to show the 'typical' to others who are unaccustomed to the sample.

The research sample and suitable research settings were based on three main criteria:

- the schools were required to offer inclusive education and have students with SEN in the current term,

- teachers were required to be teaching those students with SEN during term time

- they needed to be art specialists.

No real names (schools and participants) have been used in this study; pseudonyms were used. Figure 5.8 presents an overview of the participants in the study including their schools, their status and the pseudonyms used in the study:

Turkey

Ataturk Middle School	Gazi Middle School	Mehmet Akif Vocational Religious School
Deputy Head Teacher Ahmet	Deputy Head Teacher Mustafa	Head Teacher Ekrem
GCT Tevfik	GCT Senay	GCT Deniz
Visual Arts Teacher Isil	Visual Arts Teacher Aydan	Visual Art Teacher Ertugrul

UK

Sandhills Primary School	Montgomery Primary School	Rose Hill Primary School
Head Teacher Jamie	Head Teacher- SENCO Judith	Head Teacher Ethan
SENCO Chloe	Deputy Head Teacher Kate	SENCO Lily
Classroom Teacher Olivia	Classroom Teacher Cyndi	Classroom Teacher Hannah

Figure 5.8 Overview of Participants

Since the focus of the study is on teachers' and head teachers' perspectives no students were selected in the study.

5.8 Description of Case 1: Sample in Turkey

The Ministry of Education (MEB) in Turkey represents the key body in the implementation of inclusion in schools. They are the major authority of national education in every city and municipalities are directly responsible to the MEB. As a result of this centralised system, all primary and secondary schools are affiliated to the MEB (Sakız & Woods, 2014a). Their websites are connected to the MEB's main web page therefore all schools' websites offer a direct link to the MEB on issues related to legislation. This includes laws related to inclusive education, as schools in Turkey do not have their own inclusion policy, they follow the legislation of the MEB. Another key

institution for inclusive education is the Guidance and Research Centres (RAMs). RAMs prepare the statements that are known known as a report. According to this report, state schools have an 'Individualised Education Program Development Unit' that prepares IEPs necessary for SEN pupils' education (Can, 2011). In schools, head teachers, GCTs and classroom teachers are the central figures in this process. Head teachers have to ensure that the government's inclusion policy is followed by every member of their school. They also support school staff in regular meetings and are actively involved in the decisions that GCTs make about students. In terms of the role of GCTs, they offer wide ranging support for not only disabled pupils but for all students who need support (Sakız et al., 2014). Classroom teachers on the other hand are responsible for in-class activities and offering equal opportunities to every student in their classroom as well as monitoring students' behaviour and learning, and report unusual behaviours to the head teacher and GCTs. The referral process can be seen in the Figure 5.9.
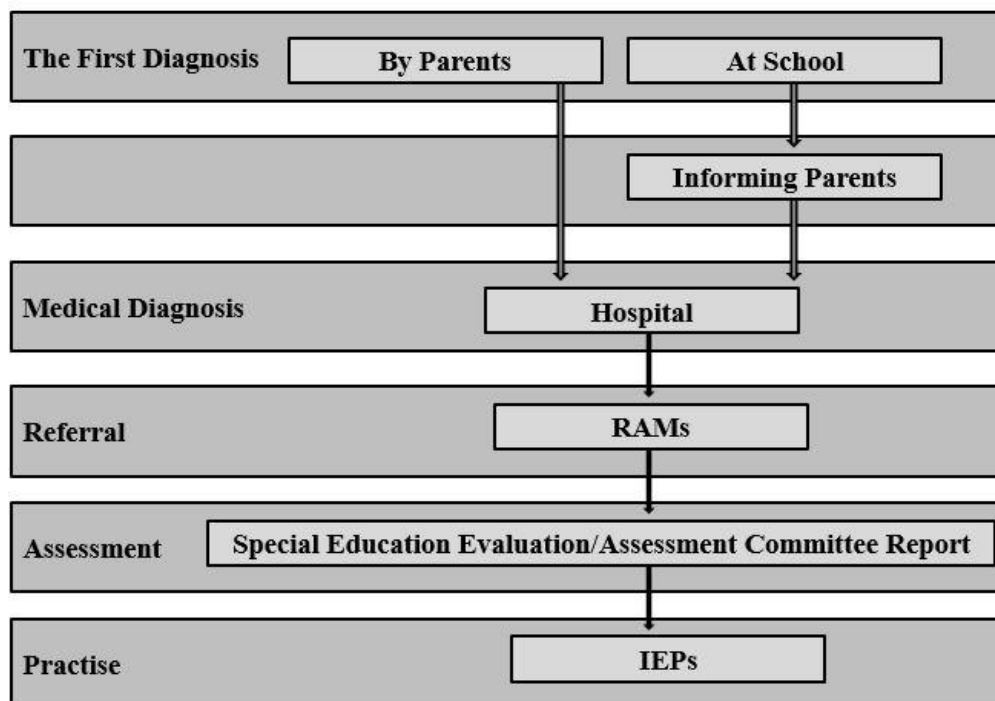
Figure 5.9 Referral System

The Turkish sample of this research covers three schools in the city of Konya in Konya province. The reason for choosing Konya city is that the researcher has access to schools. Konya is the largest city in Turkey and has 949 primary schools in total. It has 31 districts, 3 of which are in the central area. This research setting focuses on one of these 3

central districts. The three schools participating in this study can be seen in Figure 5.10 and will be discussed in the next section.

The three schools offer education for the 9-13 age groups for both genders. In terms of offering inclusive education, schools were asked whether they have any registered students with SEN in their schools during the term. These three primary schools were selected using the following three main criteria:

•   Art is taught as a separate subject, by an art specialist in an art specialist space (Ataturk Middle School);

•   Art is taught in the classroom by an art specialist (Gazi Middle School);

•   Art is taught in a school where the curriculum focus is Religious Studies (Mehmet Akif Vocational Religious School).

There are a number of issues regarding inclusive education which schools are required to obey, such as limiting the number of students with SEN in a classroom and implementing inclusion in three ways. As is discussed in Chapter 2 this includes full-time, part-time and reverse inclusion, which have been promoted by the Ministry of Education (MEB) in Turkey. When students with SEN attend all their classes in mainstream classrooms, this is known as full-time inclusion. When schools, the GCT and/or RAMs decide that students need additional care and support in specific subject lessons, students start to attend special classrooms in mainstream schools whilst at the same time attending subject lessons in mainstream classrooms; this is called part-time inclusion. Reverse inclusion refers to where non-SEN students attend special schools. The last is not widely used or popular compared to the other two types of inclusive practice. It is usually utilized in early childhood education, such as in nurseries.

Head teachers and SENCOs were chosen to participate in this study because of their role in the school and knowledge in the area. Although they are not qualified in visual arts, they are participating in the inclusion process throughout. The reason for classroom teachers who teach art and other visual art teachers to be chosen was to obtain their views in relation to visual arts and inclusion. The responses of these participants helped to answer the research questions.

The next section presents the sample schools in the Turkish case study.

5.8.1 Gazi Middle School

Gazi Middle School is located in Konya and is considered to be a large school with more than 2000 students. According to RAM reports, the number of SEN pupils with statement in the school was more than 10 during the 2013-2014 academic year. This school has 95 teachers and 28 classrooms. The school has five GCTs and three visual arts teachers. The school has one computer laboratory, one science laboratory, one conference room and two technology and design classrooms; there is no art studio in this school.

According to the school's GCT there are around 15 students with special educational needs on record. On the school's web page there is a section designated for counselling under which, parents and visitors can find resources and information under the following headings: family consultation, success and motivation, attention and concentration, developmental psychology, learning styles, examination anxiety, and productive study. This ensures that all students have access to guidance and counselling services for their family problems, social problems, stress and anxiety management, study methods, information about occupations, and problems with school or learning. Additionally, GCTs release school wide activities they have done during each term on the website, for parents and students, informing students about new examination systems, and orientation programs offered for new students. From time to time the school seeks external support from psychologists and offers seminars to students' families on subjects related to the school or child. In order to accommodate the large number of students, the school uses double shifts in which morning lessons start at 7:00 am and the second shift starts at 12:55 pm. It is compulsory for students to attend 35 hours of lessons per week.

5.8.2 Mehmet Akif Religious Vocational School

As stated in Chapter 2 after the radical change in the education system in 2012, a large number of schools were turned into religious schools in Turkey. Mehmet Akif Religious Vocational School was among them and offers education for students aged between 10-14. The number of students attending this school is about 800 and they have 43 teachers in total with 18 classrooms. The school also adopted a two-shift system where some students are educated in the morning and others in the afternoon. The school has one visual arts teacher and three GCTs. On the school's web page there are designated areas

for Guidance and Counselling focused on adolescence and being a student, concentration and motivation as well as the importance of families in school success. The number of SEN students with statements in this school was 2 when this study was conducted. However, there were gifted and talented students as well as students without statements who might still need special education provision but whose number is unknown since they are registered as the rest of the other students. The reason why the number of students with statements was low in this school was because of the recent changes in the school system, making it a religious school. Families might be reluctant to send their children with SEN to a school that focuses mainly on religious education.

5.8.3   Ataturk Middle School

Ataturk middle school accommodates more than 1500 students with 103 teachers and has 29 classrooms. Like the previous two schools, Ataturk middle school also offers a two-shift system in order to accommodate all students. This school has a sports centre, meeting/conference room, dining hall, five art and Design and Technology studios, one computer lab, and one science lab. They have four GCTs and three visual art teachers. The Guidance and Counselling page on the school's website has a specific focus on study skills. The number of SEN in this school was about 15 according to RAM.

5.9   Description of Case 2: Sample in the United Kingdom

For the UK sample, three primary schools from the County of Berkshire were chosen to participate from a total number of 310 primary schools ("Berkshire Schools, An Index of Primary Schools in Berkshire," 2012) each offering education for the 3 to 11 age group including both genders. The focus in these schools is on Key Stage 2 (KS2). Head teachers, SENCOs and classroom teachers were interviewed. Information about the schools can be seen in Figure 5.8.

These primary schools in the UK have been selected according to their approach to art education within their school:

•   Art is taught as a separate subject (Sandhill Primary School);

•   Art is integrated into the wider curriculum and projects (Rose Hills Primary School);

•   Art is essentially taught during Arts weeks. (Montgomery Primary School).

The next section introduces the sample schools in the UK case study.

5.9.1   Rose Hill Primary School

This school offers education for pupils aged 7 to 11. The number of pupils enrolled at this school was about 350 according to their most recent OFSTED Report in 2012. On the school's website, the school provides information about various subjects including a link to the most recent OFSTED report which evaluated this school as good. It was observed that the school offers tailored support for gifted students and other students with SEN which enables them to achieve alongside their peers. The school has various policies that they share on their web page such as their Policy for Special Educational Needs and Inclusion, and the Child Protection Policy. In these policy documents it is stated that the school as a whole aims to meet all student's needs and that having a broad and balanced curriculum is right for all students. It states that as a school their aim is to engender a sense of community and belonging, and eradicating discrimination and intolerance. More importantly, they state that while aiming for inclusion they do not intend to address all issues similarly, that they will personalise learning considering pupils' experiences, needs and skills. In this policy document, they clearly state their aims, school staff's responsibilities, SEN provision, procedures, SEN progress reviews, the school's arrangements for SEN and inclusion in-service training, and access to the environment. It also includes a sample of an individual provision map, IEP and a year provision map. The year provision map is designed for year leaders to record all interventions and assistance provided within their year group.

On their web page and in their policy document, the school clarified their accessibility in terms of the environment. They stated that there is wheelchair access to the ground floor, a toilet for wheelchair users, and acoustic conditions in classroom for students with hearing disability. It states that any additional equipment required by students in relation to their needs would be considered.

The school uses the Pupil Premium Budget for Children who are eligible for free school meals (FSM), looked after children, and Armed forces children. Using this budget, they offer additional support in working with teachers and teacher assistants, and organise intervention programs for pupils who are behind their peers or with SEN in areas such as spelling, reading or social skills. Teaching Assistants are employed from the school's

annual budget. There is no special education class in this school but, if needed, specialist provisions are allocated for individual or group sessions. In their OFSTED Report, it is stated that pupils who are disabled, those with special educational needs and the most able achieve as well as their classmates and sometimes even better. This is seen as being a result of the tailored support provided for them.

At the time of the research the school offered School Action where a class teacher is in the leading role and School Action Plus where the SENCO is in the leading role. It is stated that every pupil with a statement needed to have an IEP. IEPs focus on long-term targets based on students' statements. IEPs are required to be added to the child's school records and are also given to the parents of SEN pupils. The school states in the SEN policy that IEPs would be reviewed at least three times each education year. SEN Progress Reviews are required to take place in October, March, and July. Additionally, progress tracking takes place at the end of each term.

5.9.2   Montgomery Primary School

The number of pupils enrolled at this school was around 250 according to their most recent OFSTED Report in 2013. This school offers education for pupils aged 5 to 11. It is stated that students with disabilities or SENs receive good support from TAs and achieve in line with their peers. The school has a Disability, Race Equality and Cultural Diversity Policy, SEND and Inclusion Policy and Equal Opportunities Policy. The main theme in these policies is offering pupils equal opportunities in order to prepare them for their further life and to enable them to achieve their aims as much as they can. The SEND and Inclusion Policy is prepared together with other school staff and reflects their views as it is all school staff's duty to put this policy into practice. The head teacher would be responsible for monitoring this. It is also stated that this policy would be revised and reviewed every three years. In the most recent Ofsted report the number of students with SEN who were subject to School Action Plus was around 20 and those with statements were less than 5. Similar to Rose Hill Primary School, on the school's web page there is a section for pupil premium stating that through this program the school is able to monitor children in order to meet their needs in different ways. These may be in the form of interventions for reading, precision teaching and learning mentors such as Higher Level Teaching Assistant (HLTA) Small Group Support, TA support during timetabled lessons, 1:1 Emotional Literacy Support Assistant (ELSA) support, Speech and Language

Therapy (SALT) interventions, and Specialist (SEN) support. Pupil premium funding is aimed at helping pupils to achieve the national standards.

Schools in the UK sample also provided data regarding students' attainment while comparing these to the national level. These dashboards however only focus on English grammar, punctuation and spelling, reading, writing and mathematics and not on other subjects. These reports are important for families and external bodies as much as for the school itself since it allows the school to evaluate its policy and practice, and raise the standards for the future. In terms of art related activities, the school offers creative weeks as well as offering weekly visual art classes.

With the local Borough's support, a report named School Local Offer is also prepared in order to ensure the transparency for parents and carers; it also enables external bodies to comprehend what kinds of support services and provisions are offered locally. In this document, Montgomery Primary School provides information on the policies that their school has on their website. The website provides information about the process of inclusion, teaching strategies, intervention programs, the ways their school review and assess SEN pupils' progress as well as specialist services offered for SEN pupils, and training offered for school staff.

5.9.3 Sandhill Primary School

The number of pupils enrolled at this school was more than 400 according to their most recent OFSTED Report in December 2014. The number of pupils with SEN statements or on School Action Plus was 5.2%. This school offers education for pupils aged 3 to 11. On their web page, the Supporting Pupils at School with Medical Conditions Policy, SEND Policy, Overarching Inclusion Policy and Child Protection and Safeguarding Policy are available for parents and other individuals who are interested in the school's policies. These policies explain the roles of the head teacher, governors, team leaders and staff. In the Supporting Pupils at School with Medical Conditions Policy, EHCPs are also mentioned. On their website's section on curriculum, they designated a small section for the Arts and Technology subject and provided a brief description of their aims.

5.10 Access to the Places

The researcher visited schools in both the UK and Turkey to speak with head teachers about their school population and policy and to seek their approval for them and their

staff to participate in the study. The researcher then contacted the teacher participants to seek their cooperation and to negotiate a time and date suitable for them to conduct the one-to-one interviews. The places for these interviews were decided according to the interviewees' preferences. They were informed that the interviews would last 20-30 minutes. In order to address the research questions, the interview questions focus on their perceptions on art and inclusive education. A copy of the interview questions can be seen in Appendix D.

5.11 Data Collection Methods

The main data collection tools utilised for this study is semi-structured interviews.

5.11.1 Interviews

One of the most common methods employed to access individual perspectives in qualitative research is interviewing. As Keats (2000) explains, interviews involve a controlled situation where the researcher asks questions about the research topic to the interviewee.

Interviews are considered to be a type of dialogue with a specific aim and organisation. Questioning and listening to gain deep knowledge of a specific area makes the interview different to normal conversations (Kvale & Brinkmann, 2009). Interviews can be seen as a medium to comprehend others' opinions and perceptions of reality (Punch, 2009). The main purpose of the research interview is to recognize participants' perspectives to be able to appreciate the meaning of their experiences (Kvale, 1996; Kvale & Brinkmann, 2009).

> Many qualitative studies use interviews as a data collection method because this allows researchers to probe into interesting areas of inquiry to gather rich data. (Liyanagunawardena, 2012, p.104)

There are three main types of interviews, namely structured interviews, semi-structured interviews, and unstructured interviews.

Structured interviews comprise a set of questions that are asked in the set wording and order (Cohen & Manion, 1989; Cohen, Manion, & Morrison, 2011; Liyanagunawardena, 2012).

Semi structured interviews allow the researcher to change the order and structure of questions so as to clarify issues for the participant and also to give them the opportunity to elaborate upon points of particular interest.

> The researcher has a list of questions or fairly specific topics to be covered, often referred to as an interview guide, but the interviewee has a great deal of leeway in how to reply. Questions may not follow on exactly in the way outlined on the schedule. Questions that are included in the guide may be asked as the interviewer picks up on things said by interviewees. But, by and large, all the questions will be asked and a similar wording will be used from interviewee to interviewee. (Bryman, 2012, p.471)

Interview questions therefore help the researcher to acquire required information from the participants and these questions may develop or change throughout the semi-structured interview.

Un-structured or conversational interviews, usually take place in research settings where the topic and issues are set and the interviewer and participant have a conversation instead of referring to a set of questions. Although un-structured interviews may seem like unplanned and spontaneous events, they needs to be carefully planned by the researcher (Cohen et al., 2011). Bryman (2004) states that some researchers prefer to use un-structured interviews since they consider that in some cases even a basic interview guide prevents researchers achieving honest responses from the interviewees.

The interview format chosen for this study will be semi-structured to enable issues to be explored within a defined but flexible framework.

The advantage of conducting research through interviews, include its wide usage even with those who do not know how to read or write. The response rate also is claimed to be higher than questionnaires. Unlike questionnaires, interviewers can amend or change the flow of interview questions or re-ask them in different ways to make sure that the interviewee understands everything (Phiri, 2004). Despite all these positive aspects of conducting the research through interviews, there may also be negative aspects, such as, failing to be objective, and their time consuming nature. The researcher should overcome this obstacle by being neutral, unbiased and detached from any previous thoughts or

prejudices throughout the interview. The interviews were tape recorded and subsequently transcribed.

5.12 Data Analysis

Data analysis aims to systematize, extract, categorise and make sense of present the collected data. The data analysis process of this research used a modified grounded theory approach mining the data for relevant information guided by the research questions.

5.12.1 Thematic Analysis

In this study thematic analysis has been utilised since the present research seeks to identify the strands of various interviews on the subject of inclusive education and visual arts lessons.

> Thematic analysis is a process for coding qualitative information. The encoding requires and explicit "code." This may be a list of themes; a complex model with themes, indicators, and qualifications that are casually related; or something in between these two forms. (Boyatzis, 1998, p.4)

Analysis of the data continued throughout the data collection phase via continuous data comparison to identify emerging themes and sub-themes.

Themes can be produced from data, which is called inductive, or can be drawn from theory and previous studies, which is called deductive. In this study transcribed interviews enabled the researcher to first identify the categories, inductively (coding) followed by generating themes and sub themes.

Steps in qualitative data processing can be seen in Figure 5.10.
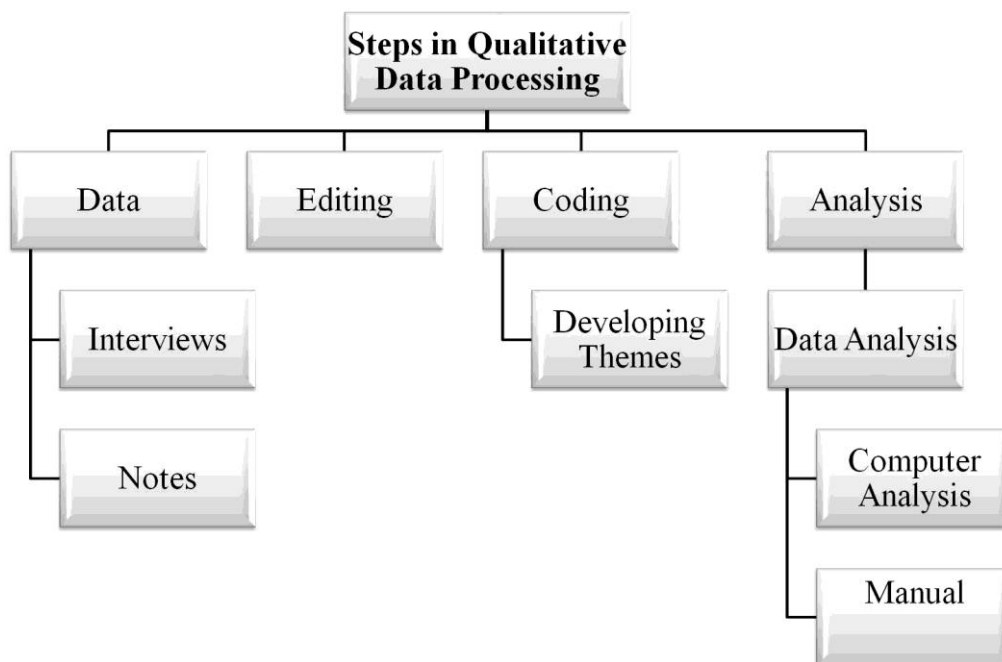
Figure 5.10 Steps in Qualitative Data Processing

Coding themes and refining them into sub-categories help researchers' to prevent their interests to interfere and affect the collected data (Coutsocostas & Alborz, 2010).

A grounded theory approach is widely used method in the coding process (Bryman, 2008; Gibbs, 2007).

> Its central focus is on inductively generating novel theoretical ideas or hypotheses from the data as opposed to testing the theories specified beforehand. Insofar as these new theories 'arise' out of the data and are supported by the data, they are said to be grounded. (Gibbs, 2007, p.49)

According to (Bryman, 2008) there are two characteristics of grounded theory: it is interested in the occurrence of theory and that it is constant or repetitive.

In recent years, the use of technology has facilitated the qualitative data analysis process (Bryman, 2008; Gibbs, 2007). The most notable improvement came with the personal computers which promoted the Computer Assisted Qualitative Data Analysis Software (CAQDAS) programmes. As a result today, there are two ways to analyse collected data in qualitative research on is analysing the data manually, the other is via CAQDAS

programmes such as NVivo, Atlas.ti, MAXqda (Gibbs, 2007; Kumar, 2011). However, researchers should bear in their mind that:

> CAQDAS does not automatically analyze qualitative data for the user, but these programs do enable selective monitor display of data and your assigned codes in multiple configurations for researcher review and *analytic thinking* about their various assemblages and meanings. (Miles et al., 2014, p.50)

Since the samples in the study are small, the data collected will be analysed manually using a grounded theory approach that is working iteratively with the data to generate codes and themes. The aim is to create a narrative to explain the perspectives of the participants coherently (Kumar, 2011).

5.12.2 Quality Data Criteria

In order to ensure the quality of a research project, reliability and validity are two important aims (Bryman, 2012). According to Gibbs (2007), the reliability of data can be ensured when findings are coherent and uniform even when the same analysis is repeated by other researchers under different conditions. External reliability is mostly about the replicability of the research, which is a feature that is hard to achieve for qualitative research since these studies focus on specific circumstances and occurrences. Internal reliability refers to the different participants' consensus or agreement on the studied subject (Bryman, 2012). Regarding validity Gibbs (2007) argues that data would be valid when it is accurate and precisely portrays the situation. Internal validity refers to the connection and harmony between the theoretical concepts and researchers' findings. External validity refers to the generalizability of research which is almost impossible in a qualitative study (Bryman, 2012). The next section discusses the use of triangulation as a means to ensure the validity of the data in the study.

5.12.3 Triangulation

> Triangulation provides an important way of ensuring the validity of case study research. Normally, data collection methods are triangulated (many methods are combined), but in addition to this, data sources, theory, or investigators might also be triangulated. (Johansson, 2003, p.8)

Triangulation can include the usage of various observers, theoretical viewpoint, basis of information, and methodologies (Bryman, 2012).

1.   Data triangulation is about collecting data from various groups, at various times from various places;

2.   Investigator triangulation, is generally used in research where more than one researcher took part in the study; theory triangulation, is about using various theoretical perspectives in order to gain information on the subject or to interpret what is happening;

3.   Methodological triangulation, which includes both:

   a.   Within-method triangulation and

   b.   Between-method triangulation (Bryman, 2012; Gibbs, 2007)

Among these, methodological triangulation is the one commonly used by researchers. The definition of methodological triangulation (multiple methods or multi-method approach) in educational research might be summarised as the usage of more than one method during the data collection procedure (Cohen & Manion, 1989). This study will use data triangulation within the cases (head teachers, GCTs/ SENCOs and classroom teachers) to ensure quality data and to verify the data.

5.13 Limitations of the Study

Qualitative research projects are often in depth studies of a small number of participants and this is arguably a weakness. Kvale (1996)states that with a small number of participants it is impossible to make numeric generalizations.

Although the criteria to choose these six schools from Turkey and UK have been explained previously, it is important to say that schools were selected from the same geographical location in each country, which might have an effect when looking from a broader view to the situation within these countries. Similarly, the number of participants is limited to 18 in total and, therefore, generalization of the research findings is impossible. However, it is hoped that the outcomes of the study will provide a deep insight into the process of art lessons in inclusive classrooms of the mainstream schools from the points of view of the teachers, GCTs/SENCOs and head teachers. As such, it is understood that the perspectives will be subjective (Abbott, McConkey, & Dobbins,

2011). Qualitative studies are not expected to be fully objective on a subject since participants will mainly mention their own opinions and perceptions, which can be totally different from what laws or regulations suggest. Nonetheless, the results of such studies present an outline and description of a subject which permit the reader to draw their own conclusion and acquire information on the subject (Tsimboukidou, 2010).

5.14 Ethical Issues, Permissions, Gaining Access

In research, ethical issues are important to consider (Creswell, 2008). According to Gibbs (2007) issues researchers should consider can be summarised as: Informed consent, anonymity of transcription, and transcription itself (as faithful as they can get to the original).

Including individuals in a qualitative study requires asking for permission, which would be processed through the approval procedure of an official assessment board. The researcher visited the school settings that had been selected in order to ask school staff whether or not they would like to participate in this study. In Turkey, the researcher could make use of personal networks to gain access to the schools. A colleague in Turkey invited the researcher to her school and introduced her to the school's head teacher. After introducing this research, the head teacher explained that they were going to change their schools' structure next year according to the new regulations therefore there might not be any students with SEN in their school. However, he suggested that the researcher could visit other schools he knew as inclusive schools. The researcher visited six schools that the head teacher had suggested and spoke with their head teachers, and sometimes art teachers when they were available and introduced this research. They all informally agreed to take part in the study. Bryman (2012) states that gaining access to the settings might be available via high-ranking persons. These persons are generally called as "gate keepers". Creswell (2008) explains gatekeepers as 'an individual who has an official or unofficial role at the site, provides entrance to a site, helps researchers locate people, and assists in the identification of places to study'. Head teachers had the role as gatekeepers in this study.

There are also ethical issues regarding interviewing, since interviews generally are about individual communication. Therefore these conversations will inevitably affect research subjects and results drawn from interviewees' responses may also affect our perception

on the subject (Kvale & Brinkmann, 2009). Since the practical purpose of the study is to explore the perceptions of primary school head teachers, SENCOs, art co-ordinators and art teachers during the school year, the researcher following the guidelines of the University of Reading, Institute of Education's Research Ethics Committee applied for ethical approval explaining all the major parts of this study on the application form for ethical approval (Appendix A). The researcher prepared all the required documentation beforehand such as information sheets and consent forms (Appendix C). Permission to conduct research in the Turkish school settings was obtained from the Provincial Directorate of National Education (Appendix B).

One of the ethical issues concerning participants is informed consent to take part in this research. Keats (2000, p.29) states that 'in all cases of face-to-face interview the interviewer should have at hand a clear, and verifiable, statement indicating the interviewer's identity, role, who is responsible and how the interviewer's credentials can be checked.' In order to ask for their consent to conduct research, the researcher needs to inform participants about the aims and value of the research, research design and possible dangers. Confirming confidentiality and anonymity, and taking into consideration the probable effects and results of the study for the participants needs to be considered carefully (Kvale, 1996; Kvale & Brinkmann, 2009). Creswell (2008, p.240) states that 'confidentiality is of utmost importance'. Although the promise of anonymity allows participants to be more free in expressing their opinions, as Keats (2000) and Miles et al. (2014) state, providing and sustaining anonymity is a lot harder than proposing it. This issue is closely related to researchers' own behaviours and attitudes throughout the research (Creswell, 2008). It should not be forgotten that participants take part in a study only because they have volunteered to do so and they generously share their experiences. Taking account of these factors, no real names (schools and participants) have been used in this study; pseudonyms were used.

After gaining approval from the ethics committee in order to inform school's head teachers about the entire research project and to seek their full collaboration the researcher sent out the information sheets to the head teachers first. After receiving the signed consent of the head teachers with the names of volunteer teachers, the information sheets for teachers and consent forms were sent.

> Informed consent entails informing the research subjects about the overall purpose of the investigation and the main features of the design, as well as of any possible risks and benefits from participation in the research project. Informed consent further involves obtaining the voluntarily participation of the subject, with his or her right to withdraw from the study at any time, thus counteracting potential undue influence and coercion. (Kvale, 1996, p.112)

Head teachers and SENCOs/ECTs were interviewed after receiving their consent forms. The role of the classroom teacher within art lessons in the schools with regard inclusion and the ways they used art with students with SEN were discussed with Head teachers in the UK. The same questions were asked of head teachers in Turkey as well as art teachers instead of classroom teachers. The reason for doing this is because the focus of this research is limited to inclusive education and visual arts classrooms and although visual arts teachers are only responsible for teaching visual arts at the schools, they are the best authorities to comment on visual arts education in inclusive classrooms.

A major ethical issue was the English translations of Turkish data transcripts. As a national of Turkey the researcher was able to translate the data into English. These translations were then verified by a fully bilingual Turkish-English speaker who works in the academy.

5.15 Conclusion

This chapter discussed the methodological framing of the research study. This includes the ontology, epistemology, methodology and methods that had been used throughout the research. This comparative case study will be conducted via semi-structured interviews as well as the policies of both countries in special, inclusive and visual arts education. The setting and sampling procedures, the research design, the data collection instruments and procedures, qualitative data analysis, the ethics of the research and the limitations of the study were explained. In the next two chapters the researcher will present the case studies of this research. The two cases will be discussed individually. In the next chapter case study from Turkey will be presented.

CHAPTER 6

6 Results for Case Study 1- Turkey

This chapter presents the case study of Turkey based on the data obtained from the individual semi-structured interviews conducted with head teachers, GCTs and visual art teachers. The data will be analysed under each research question with subheadings that reflect the themes that emerged from the data.

- How effectively does art education facilitate inclusive education?

1. How do art teachers/ head teachers/ SENCOs and GCTs perceive inclusive education?

2. Do art teachers/ head teachers/ SENCOs and GCTs' perspectives on inclusion show any differences based on their focal country (Turkey/UK)?

3. What are the main concerns and opportunities presented to primary school teachers in catering for the needs of SEN children in art lessons?

4. What learning opportunities does art education offer to students with SEN?

5. How do art teachers determine their teaching methods in order to practice effectively in an inclusive classroom?

7. Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion from the perspective of teachers/ head teachers/ SENCOs and GCTs?

In the next section participant's views on inclusive education, SEN students' referral and placements, IEPs and assessments will be presented and discussed. This will be followed by the benefits and constraints of inclusion based on participants' experiences and focus on social skills and equality of opportunity.

Constraints of inclusion will be discussed under the following themes: Provision, training and resources, environment (Physical environment and classroom sizes, rehabilitation centres, and families).

The second research question on the opportunities that art education offers will be discussed under the aims of art education, and the benefits of art education themes.

The main concerns and opportunities presented to participants while teaching students with SEN in the art lessons are discussed under the themes of constraints, time, families, physical environment and general issues on constraints.

Teachers' teaching methods will be discussed under the themes of experience, art activities, methods and exhibition.

The final section will focus on participants' views on fundamental changes required in order to facilitate inclusive education in these schools.

6.1 How do art teachers/ head teachers/ Special Educational Needs Co-ordinators (SENCOs) and Guidance Counsellor Teachers (GCTs) perceive inclusive education?

6.1.1 Definition of Inclusion

In order to understand practitioners' perceptions of inclusive education, it is important to look at their definition of it. As stated in the Chapter 2 and 4, in the global arena, inclusive education is highly appreciated. UNESCO states that 'education is a basic human right and the foundation for a more just and equal society' (UNESCO, 2009, p.8) and explains inclusion while addressing the issue of exclusion. This is in line with the Salamanca Statement (UNESCO, 1994) which states that education should be able to accommodate everyone irrespective of any needs an individual might have. Additionally (UNESCO, 1990) states that in order to meet EFA goals, education needs to be flexible; this is evident in the Turkish two-shift system adopted to accommodate all students in view of the limited availability of places in the schools. However, as can be seen in the participants' statements there are diverse views on what inclusion is. This is reflected also in the MEB documentation discussed in Chapter 2, (MEB, 1961, 1983, 1997, 2000, 2004, 2008; TOHUM, 2011; Varol, 2010). The wider literature discussed in Chapter 4 also

gives mixed views on school staff's perceptions on inclusive education, which again, is reflected in the variety in participants' definitions in their understanding of inclusion. Sakız and Woods (2014b) study reveals that there is a misconception among educators about the definition of integration and inclusive education.

The participants' statements reveal that there are still a small number of educators who continue to see inclusion from a narrower perspective claiming that it only encompasses individuals with physical or mental disabilities. Some argued that:

> Inclusion is helping students who are physically or mentally behind their peers to get support education to catch up with their peers. (Tevfik, GCT, Atatürk Middle School)

Another argued that:

> Inclusive education is socialisation, integration of students who are having mental or physical difficulties compared to their peers. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

As can be seen later, this issue is related to not enough information or training being offered for school staff which is an area seen as a constraint for inclusion by participants. Although these participants limited the needs of SEN pupils to physical and mental needs, the majority of participants' statements revealed their awareness that inclusive education addresses different needs to be met. According to another participant:

> Inclusion is ensuring the social and educational development of students with special educational needs by enabling them to be educated in the same classroom with their age group. (Deniz, GCT, Mehmet Akif Vocational Religious School)

Another, stated that:

> Inclusive education is identification of those pupils who are behind their peers in statements prepared by the rehabilitation and research centre, (RAM) and, after this assessment, preparing instructive reports to enable us to improve their learning. (Ekrem, Head teacher, Mehmet Akif Vocational Religious School)

These views articulate with UNESCO's (2012) perspective that the education is not simply about making schools available for those who are already able to access them. It is about being proactive in identifying the barriers and obstacles that learners encounter in attempting to access opportunities for quality education as well as in removing those barriers and obstacles that lead to exclusion. In line with this, the term 'socialisation of SEN pupils' also came forward as an issue, which will be further examined in the benefits section of this chapter. However, before discussing the positive and negative aspects of inclusion, in the following section participants explain the process of referral, placement their opinions on IEPs and their assessments.

SEN Students Referral/Placement, IEPs and Assessment

In the law (no.573), it is required to create and implement IEPs for individuals with SEN (Avcıoğlu, 2011; MEB, 1997). Sakız and Woods (2014a) claim that one of the obstacles for inclusive education in Turkey is inadequately prepared IEPs. One participant mentioned that some her colleagues are downloading IEP plans from the internet which might also be an indication that they do not know how to prepare IEP plans adequately, and, as a result, their assessment methods are not effective. Another stated that:

> The most important part of education is assessment; however, we do not have enough data on this, because IEPs are not understood properly in Turkey. Hopefully, in time, feedback will be examined and further studies on this issue will enlighten us. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

This confirms Sakız and Woods' (2014a) argument that IEPs are not only poorly prepared but also not applied to education as it is expected in the system. In relation to this, one participant argued that:

> It is not possible to check every teacher because after the teacher enters the classroom, whether the IEP is implemented or not depends on the teacher. (Şenay, GCT, Gazi Middle School)

Martin (1976) claims that the authorities are far too distant from schools to be able to focus effectively on issues within the mainstream. In Turkey, as stated in Chapter 2, these external authorities are RAMs but they only send a report on SEN student's needs and

what is expected from schools. The following statement provides a perspective on how this is presented in one school:

> If the report (statement) is delivered to us, we assemble that student's teachers in a meeting. We say 'Student X is in inclusive education; we have his/her report. This student cannot fail in their classroom'. Teachers keep a copy of that plan and the school keeps another copy. Every lesson is followed in line with that plan. These plans start with short-term aims (weekly, monthly or two monthly), long-term (two terms). We have the opportunity to observe students according to these short and long term aims. At the end of the school term we have another meeting with teachers to discuss progress. From these plans we are able to observe their progress. (Tevfik, GCT, Atatürk Middle School)

According to the participants GCTs and classroom teachers are responsible for preparing plans and IEPs. Annual or semi-annual meetings take place to discuss the current situation with students with SEN and improvements made in their plans and that these plans never become outdated and forgotten. This contrasts with Martin's (1976) claims that they would. The participant explained further regarding achieving short-term aims:

> Short-term aims for example include learning the multiplication table from 1 till 5 within 15 days. The same for 5 till 10 in 15 days…it is easier to see the results in short term plans so we can ensure that teaching is effective. If, for instance, in that 15 days period the student has failed to reach previously set aims, we try to reach our aims with a different approach. These short-term aims are usually set after meetings with teachers and as a result of IEP meetings. (Tevfik, GCT, Atatürk Middle School)

Tevfik explained further that GCTs make sure that the student is not ignored as short and long-term aims are closely monitored. Moreover, the MEB (2000) states that students with learning difficulties could re-take their 1st grade if their classroom teacher and parents approve. However, repeating a grade level will not be possible for that student in other grades. This contrasts with Tevfik's comments above and suggests that there is a misunderstanding in the process of evaluating and assessing these students as teachers

cannot give students 'fail' as a grade, whereas the policy states that they can, at least in the 1st grade.

Participants Ekrem and Mustafa stated that they have meetings annually apart from the times when a new member of staff joins the school and these meetings are re-organised at mid-term to inform new staff. Şenay confirmed that the GCT is always present at these meetings and that they also have a private meeting with the SEN students to inquire about their personal needs when the students are reluctant to tell their classroom teacher. Therefore, as GCTs they sometimes play a mediating role between the SEN student and their classroom teachers or school and their role in schools is regarded as important by school staff.

Regarding IEPs for visual arts lessons, the responses showed that there was less information available about art education:

> There are no extra activities in our curriculum for inclusive education or for students with SEN. Therefore, it does not require us to take precautions in advance, at least for visual arts lessons. We do not need to prepare separate plans. There are activities designed for that child's skills and interests in class but I don't think there are any special measures. (Işıl, Visual Arts Teacher, Atatürk Middle School)

Ekrem, one of the participants, also stated that Art is seen as a subject related to practical skills, and reports prepared by RAMs usually focus on verbal and numerical skills and therefore art is not given priority in the planning of IEPs because schools seem to focus more on the outcomes of IEPs than the quality of the procedure. On the other hand, Sakız and Woods (2014b) reported that the participants in their study tended to depend on their IEPs instead of focusing on improving or adapting their regular curriculum for addressing students' different needs.

According to Mustafa, in their school they implement IEPs in accordance with MEBs regulations. In terms of the process of inclusion in their school, he stated that when a student's needs are noticed and the teacher starts to struggle to fulfil these needs, a meeting between the student and GCT is organised. The GCT also talks to the student's other teachers. If the GCT approves, the school immediately contacts the parents and

direct families to consult with a child psychologist in hospitals for medical help, and RAMs for educational support. RAM issues a report to inform the school about the child's situation. If this report states that the student has special educational needs, then the head teacher or deputy head teacher assembles all teachers who teach in that student's classroom to inform teachers about the students' condition and their educational needs. In the case of visual impairment, for example, according to RAMs reports, all classroom teachers are asked to use 18 or higher font sizes in their writings and documents. According to Akif in this study, examination papers are also prepared accordingly. Banks and Polack (2014) state that substitute ways of teaching and communicating is necessary (which might include Braille materials, larger prints, illustrations, audio or sign language) in order to prevent exclusion.

Students' evaluation and assessment throughout their education is explained in the regulation published in 2004 (MEB, 2004) and 2008 (MEB, 2008). In government regulations (MEB, 2004), it is stated that SEN students would be assessed under their school's passing grades and exam procedures. However, required measures would be undertaken to cater for students' special needs. Teachers try to accommodate the needs of the students in the examination:

> SEN students' exams are different than their peers. For instance, if the teacher used multiple-choice tests, and if everyone has 4 choices, we ask the (SEN students) questions to have two choices so that neither the SEN pupil nor the other students would realise. If a student has visual impairment, we ask the teacher to use bigger font sizes or to print the exams on A3 paper. We try to help as much as we can. (Şenay, GCT, Gazi Middle School)

In response to this action one participant argued that students sometimes react to this:

> When we use different scales or different activities we receive a reaction from SEN students 'why are you giving me a different paper?' 'Why don't you involve me in this study?' 'Why I have to do different studies than my peers?' this is why I sometimes wonder: would it be better if they were in different environments? (Deniz, GCT, Mehmet Akif Vocational Religious School)

Different examinations clearly sometimes cause SEN students to feel different from their peers and this could unintentionally lead to children becoming demoralised. In order to examine participants' views on this issue further, the next section will present the perspectives of teachers on the possibilities and constraints presented by inclusive education.

6.2 What are the main concerns and opportunities presented to primary school teachers in catering for the needs of SEN children in art lessons?

6.2.1 Benefits and Constraints of Inclusion

Seçer (2010) argues that teachers' opinions on inclusive education can be influenced by various things such as their maturity, role, children's special needs and stages, support provided by the school, external support, understanding and appreciation level of inclusion and training provided. In order to understand what influences their understanding of inclusion, it is important to look at how they view the strengths and constraints of inclusion.

Social Skills and Equality of Opportunity

As stated previously in Chapter 4, school staff's positive attitudes towards inclusion play an important role in creating a healthier environment to support inclusive education. Their understanding, in turn, shapes the education system. One of the positive features of inclusive education is its contribution to the lives of individuals with and without disabilities. Sakız and Woods (2014b) argue that disabled pupils are the ones who usually suffer from marginalisation through designated special education settings or schools. Although some of the participants implied that inclusive education might be more beneficial for those with milder special needs, the majority of them stated that it is beneficial for all pupils' social development in different areas such as giving them chance by offering them equal education opportunities, and being role models for each other's behaviours. Cakiroglu and Melekoglu (2013) point out that stakeholders should see inclusive education as an educational approach where all participants are valued and developed rather than merely as an environmental issue or delivery of provisions. This awareness is evident in some of the participants' responses:

When the term 'inclusion' is mentioned; it is always individuals with mental disabilities that come into our minds. But apart from mentally disabled individuals, there are visually impaired, gifted students included in inclusive education and I think it benefits them to be in the same classroom with their peers. Because these children, when they graduate from this school they will be living in the same society. They need to learn to live in the same society. (Deniz, GCT, Mehmet Akif Occupational Religious School)

This confirms the finding of the studies by Tuğrul et al. (2002) and Sakız and Woods (2014b) who conducted their studies in Turkish education settings and revealed that their participants hold a positive viewpoint towards inclusion. In the present study the majority of the participants revealed a positive stance towards inclusive education:

It (inclusion) gives the perception to SEN pupils that they are not much different than their peers. In this sense, inclusive education has positive influences…it is beneficial. (Mustafa, Dept. Head Teacher, Gazi Middle Scool)

Similar views were also reported in Hadjikakou and Mnasonos's study (2012) where head teachers stated that inclusion helps raising awareness among people without any disabilities. This is important because according to Polat (2001) modifying the education system, and creating new prospects are ineffective when educators and other educational authorities hold a negative stance against disabled individuals. In line with this Martin (1976) observed that individuals develop negative attitudes towards pupils with autism when they do not interact with those students. Batu and Kırcaali-İftar (2007) summarised the benefits of inclusion as, facilitating integration, non-disabled students' behaviours would be models for SEN pupils, whilst non-SEN pupils would learn how to be non-biased. It also has been accepted that including students with SEN in mainstream classrooms would help individuals to develop positive attitudes towards those who are in need of special education (Hadjikakou & Mnasonos, 2012; Park et al., 2010). As stated by one participant in the study:

Positive sides of inclusion are…its support in helping children to integrate into social life. (Ahmet, Dept. Head Teacher, Atatürk Middle School)

Inclusion increases collaboration and helping each other and finally contributes to teachers' knowledge and teaching skills. The participants were unanimous in their view that the benefits of inclusion would be mainly in the socialization of individuals including improving social relationships (Royal and Roberts, 1987). The responses of the participants also showed their awareness of the need to prepare students of all abilities to live in the same society. This was evident in the response of Deniz, one of the participants in the study, who stated that she always reminds her colleagues that their main aim is to ensure the socialization of all pupils rather than teaching everything in the curriculum. These comments also confirm Emery's (2004), Varol's (2010), and Glass et al.'s (2010) views that inclusion would not only benefit the academic and social life of SEN pupils but that of all children. This confirms Batu and Iftar's (2011), Sakız and Woods' (2014b) and Glass et al.'s (2010) views on the benefits of inclusion since including SEN pupils in state school settings help all of the children to form different types of bonds, to communicate without effort, and support independent individual work as much as group studies.

Although the majority of the participants have a positive standpoint towards inclusion, when the researcher asked their opinions on constraints or negative aspects of inclusion, various issues related to constraints were raised by the participants. This will be discussed in the next section of the chapter.

Discussion on Constraints of Inclusion

Provisions

Sakız and Woods (2014a) argue that implementing inclusion in the education system has its own challenges. They argue that even though inclusive education became an important topic in education authorities' agenda in recent years, in reality, some regard the system of inclusion as presenting difficulties. This is evident in one head teacher's statement:

> Our colleagues struggle to accept SEN pupils in their classrooms. They use
> the same curriculum as for normal students, hence the negative aspects. It is
> negative from that aspect, otherwise in terms of behaviour, harmony with
> the classroom; I don't see it as negative. (Ekrem, Head Teacher, Mehmet
> Akif Vocational Religious School)

Another participant argued that:

> Teachers, not all of them, but most of them, do not want SEN students in their classroom, because it brings responsibility. We are accountable to inspectors. When inspectors come they ask for reports, studies or exam results that SEN pupils undertook. They ask 'what kind of exam did you conduct?' Teachers do not want to be under this kind of pressure. As a solution, we do not put all SEN students in the same classroom. Every classroom has students with SEN. If their number is high, we put a maximum of two students in the same classroom. When teachers see that their colleagues have students with SEN, they say 'there is nothing to be done, everyone's classroom is inclusive.' Apart from this, the school's counselling service does not encounter any problems related to SEN pupils. As I said they are special students. We need to act special for them. (Tevfik, GCT, Atatürk Middle Scool)

Clearly, teachers' acceptance was one of the issues regarded as a constraint to inclusive education by some of the participants of this study (Ekrem, Tevfik). When teachers do not have any previous knowledge, it is understandable that they do not know how to differentiate their lessons and teach the same subject to students with various needs (Royal & Roberts, 1987). This might be as a result of their previous teaching or life experiences. It is evident that there is a need for more in-depth study on this issue. In the Sakız and Woods (2014b) study despite all the difficulties that the participants observed or experienced, it is possible to see that educators try their best to participate in the process and promote inclusion. One of the issues shared by the present study's participants was using the same methods because they feel under pressure to follow the curriculum. Many are concerned that they do not have enough time to differentiate, as they are worried about falling behind in the curriculum (Mukhopadhyay, 2014). One of the participants of this study (Tevfik) stated that, in one way, or another, teachers do not want SEN students in the classroom.

The viewpoints and actions of educationalists concerning the inclusion of SEN pupils in regular education settings are important because non-disabled pupils usually take adults' behaviours and actions as role models (Horrocks et al., 2008). One of the participants in

the study, Aydan, pointed out the importance of this issue giving the example of her student who was unwelcome in the class and ignored by his teacher throughout his first 4 years of primary school and that other students who viewed their teacher as a role model and ignored him as well. She argued further:

> Actually it (unifying students) is done by the class teacher. There is not much left for us to do. I see it from a positive perspective, because the classroom teacher teaches from Grade 1 until Grade 4. In some classes instead of including students they exclude students with SEN from the classroom. In these instances, when you take over in the 5th grade you are struggling, but if the teacher already created a unified, all-inclusive environment you don't have a problem. For instance, in my class, my SEN student was partially integrated into class, but in art lessons, everyone sees him as the most talented student in the class. Now they say 'he might not know everything else but he is really good at art.' (Aydan Visual Arts Teacher, Gazi Middle School)

Evidently then, teachers need to overcome their misconceptions that SEN students who have a learning difficulty in one area would necessarily also have difficulty in art and design.

> The problem is that the child's difficulties in a particular area (often language and literacy) can be used to ascribe a general label, which in return influences the way child's achievements are viewed in other areas. (Cox, 2007, p. 164)

Cox (2007) states that it might be that students with SEN might have different levels of abilities in different aspects of art and design lessons and teachers need to be aware of this situation. In order to meet the various levels of strengths and needs, teachers need to differentiate their lessons.

Studies conducted by Martin (1976) and Mukhopadhyay (2014) argued that the fact that many of the school staff have had no previous training, or knowledge about students with SEN might be one of the reasons why teachers feel a lack of confidence in having students with SEN in their classrooms. Primary school teachers in a Turkish study were

reported to have a negative attitude towards inclusion and prefer not to have SEN students in their classes (Sucuoğlu, 2004). Changing teachers' attitudes rely to a large extent also on the systems that have been put into place to support them. Sakız and Woods (2014a) point out the fact that the Ministry of Education have not established a subdivision in charge of inclusive education. As such, Tevfik a participant in this study argues that inclusive education is still operating within the framework of the special education department.

Experience and Training

Another issue relates to the training that teachers received as well as their experience. Chopra (2008) in her study conducted on teachers with 10 or more years of teaching experience, and less than 10 years of teaching experience, reports that there was not a distinctive difference in their responses. She claims that there is no direct correlation between the number of years of teaching and confidence. In contrast, Lee and Low (2013) suggest that experience is important for inclusion. The data in this current study, revealed that experience contributes to teachers' confidence and plays an important role in inclusive education:

> We did not receive separate training for this (Inclusive education)…to be honest we learned through experience and practice. Me for instance throughout 17 years of teaching service assuming I had 2-3 students every year, I can say that I improved myself. (Aydan, Visual Arts Teacher, Gazi Middle School)

At the same time, participants stated that the training that teachers received (both undergraduate education and in-service training) is not sufficient, often inadequate (Ahmet), and not as effective as they should be (Aydan):

> (seminars) are not effective. Seminars organised by the MEB are evaluated after 75 hours. They are about IT skills, special needs, but there are no seminars for inclusive education. They offer 150 hours of seminars for classroom teachers to enable them to become special education teachers but are 150 hours enough? I don't think it is sufficient. (Aydan, Visual Arts Teacher, Gazi Middle School)

These seminars teachers take, are not only insufficient but also incompetent in terms of application. They are only theoretical lessons. For instance, taking teachers to special education schools and teaching them how to approach students, what kind of activities they are using that can be practiced, I believe would be more beneficial. (Ahmet, Dept. Head Teacher, Atatürk Middle School)

It is understandable that in an education environment where although educators receive their training on how to teach students with SEN in their classroom through in-service training, and still are not confident enough, GCTs are seen as lifesavers. Seçer (2010) argues that at the beginning of their teaching career, teachers lack understanding and expertise in inclusive education, which, inevitably, have an effect on their competency and skill to control an inclusive classroom. One participant in this study claimed that although there have been improvements in the area, providing an expert view is still a subject that authorities need to pay attention to:

Ideally, what we desire, what we dream is for children with different needs to receive their education from expert educators. On this subject in recent years there have been major improvements in Turkey. The number of GCTs sent to schools from RAMs and psychologists' guidance has increased. There has been significant progress in terms of dealing with students with different characteristics, accepting them into our system. However, there is still a long way to go. (Mustafa, Dept. Head Teacher, Gazi Middle School)

As indicated earlier, teacher training, both pre-service and in-service plays an important part in shaping teachers' perceptions and attitudes towards students with SEN. According to one of the participants in the study:

I think teachers need to be equipped about SEN pupils. No matter how much a teacher has control over his/her subject, how knowledgeable in their subject, to be able to teach SEN pupils in inclusive classrooms, they need more knowledge. (Işıl, Visual Arts Teacher, Atatürk Middle School)

Without in-service teacher training programs, educators tend to have negative feelings towards pupils with SEN (Seçer (2010). Teachers do not feel motivated enough, because

inclusion is seen as a new area, and some of the teachers do not receive any education on the topic throughout their undergraduate courses. According to Deniz, one of the participants in the study:

> inclusive education has newly started and the fact that none of the teachers were educated on the subject is not good. We did not study this at the University. I am one of the youngest teachers in this school but when I studied at the university the concept was special sub-classes. After I started teaching it became inclusion. And the inclusion system now -as far as I see it does not work and is seen as a problem. These children (SEN) automatically become unwanted children because with inclusive education there is an extra work-load for teachers. There are IEPs, which we call individualised education plans, they are struggling to prepare these, most of the time they don't want to do these, they say 'it is unnecessary'. They don't want these students in their classroom from the beginning. 'Can we not accept this student?', 'What if we put this student in another classroom?', (this is happening) because inclusion is not working properly. There are 1-2 hour courses for teachers after schools as seminars. Support is given as seminars. During these seminars lesson study programs, IEPs...how can I say? They are superficial. (Deniz, GCT, Mehmet Akif Vocational Religious School)

Lack of information and training clearly leads to resistance to inclusion and favouring the education of SEN pupils in separate groups. Although it is stated by the MEB (2004) that in order to ensure positive attitudes and behaviours towards individuals with SEN, training courses and seminars would be offered to all school staff including teachers, students, their families and other related personnel, in practice, teachers would appear to be very disappointed regarding the training provided. One of the art teachers in the study (Işıl) stated that although teachers in in art lessons sometimes consider the interests and abilities of SEN pupils and conduct activities accordingly, these are individual attempts and that no general information or guidance exists for teachers.

Another stated that although every teacher in his school received training it is not as effective as it should be unless it is updated:

Regarding special educational needs, every teacher attended seminars given by the MEB. One of these teachers is me. I attended that seminar in 2010. Every educator in the MEB is subjected to such education. However, with the passing years information got old or new medical or educational techniques are implemented. It would be beneficial for teachers if universities or hospitals related and their experts would come and share new ideas and methods with us at the beginning or end of each term. It is one of my dreams. Unfortunately there is a big gap between universities and state schools. In terms of closing this gap, especially on special education, it would be really beneficial if experts from the universities could give seminars in June or at the beginning of the term in September, when we have our yearly seminars - with approval of the provincial and borough directorate of national education of course. (Mustafa, Dept. Head Teacher, Gazi Middle School)

Another issue is the lack of resources and guidance by the MEB. Although a brief guidance for teachers on how to approach and address different needs of their students is presented in the appendix of the Regulation on Education Practices through Inclusion (MEB, 2008) it is not clear how teachers can have access to the equipment and materials they need in their teaching. Inadequate service provision offered to educators have an effect on their negative perceptions on inclusive education (Polat (2001).

Social, Classroom and School Environment

Another issue mentioned by the participants in this study is not having enough staff (GCT) at the schools. Pişkin's (2006) argument that although the number of GCTs in schools has increased in recent years the need for GCTs is still exceedingly high and that there still are schools without GCTs. Regarding the role of the GCT, participants explained that the number of students are really high and that the number of GCTs are not enough to deal with every student individually:

There are definitely constraints. Our classrooms are crowded and our school is already overpopulated. We have approximately 2350 students and even without SEN students it is hard to provide education for the rest of the students. It is hard to reach 2300 students and, additionally, we have SEN

pupils and they need us more than others. All our teachers are struggling. For instance, if they have 1 SEN pupil in their classroom, should they pitch the lesson at that student's level or should they continue at normal pace? There are definitely constraints especially for crowded schools. We have 4 GCTs. 4 is a good number when we look at Turkey overall but when we look at the proportion there is one teacher for more than 500 students. Is it enough? Of course not. (Şenay, GCT, Gazi Middle School)

One of the participants in the study mentioned SEN students' frustration when there is more than one same ability student in the classroom. Their frustration and unwillingness might be as a result of the fact that their learning needs are not adequately met in the classroom:

For gifted students I am using the same method (Inclusive education). Currently their number is quite high, 5-6 students. And unfortunately they are in the same classroom because of the school's administration system. After some time we generally observe frustration and unwillingness in these children. (Deniz, GCT, Mehmet Akif Occupational Religious School)

One of the main features of inclusion is offering mixed ability grouping. In the literature, participants of the study by Shevlin et al. (2009) revealed that in Ireland, one of the main issues families see as an issue about inclusion is mixed ability grouping that inclusion requires and its possible negative effect on educational development and assessments for non-disabled students. They state that parents sometimes worry that the presence of an SEN pupil in a class would reduce the success of the more able students. Having a mixed ability group in a classroom raises issues of classroom organization and pedagogical approaches to ensure that the needs of all children in the class are adequately met. This again, in turn, has implications for professional development programmes that cater for teachers' training needs in delivering inclusive education successfully. In order to create an inclusive classroom atmosphere, the importance of classroom teachers' attitudes towards inclusive education is also highlighted by the participants in the present study. This confirms the findings of Sakız and Woods' (2014b) study reporting a lack of motivation among educators as a result of the difficulties they encountered throughout the

inclusion process. In the present study participants related this motivation issue to exhaustion and paperwork overload.

Parents were also one of the important themes that participants commented on. Some of the participants saw parents as one of the biggest obstacles for inclusion.

> When it is implemented more appropriately with the direction of MEB, parents will be more relaxed. We come across this a lot. When there are students we recognise as having special needs, we invite the parents to explain the situation. When you say 'From the child's and your perspective this situation is hard to accept, but if we take measures now in the next three four years –of course this time can be defined by educationalists- we can have positive results. Come help us in this…let's do something for the child.' The first reaction from parents is 'I don't accept that my child has this condition.' It is not refusing but they do not want to accept the truth. But this delays the child's education and even passing the critical phase so that we do not have the opportunity to go back after a while… On this subject, this is my sixth year here and in maybe more than 20 cases we could not involve parents in the process…the ones that consistently refuse, not accept, and say 'no my child is normal.' My conclusion is that we need to prepare society. My apologies but when there is a child with mild learning disabilities who is labelled as 'retarded' it is devastating for parents. Because of labelling, parents are thinking 'oh I should not let my child be branded'. This negativity affects the child, the parents, us and in the end the society. (Mustafa, Dept. Head Teacher, Gazi Middle School)

> The biggest obstacle is parents, in my view, because as you would appreciate, in the parent's eyes their child is different from other pupils. They do not accept the fact and it is the biggest problem. We receive feedback as such: 'my child does not have a problem; you are exaggerating'. As a result, we are struggling. (Tevfik, GCT, Atatürk Middle School)

This was echoed by Deniz:

There are really big problems with families. Families are not educated on this issue. Parents see it (their child's condition) as a sickness, and think that their child will get better and heal in time. We can sometimes have big problems with families. (Deniz, GCT, Mehmet Akif Vocational Religious School)

Deniz stated that culturally the situation used to be 'hiding children's needs' whereas inclusive education asks parents to embrace and try to meet those specific needs. Similar cultural views where educating SEN pupils is seen as burdensome and difficult can be seen in Mukhopadhyay's (2014) study. Emery (2004) maintains that the problem with families of SEN pupils arises as a result of their hunt for hurried explanations and results. They should be strong, accepting, and sympathetic in supporting their child. In line with this, the participants of this study maintained that parents' first reaction when their child is diagnosed or referred to RAMs is usually not accepting the truth or to see it as a sickness that can be treated. Individuals with SEN can be restricted as a result of low expectations.

Nevertheless, family involvement in SEN pupil's education is emphasized in special education regulations, and parents are required to be actively involved in their children's education (MEB, 1929, 1997, 2000, 2006b). Sakız and Woods (2014b) observed that one of the obstacles for inclusive education is unwillingness of participation of parents of SEN pupils. This shows consistency with the responses in the current study in which one participant provided insight into how his school sought to overcome the problem with parents:

The most challenging issue for us is parents. We came up with an idea. We thought if we start studying parents, if we aim at them first, we would reach our aims more quickly and promptly. We meet with parents regularly; there are parents' seminars we organise. We inform them about individualised education plans or inclusive education. Sometimes we ask professors, lecturers who are experts in this area to come and share their knowledge with us. Thanks to them they never refuse us. For parents who have a negative stance we even visit their houses, try to persuade them by talking personally. (Tevfik, GCT, Middle School)

Parent's negative attitudes such as not accepting their children's situation might result in delaying or even stopping their child's education. Therefore, they also offer education or seminars for parents on the issue. In doing so the school sometimes seeks help from outside (universities). The participant stated further:

> We arrange meetings with families; because our school is quite big we cannot use it as a psychological support service. The most we can do is meetings and we can do them in different ways. How can I say? For instance, there are meetings arranged as a result of our personal observations, sometimes with the redirection of classroom guidance teachers, or school admin. We conduct tests, surveys, and questionnaires with the aim of getting to know pupils. We prepare lesson plans for pupils. What we do is conducting meetings with parents. For instance, when something undesirable happens to a pupil, we visit their parents, or sometimes when a pupil's academic achievement is good we conduct meetings to praise and encourage the family and student. We take our students to other schools and introduce those schools (Transition to secondary school). We have pupils whose parents are divorced; the most common problem in our school comes from these pupils. We conduct studies on this topic. These pupils require more attention, they have expectations from you and if you cannot meet these expectations they try to satisfy these expectations elsewhere. Girls, boys, there is no difference. We have studies on them. We conduct small-scale reading competitions and give prizes to the successful ones. When we have information about pupils, we share it with the classroom guidance teacher. Our studies are like this. (Tevfik, GCT, Atatürk Middle School)

Varol (2010) comments on consultation on special education for classroom teachers and states that these consultancies help teachers in teaching related issues, such as, how to cope with problematic behaviour, how to increase the acceptance level of the class towards SEN students, and suggest teaching materials and how to use them. In Turkey this is usually a visitor teacher assigned by the MEB to local educational authorities who conduct these consultancies, or sometimes, external bodies such as university lecturers.

There are also environmental issues associated with constraints of inclusion. In Europe and the USA, the first policies that aimed to address structural design barriers occurred during the 1950s (Metts (2000). One of the main obstacles for inclusive education is crowded classrooms (Sakız and Woods (2014b). Regarding classroom size, in this study a participant argued that the overpopulated classrooms put pressure on teachers to follow their curriculum on time:

> The negative side is that SEN pupils do not receive the attention they need in crowded classrooms, because in classrooms with 30 students the teacher needs to catch up with the curriculum and dealing with them makes it hard; therefore, they have problems with keeping up with their plans. When they deal with them (SEN students), they get behind in their education plans and, when they focus on their education plans, there are disruptions in SEN students' education. (Ahmet, Dept. Head Teacher, Atatürk Middle School)

Another participant, Ekrem, relates this issue to not managing SEN students' IEPs properly:

He argued further:

> In terms of implementing IEPs, teachers have problems. Overcrowded classrooms, overloaded curriculum, the need for completing the curriculum subjects, our colleagues do not pay enough attention to SEN pupils. (Ekrem, Head Teacher, Mehmet Akif Vocational Religious School)

A head teacher in the study, Ertuğrul, also commented on how hard it can get for teachers, especially visual arts teachers, to conduct their lessons in overpopulated classrooms:

> Maybe this is the most important problem. Last year classrooms were more crowded, this year it is more acceptable. The number of students was close to 50 now it is around 40. Of course it is still not acceptable but compared to previous years 10 fewer or more students in a classroom is important. Of course it is a negative situation to have SEN student in a crowded classroom. (Ertuğrul, Visual Arts Teacher, Mehmet Akif Vocational Religious School)

Physical facilities in schools were also criticized by the interviewees including narrow doorways, multiple storeys without ramps or lifts, and inaccessible toilet facilities.

Participants of this study claimed that because most of the schools were built before the government started to put emphasis on inclusive education and Education for All, and as a result, their design lacks the vision of inclusivity and easy access for all:

> Thank God we don't have a big problem. To give an example on this subject, when we had pupils with physical needs we moved their classes to the ground floor. Apart from that we took some measures for toilets. (Mustafa, Dept. Head Teacher, Gazi Middle School)

> For physically disabled students our toilets were refurbished accordingly but it was not like that before. This school has been through hard times. (Deniz, GCT, Mehmet Akif Vocational Religious School)

> In order to facilitate entrance and exit of physically disabled children, we built ramps; we moved their classroom to the ground floor. We enable them to enter and exit classroom before their peers so that we might prevent their peers from harming them while rushing in and out. (Ahmet, Dept Head Teacher, Atatürk Middle School)

At the same time Cox (2007) argues that:

> When a child is provided with standard aids, such as wheelchair, a hearing aid or glasses, there may be no need for any additional resources of provision. Again, the disability label can create barriers that don't exist and, if teachers are not careful, can unnecessarily limit the child's participation in activities. (Cox, 2007, p. 164)

The next section discusses the second research question.

6.3 What learning opportunities does art education offer to students with SEN?

6.3.1 Aims and Benefits of Arts

Although it is recognised that the arts embrace music, drama and literature, art education in this study is restricted to the visual arts. When participants of this study were asked to share their opinions on art education, their views varied from the place of visual arts in the curriculum to the aims of visual arts. According to Aydan:

> …the main aim of visual arts is to teach the student, enable the child to communicate with the class, interact with them and gain self-confidence. These are already among the needs of SEN student. These students are a little bit introverted. Through this, through social subjects they communicate with the class and interact with them, which is good. (Aydan, Visual Arts Teacher, Gazi Middle School)

Stokrocki (1986) summarizes the features of efficient art teaching as teachers having an optimistic opinion of themselves as art educators, focusing on their pupils' emotional state and being able to tell what is important. In line with this, some of the participants of this study revealed similar opinions on teaching art. Işıl stated that she perceived her role as art teacher as making art a subject that students love:

> These are middle school students. I think I am doing the best I can do for them in line with the aims of visual arts. As I stated before our main aim is making them love (art) not raising them up as artists. Undoubtedly there will be artists, art teachers among them but our aim is not raising them as artists; our aim is making them love art. (Işıl, Visual Arts Teacher, Ataturk Middle School)

It is important that art educators embrace their roles, gaining abilities, and high expectations (Osborne, 2003). Although art education and art therapy are two different areas of the same branch, it is possible to see the similarities in its aims when it comes to students with SEN. Activities in art therapy are designed to target issues such as developing motor skills, non-verbal interaction, socialisation, creativity and vision,

expressing emotions (Martin, 2008) therefore art education 'could provide therapeutic art experiences for children identified as being at risk' (Jackson, 2003, p.3).

Aydan, a participant in the study, stated that she acknowledges the role of arts education in creating bonds between SEN students and their peers in the classroom, to help them to build self-confidence, teach them to express themselves freely. She observed that SEN pupils are more introverted than their peers but visual art make them more sociable. One of the major benefits that several of the participants in this study cited is that it helps students to express themselves:

> I believe that in terms of expressing themselves through their drawings, (SEN students) reveal their thoughts, reflect their expectations…. lessons, such as visual arts, music, which require skills and ability are important. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

> (Benefits of art education) is expressing themselves freely. Our job is to allow them to do this, to create an environment where they can express themselves rather than teaching them something or general rules. (Ertuğrul, Visual Arts Teacher, Mehmet Akif Vocational Religious School)

> In my opinion, it is important because it is a lesson related to the skills and imagination of children. Not like other subjects. The child can express what he/she is going through via pictures. Child art has its own language, undoubtedly SEN pupils' art is their own language. I believe they reflect their inner worlds. It is important because of that. (Işıl, Visual Art Teacher, Ataturk Middle School)

Art lessons might enable and assist those pupils who find verbal interaction unsatisfying and overwhelming through its non-verbal methods of interaction (Martin, 2008). Osborne (2003) states that art offers the chance for mutual understanding between children with autism and their teacher or therapist and ascribes this to the fact that art education is relatively free from verbal communication and does not on an intellectual way of understanding as is the case with other curriculum subjects. One of the practices that arts classes can teach students is explained as expression abilities (Winner and Hetland (2008). These writers claim that arts classes enable pupils to make an effort to reflect

intense feelings, vivid surroundings and their own voice in their art apart from urging them to merely use their practical abilities. The importance of expression, especially in SEN students, was emphasized also by the participants of the present study:

> Visual arts, music or technology design, or other lessons that are related to arts, could be (used) to reach these (SEN) students, understand their inner world, enable them to relax and even help to reveal their unknown skills. It would reveal their positive traits. (Mustafa, Dept. Head Teacher, Gazi Middle School)

Moreover, if non-SEN pupils are not prepared to recognise, acknowledge and care for their peers who has SEN, it is likely that inclusion would fail (Horrocks et al., 2008). Others argue that art represents a way in which to create bonds with other beings (Emery, (2004). This confirms Ahmet's view that:

> … it is beneficial in terms of children's integration, to adjust themselves to the classroom; build close relationships with their teachers. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

Another participant, Aydan, argued that because art education is closely associated with skills and creativity, there is not much difference between SEN pupils and their peers in relation to creating a sense of equality in the classroom. Several of the participants in the study argued that it is a context in which SEN students build self-confidence and can succeed.

> As I said, if students do not have a physical disability, they are all equal in the visual arts classroom. There are exercises for example, or out of school activities like water marbling or oil painting….now students and their families are enthusiastic for such courses. SEN pupils might not be successful in maths or Turkish language but they can be successful in visual arts. So definitely, maybe the lesson hours can be increased or more exercises would be practiced. (Şenay, GCT, Gazi Middle School)

> When we think that SEN students can succeed in our subject too, the difference with other students is not big. It would help them gain self-confidence. Theoretically it is like this but in practice I cannot say it is the

case. (Ertuğrul, Visual Arts Teacher, Mehmet Akif Vocational Religious School)

Another participant argued that SEN students could prove themselves more than they can do in other subjects. For example, art lessons and activities are capable of enabling pupils with autism to create meanings through art (Osborne (2003) a fact that might be true also for all children with SEN.

Stokrocki (1986) explains that teachers' understanding pupil's mental state and thinking is as important as knowing about the subject. Some of the interviewees confirmed this in the following statements:

> The colours they use, for example, if the subject is on colours at that moment, from the colour they use, or the objects or figures they use. I mean we try to look for meaning in children's art. Because you know SEN pupils -at least I think that way although I am not qualified on the topic- reflect their inner world… what they feel at that moment. No matter what topic we give them, no matter how much we explain the topic to them as we explain it to other students in the classroom, SEN students use the colours they want with regard to their inner self. With regard to their own thoughts he/she uses the figures, colours. We assess it in itself. Even though it is not related to the given topic, we assess it for the colours they use, materials they picked. (Işıl, Visual Arts Teacher, Ataturk Middle School)

Art is mostly associated with creativity, aesthetic appreciation, spirituality (Osborne, 2003). UNESCO (2006a) makes strong references to the link between creativity and arts subjects. This document states that art education promotes emotional intelligence, enable pupils to develop their critical reflection and autonomy as well as freedom of thoughts. Participants of this present study commented on this issue while pointing to various aspects. For instance, Işıl stated that child art has a language and in expressing themselves, they can reflect on their creativity. Deniz on the other hand stated that it is important in terms of acquiring aesthetic appreciation not only for SEN pupils but also their peers in the classroom.

In this study one of the complaints art specialists made was their lack of knowledge of SEN, therefore they did not feel confident enough to teach students with SEN. According to the participants of this study there needs to be a more detailed plan or guidance on art education focusing on classifying, planning and applying teaching practices that work for SEN and non-SEN pupils (Royal & Roberts, 1987):

> I believe in the importance of visual art lessons in inclusive classrooms. To give an example of this from my previous experience, at the school that I was working at last year, I had 1 SEN student. It was a small school with 300 students. And my student … she was an Arabic speaker and her Turkish language was really bad and I don't know how to speak Arabic. We were not able to communicate. Later on through visual arts, I asked her to tell me her story; I said' draw me your mum, your dad.' At that point we realised how talented our student was for a second grade child. We also realised that the student was relaxing as long as she was drawing and we realised that she was expressing herself. It was my first year of work but it made me happy. As a result, I believe students who cannot talk, who cannot express themselves, who cannot hear can definitely utilize art to express themselves.
> (Şenay, GCT, Gazi Middle School)

Among the purposes of teaching art is encouraging expression, understanding and enjoyment while motivating academic and social skills; in art lessons teachers have a more tolerating, permitting and assisting role Stokrocki (1986). These skills can be improved through various teaching methods such as problem solving, showing samples and sharing knowledge. Teachers' methods will be discussed in more detail in the following sections.

6.4 What are the main concerns and opportunities presented to primary school teachers in catering for the needs of Special Educational Needs (SEN) children in art lessons?

Families physical Environment General Issues

6.4.1 Discussion on Constraints

Time

The importance given to arts subjects in a country is reflected in the subject's place in the national curriculum (Baïdak et al., 2009). Although it is accepted that arts subjects might be able to promote a creative atmosphere in schools, success would depend on a satisfactory number of hours dedicated to these subjects (KEA European Affairs, 2009). In Turkey, as stated in Chapter 2, the MEB is the central power in education and all schools are required to follow one curriculum with strictly defined time allocations.

> If we talk about the programme in hours, our weekly allocated time is only one hour for a visual arts lesson; apart from that we offer two hours of elective classes for those who have a special interest and skill…but as I said limiting the development of their skills and abilities to one or two hour lessons per week is not right. Students' skills should be supported in out of school courses. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

Although the law requires teachers to accommodate instruction according to each child's Individualized Education Plan (IEP), as art class sizes in public schools increase, art teachers realistically may not have enough time to give each student with special needs the individualized attention they need. (Bain & Hasio, 2011, p.35). Participants of this study commented on the position of visual arts education and other arts subject at their school mainly the number of hours in designated for arts. They claimed that one hour's lesson time per week is not sufficient.

> It (Visual arts) facilitates (inclusion) but 1 hour per week is not enough for inclusive education. Well it is not sufficient for all classrooms but in classes with SEN students, it might be good to increase art lesson hours. Believe me my students beg me 'teacher please can we not do one more hour?' I answer

'no we cannot'. When children love a lesson they feel connected but if they don't like it you cannot do anything. (Aydan, Visual Arts Teacher, Gazi Middle School)

In my opinion visual arts, music and physical education is as important as maths but I think the number of hours is really not enough. How much can a child express him/herself, how can they relax, how much talent can they can exhibit in a one or two hour lesson? This is an issue for debate. (Şenay, GCT, Gazi Middle School)

UNESCO (2006a) recognises this as a challenge stating that in various countries education policies do not emphasize arts education therefore it is a subject that is not valued and as a result is isolated in the curriculum.

Physical Environment

Art teachers tend to focus on 2D subjects such as drawing or painting and are advised to use 3D aspects of arts as well (INTO, 2009). Ideally various materials should be utilised which would give students the opportunity to choose the best materials that help them to express themselves. However, offering different art mediums in classroom would require schools to have a suitable learning environment. One of the main areas that participants complained about was lack of resources. In the first instance, since there is no funding for art education in Turkey, students are required to bring their own materials, an issue that was highlighted by the participants in this study. Ertuğrul, an art teacher, stated that:

Not having a studio restricts us a lot in terms of techniques. There are subjects that are not possible to conduct in a normal classroom environment. Then you are choosing doable subjects but then I would not say repetitive but similar subjects or the same techniques…such as pastels, felt pens. I rarely use gouache or watercolour. There are even times I don't use them. I used to like linoleum prints; I used to practice it with my students. We cannot do it now. We used to do water marbling… we cannot do it now… we used to do masks, other 3d studies. We cannot do these any more. As a teacher these are the things I enjoyed teaching and these are things that my students were interested in. Now without those activities, to be honest, it

became boring from my perspective. (Ertuğrul, Visual Arts Teacher, Mehmet Akif Occupational Religious School)

When we think about the place of visual arts in our school, after the transformation of our school (from middle school to vocational religious school) problems occurred. For instance, we used to have an art studio, used to have a music room, we had to convert them into a classroom. As a consequence, in visual art lessons teachers try to conduct the lesson in their classrooms. It affects visual arts negatively. We used to have a practice in previous years, of framing and exhibiting artworks done by our students in various places of the school for a year. Children were able to do this. But now not having an art studio, I do not think art education is conducted in accordance with its aims. It is conducted in ordinary classrooms, in terms of materials; they bring their own materials for the lesson at least 90% of them. I mean they try to do their lesson. But obviously because there is no separate class for this, they encounter various difficulties. When we look at it now because it is one hour per week, I don't think visual arts lessons are practiced in line with its aims. In one lesson, in 40 minutes, getting ready, preparing materials, at the end of the lesson tidying up…especially because it is conducted in classrooms, there are lots of problems. (Ekrem, Head Teacher, Mehmet Akif Vocational Religious School)

Teaching art does not only teach students how to sketch, or use colours but also visual-spatial skills, thinking, self-evaluation as well as make them enthusiastic about inquiring and investigating to understand their missteps (Winner and Hetland (2008). Moreover, a study where an art teacher worked with a student with Asperger's Syndrome revealed that exhibiting the student's work not only helped him to appreciate his own art but also to develop his social abilities (Furniss, 2008). However, it can be seen from participants' responses that there are constraints such as crowded classrooms:

Throughout their (SEN pupils) education, the major problems encountered are overpopulated schools. They are special students who require special care but as I said because of crowded and over populated schools we have

issues regarding not paying enough attention to them. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

In order to support effective learning, schools need to create the best learning environment. However, some of the environmental issues participants mentioned above restrict this. For instance, the desks in the classrooms are usually anchored to the floors in straight rows; therefore, the layout of the classrooms restricts students from moving tables and chairs around to create a better environment for teaching visual arts. Students needed to have space around them where they can move freely during art lessons. Even when the desks and chairs were easy to move around, because of the 40 minute lesson time, organising the class for the purpose of the lesson and returning it to its normal layout at the end of the lesson is time consuming.

Families

Compared to other subjects the arts are not regarded as important and can be seen as an optional activity (Sharp (1990). Participants of this study revealed that one of the reasons why art is not given importance is as a result also of the perceptions of parents:

> When teachers give low grades parents and students say 'how can you give low grades for this lesson?' The situation with visual arts teachers is that they give low grades when students do not bring materials. Not bringing materials is a big issue because we don't have a locker system in schools in Turkey. They need to bring everything from home….when they are not bringing materials they see it as an empty, spare class that does not contribute to their lives. (Deniz, GCT, Mehmet Akif Vocational Religious School)

Moreover, schools are expected to teach in order to acquire successful test results and ignore other subjects that do not form part of that test based system (Winner & Hetland, 2008). Mustafa, a head teacher, confirmed this view:

> At this point the place of visual arts in the eyes of parents is insignificant. It is in the curriculum, just because…In that hour the child relaxes, the teacher's duty is to give 100 points…sometimes we come across with parents who say 'come on teacher it is a subject for 100, how can a child get

90?' Eventually this understanding spreads to us. We are parents as well. We put this lesson under 'unimportant subjects'; this is not only for visual arts but all other subjects excluded from the TEOG exam such as music, and physical education. It is true for every subject outside of those 6 core subjects….because there are also 'school success points', eventually we ask our colleagues to be more flexible. It is not only from us, all school administrators ask for this generally. (Mustafa, Dept. Head Teacher, Gazi Middle School)

6.5 How do art teachers determine their teaching methods in order to practice effectively in an inclusive classroom?

6.5.1 Teacher's Methods for an Effective Inclusion Practice

Art Activities

Stokrocki (1986) argues that the area of teaching can be studied under three different topics: efficient teaching methods, development of practices and universal perception of various aspects of teaching approaches. Clement, Piotrowski, and Roberts (1998) argue that it is possible to enable students to be aware of the environment that surrounds them, and themselves, through straightforward teaching, by creating an atmosphere where students get a chance to debate topics and exhibit student art works. Participants in this study agree with this statement. Aydan, for instance, stated that she often encourages discussion on art topics in the classroom. She said her lesson structure is based on question and answer together with the practice and learn method. She encourages her students to learn about art criticism in order to increase their awareness towards art works:

> I prefer art criticism and analysis so that children would be able to distinguish which one is art work which one is not, so that their visual aesthetic knowledge improves. Through these analyses children understand good-bad, beautiful-ugly (in arts). This why it is a must for me. (Aydan, Visual Arts Teacher, Gazi Middle School)

One other issue she pointed out is that 'experience through living' would facilitate the learning of SEN students and gave an example of how she teaches geometrical shapes

with preparing boxes; instead of 2D images of the shapes she allows students to experience the actual 3D shape:

> For me, I have only one SEN student…. I use that student's artworks as an example specifically. 'Look how beautiful he made (it)'. Every fortnight or three weeks I hang his artwork on the wall of the classroom so that he can say that even though my other subjects are not good, I am good at art. I think SEN students should be educated in the classroom; at least for visual arts it should be like this. (Aydan, Visual Arts Teacher, Gazi Middle School)

Ertuğrul also stated that he believes that exhibiting student's artworks contribute to their self-confidence and motivates them. Another participant, Fidan also commented on this issue stating that it is visible in their school how much they value art from the different exhibitions in various places of their school throughout the term and believed that it contributes to building students' self-confidence:

> In our school students' art works are always supported by their teachers…
> in every corner of our school we have an art activity. Every child writes their names under their artworks. It increases self-confidence. It is a situation where they can say 'This is my work' which leads to self-development in a positive way. From this aspect in our school, there is enough emphasis on visual arts. (Fidan, SENCO, Ataturk Middle School)

This is in line with the findings of Sharp's (1990) study supporting the idea of valuing art work and exhibiting art is very important. She states that these approaches are used for supporting participation while minimizing the stress on individual artistic achievement.

> When we look at whether a student is gifted, they are encouraged to join competitions. If SEN students have skills, teachers encourage those students for competitions the same as other students. (Ekrem, Head Teacher, Mehmet Akif Occupational Religious School)

On the other hand, Işıl stated that she does not adopt a specific method and prefers to choose teaching methods depending on the situation in the classroom.

It depends on that minute. I cannot say now that I am doing this on this occasion. I act as a response to the students' behaviour. I don't have a special method or teaching technique. It is according to the student's behaviour. (Işıl, Visual Arts Teacher, Ataturk Middle School)

She also expressed the view that she feels that because teachers (including herself) are not equipped enough they do not have high expectations from SEN students. Interestingly she further commented that her assessment would not be on SEN student's art work but on the issue of material bringing and that that she supports SEN students' art-work no matter what the quality in order to increase their love for the subject. In terms of art activities, Işıl commented that her students love watercolour, gouache and pastel and practice with these art mediums. Noticing, imagining, inventing via investigation and deep self-assessment is another aspect that art education aims to contribute pupils' lives. Practising art while inspecting and examining enables pupils to cut loose from pigeon holes and to see openly (Winner & Hetland, 2008). Aydan stated:

I use drama a lot. Especially there is one topic on 'Osman Hamdi and museology'… I especially use drama on that topic so that children can learn to analyse art works. In analysis of art works I sometimes use the '6 thinking hats' method, or practice and learn method; it is something we always do anyway. Question-answer is a necessity. I mean every lesson I devote 5 minutes of the lesson to chatting with students. I use different methods. I prefer question-answer. I try to use every method available. Nowadays maybe as a result of my thesis I emphasise drama. (Aydan, Visual Arts Teacher, Gazi Middle School)

Ertuğrul similarly stated that he pays attention to finding unique art activities in order to make art classes more interesting.

According to Beyer (2008) SEN pupils in mainstream classrooms experience a sense of belonging differently to their non-disabled peers. She further claims that feelings connected to teachers would encourage academic enthusiasm, commitment to school and positive perception about schools. In this regard mentioned how the previous classroom teacher had avoided and ignored an SEN student and negative effect that it had on the particular student. She argued further that it is important for teachers to make SEN

students feel welcome in their classroom, and that teachers should assess SEN pupils according to the same criteria as their peers, and ask them to do the same artwork. In her practice:

> I do not separate them (SEN students) from their peers and make them feel that they are integrated into the classroom. I assess the same assignment; make them do the same project. When he/she cannot do it I give instructions. If you give them instructions that child makes an effort but as I said they need special attention. (Aydan, Visual Arts Teacher, Gazi Middle School)

Similarly, Ertuğrul stated that:

> There is no special preparation but I think this is better. I adopted a different attitude in the beginning like 'I should give him (SEN pupil) a different task, he should do something different', but the student responded negatively, got angry and offended and threw the paper. At that moment I understood that he did not want that. He wanted to paint under the same conditions with his peers. We had another student who graduated last year who had physical and mental disabilities. It was the same for him. He did not want us to act differently. He made us feel this. So I do not provide a different program for them. (Ertuğrul, Visual Arts Teacher, Mehmet Akif Vocational Religious School)

6.6 Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion?

UNESCO (2006a) considers that teacher training programs for arts education are insufficient and general education courses do not support teaching of art effectively. Participants in this study emphasized the importance of teacher education and argued that teachers should receive education on teaching SEN students before they start their teaching job:

> In my opinion, for students undertaking inclusive education, all teachers should be subjected to a special education. In terms of offering something

136

special for them (students) of course there are things but in my opinion it would be better if they receive further education. (Işıl, Visual Arts Teacher, Ataturk Middle School)

At the same time, Aydan pointed out that it is not only art teachers who do not know how to deal with SEN pupils but SEN teachers also are not qualified to teach art.

For special education, there should be teacher-training courses for visual arts and music. Maybe in visual arts education courses there can be three sub-sections like mental disabilities, visual or hearing disabilities. Because teachers who graduated from this (special education) do not know anything about visual arts, music or physical education, but use these subjects in their teaching. There is a problem there. (Aydan, Visual Arts Teacher, Gazi Middle School)

She proposed that teacher-training courses include provision for both arts education and special needs education for all primary school teachers. Furniss (2009) suggests that teachers of art can be trained to help their students to develop their visual understanding and perception. In the study, a participant, Mustafa, stated that child art is related to psychology and art teachers at least have information on students' expressive ways. It can be seen that in both art education and inclusive education, there is a need for better teacher training program design that cater for both areas and tries to obtain the best outcomes for the curriculum.

Another issue was the place of art education in the curriculum. The important role art education plays in developing a variety of practical and cognitive skills have in general education settings, suggests that it should have the same status with other subject lessons. Ahmet argued for the need to increase that the number of hours allocated to art education:

I think limiting it to one or two hours is not right. We need to pave the way for it; we need to support our children's talents via courses…maybe out of school. (Ahmet, Dept. Head Teacher, Ataturk Middle School)

He was not the only one participant to comment on this. Şenay also argued that arts need to feature in students' lives more, and that the number of hours needs to be increased. In an earlier section above, the participants mentioned the difficulty of having a SEN

137

student in an overcrowded classroom and that getting ready for the lesson is extra hard; when the art class lasts only 1 hour, time for setting up and tidying at the end of the class takes almost half of the lesson and teachers end up having 20-25 minutes for the actual activity. Having 1 hour also limits the nature of the activity teachers can practice in the classroom. The solution Ahmet offered for this issue was out of curriculum activities or art clubs. This suggestion was cited also by other participants, who argued that the current education system's examinations focused structure has led to schools and parents seeing art education as an unnecessary activity.

In terms of the MEB, in the study Mustafa proposed that it would be beneficial if the MEB decided to open a branch for inclusive education and inspect schools' practices for creating a better understanding about and practice for inclusive education. Şenay advocated the publication of resource books for SEN pupils by the MEB the same way that they publish books for all other students.

> The MEB does a really good job, they send out (all) students' books but in addition to this they can publish a resource book for SEN students in inclusive education. They ask us to teach them a moderated version of our plan and evaluate them accordingly. They publish these books themselves; we cannot pick a course book ourselves, it is not allowed. I am really wondering what they think about this, about how to teach SEN students. (Şenay, GCT, Gazi Middle School)

Aydan commented on the school's focus on success, which, she argued, clashes with the ethos of inclusive education. She stated that schools should abandon the practice of dividing student classrooms according to their success level since SEN pupil's placement in classrooms are done randomly; when a SEN student is placed in a successful classroom it could damage the student's self-confidence. She also suggested that the education system in general should emphasize occupational education for SEN pupils since sometimes they are really talented in arts subjects but not as much for other academic subjects.

> Distributing SEN pupils among classes is really reasonable in my opinion but they need to pay attention to this. For example, there is a system in Turkey where they divide classes as good class/bad class, they are grading

classes according to their success… so when a replacement takes place these (SEN) kids should not be placed in those successful classes, because that child becomes more introvert in those classes and think 'these students are clever and I am not'. During these placements they need to emphasise a talent that the student has. For me for instance my student is really talented in visual art, so I think he does not need to take music class or maths, instead he can take extra visual arts class because although this child is not going to have a normal academic life in the future in visual arts he might become a carpenter apprentice or a ceramic artist. (Aydan, Visual Arts Teacher, Gazi Middle School)

Deniz, on the other hand, stated that the impediments in the system will be overcome in time when newly qualified teachers start teaching because they are already receiving education at the university and there will be no resistance from old teachers because they will be experienced enough after a while:

There have been improvements but the foundation of our problems is the understanding of education. There is no settled model or way of thinking. Maybe it is moving the subject to politics but the party currently in power has been in power for 11 years. Throughout these 11 years at different times, different education policies were developed…a country that has growing capacity, who has aims to get bigger, should have a policy that does not only reflect different governments, various application methods, but should adopt policies that span a long period of time. Lack of policy is not only in your study subject but in other areas as well. It is avoiding…. like 'we see a problem here let's solve that today… tomorrow we see another problem there let's solve that'. At this point education policy is becoming a rag-bag, we are just fixing wherever it has a hole. For years they told us the Japanese method, English method; it was Finnish method the last time. A nation with a long historical tradition should have their own education policy. I regard the guilty party as those individuals who prepare the policy because they are -what we call commonly- the boss of this business. They will determine; they will create a plan of action. Maybe at the beginning these will not be acknowledged but in the long term, later

with a struggle for a while, if they are realistic aims, and if there are realistic policies to reach those aims, to be sure we will reach them. Otherwise today we tried this, tomorrow we try that, another day a different one, these people are not lab rats, they are not materials, subjects. I have worries because of this. I hope my worries do not have any grounds. (Mustafa, Dept. Head Teacher, Gazi Middle School)

Mustafa's last criticism relates to Turkey having a long history as a nation but still not having a settled education system of our own, and referring to past changes in the system that were based on other countries' successful systems (Altuner, 2008) which from time to time did not work and had to be changed again.

Summary

This chapter presented the data collected in Turkey. Using the research questions as a guide, themes that emerged from data were presented as subheadings and discussed with reference to the literature in those areas. In line with this, the next chapter presents the UK data in the same order.

CHAPTER 7

7 Results for Case Study 2- UK

This chapter presents the case study of the UK based on the data obtained from the individual interviews conducted with head teachers, SENCOs and visual art teachers. The data will be analysed under each research question with subheadings that reflect the themes that emerged from the data.

7.1 How do art teachers/ head teachers/ Special Educational Needs Coordinators (SENCOs) and Guidance Counsellor Teachers (GCTs) perceive inclusive education?

7.1.1 Definition of Inclusion

As stated in Chapter 3, even though the definition of inclusion itself is rather broad and cannot be described in one way, its significance in today's education systems cannot be denied (Glass et al., 2010). Glass et.al. (2010) and Shevlin et al. (2009) highlight the fact that inclusion is not only addressing issues with disabled pupils but also other students who are from different linguistic, cultural or other backgrounds. When the UK participants of this study were asked their definitions, all of them provided their descriptions around enabling all students to access the curriculum, education and school facilities. Their descriptions made references to gifted and talented pupils, pupils who have English as an additional language, those from different ethnic background and those who are considered as vulnerable.

> Inclusion means that I am responsible for the SEN children, I am responsible for the children who are gifted and talented and also those who have English as an additional language or an ethnic minority, all those who are vulnerable in some ways... like looked after children or children who we have social concerns about…Inclusion is about every child having the opportunity they need to fulfil their potential. It does not mean treating every child the same because some children need different things in order to get where they need to be…I think it is just about getting the right

equipment and getting the focus right so you are getting the steps and differentiation so they can achieve at every level…It is about breaking it down into steps so they can achieve every step and build on it. It is also about over learning so they may need to do things five or six times rather than just one or two like other children may have to. (Chloe, SENCO, Sandhill Primary School)

It is meeting the needs of children of all abilities, ethnic minority groups within a mainstream setting. It includes everybody regardless of their needs. (Lily, SENCO, Rose Hills Primary School)

In line with this, Shevlin et al. (2009) describe the objectives of inclusion as appreciating differences in society and the input that every member of that society needs to make to facilitate equal opportunity in education. Judith and Kate in the study argued that:

For me inclusion is all children having access and opportunity. It is not about having a child outside that you then integrate. It is about being fully inclusive so it is supporting through language or key skills. It is adapting your teaching so that it is visual or it is hands on to ensure that all children have an opportunity irrespective of their starting point…It is education for all. Simply every child in our setting is entitled to an education and our aim is to enable them to access it. (Judith, Head teacher/SENCO, Montgomery Primary School)

It might be the way you change your resources or change adults or something in order to ensure that everyone can access the learning basically. (Kate, Classroom Teacher, Montgomery Primary School)

The first time when a comprehensive explanation about inclusion was made in the 1999 National Curriculum (DfEE & QCA, 1999), it stated the values and philosophies that schools needed to abide by throughout the education process across the curriculum, to give a chance of success to all pupils regardless of their needs. In this study one of the participants (Ethan) explained his understanding of inclusion as 'giving pupils as many chances and support as they need'. Judith explained inclusion as 'adapting your teaching so that all pupils have the opportunity to learn', whereas Cyndi said that it is 'tailoring your teaching and methods for individual needs'. Kate explained that 'it is making

changes in the resources, teachers or other factors to enable everyone's learning'. Nathan pointed out the importance of recognising pupil's needs in the process:

> Inclusion is about making your curriculum accessible for pupils of different abilities and different needs, recognising what those needs are…We expect them to make good progress and for some pupils that can be smaller steps than others but we expect them to make good progress. We expect them to make a positive contribution. We expect them to leave here having gained confidence and skills the same as we expect from others, and an ability to manage. Just because they have a special education need does not mean that they can't necessarily be fully involved in everything that we do. (Nathan, Head Teacher, Sandhill Primary School)

Hannah confirmed that irrespective of their level of learning, they do the same activity and have similar learning objectives for SEN pupils. Chloe said that 'they have the opportunity to fulfil their potential through inclusion therefore inclusion is not about treating every pupil differently'. These statements confirm Glass et al.'s (2010) view that inclusion is a procedure of promoting all students' involvement no matter what their disabilities are.

As stated in Chapter 2, throughout the world, inclusion and its focus and aims developed over time therefore the focus shifted gradually from participation to the achievement of SEN students (Glass et al., 2010). Confirming this, Ethan stated that inclusion is not only about equal opportunities but having high expectations for SEN pupils and supporting and challenging them to achieve their best. Hannah stated that it is about not failing but making sure that SEN pupils realise what they can accomplish:

> It is trying to make sure that they have not failed and trying to draw their attention to what they have done well. But for some children it is their self-esteem that they just have not got the skills to see what they have done well. (Hannah, Classroom Teacher, Rose Hills Primary School)

Nathan also commented on this stating that their expectations of SEN pupils are for them to make progress, positive contribution, and not only gain confidence but acquire necessary skills.

Before discussing the advantages and constraints of inclusion from the perspectives of the participants, in the next section, participants will reveal their personal beliefs on the change in the inclusion structure and the introduction of EHCPs instead of Statements (see Chapter2).

7.1.2 Replacement of Statement of Special Educational Needs and Learning Difficulties Assessments with Education, Health and Care Plan (EHCP)

As stated in Chapter 2, the UK government made a proposal for change in 2011 (DfE, 2011), and introduced a new Code of Practice in 2014, which was revised in 2015 (DfE & DoH, 2015). Old statements and plans were required to be replaced with new EHCPs. When participants were asked to comment on this, not many of them did. The participants claimed that there would not be a big effect. Ethan, for instance, stated that their school has a variety of reports and they would consult these previous reports in order to meet students' needs.

> I am not sure there is going to be a huge effect because really we record lots of information and put in lots of intervention to meet pupils' needs. We will continue doing that, because the fact that now the legislation changed, things are called different names or different processes, at the end of the day it is still dealing with children that need support in so many areas to achieve the best that they can. They need challenging and you know they need to be drawn on so they can get the best out of this opportunity. (Ethan, Head Teacher, Rose Hills Primary School)

He thus expressed the view that although with changing systems' names might change the main aim remains the same and therefore their focus is still on meeting children's needs. Lily, on the other hand, stated that they would still use education plans because she believes that these plans keep everybody focused on their aims.

> We have individual education plans for our children who have a statement or now an Educational Health Care Plan because statements are going. Also for our children around School Action Plus, although the category has gone, we include children that have support from outside agencies so at the moment we are still using educational plans…we will continue to do that at the moment. That is still an option, it is not enforced but it is still an option

and we will continue to do that at the moment because we feel that gives everybody a focus.

She stated further:

> I suppose we decided that we want to continue with that because we think it is a good thing. But some schools will do them for every child (with all students with SEN)…so that will be a big change. But we have 80 children on our special needs register. We stopped doing them (IEPs) for the children that were just on school action because it was too much. Now we work on individual targets within the lessons but they are not there, written on an IEP. (Lily, SENCO, Rose Hills Primary School)

7.1.3   Role of Participants, Support, Provisions and In-service Training

Role of the Participants

Batsiou et al. (2008) claim that school staffs' positive attitudes towards inclusion is affected by their self-identity. In terms of the roles of the participants, Jamie explained that in his role as head teacher he is responsible for managing inclusion, and dealing with parents' needs and requests.

> (Role) I am accountable for all of it (inclusion process). I also do the managerial part of the role as well. For example, I will manage the inclusion lead. I would also be involved with parents... in particular managing their needs and their requests...Also making sure that as a whole school everything that we do reflect this. I should say that quality is very important... ensuring that we fulfil our duty. (Jamie, Head Teacher, Sandhill Primary School)

Supporting every member of the school as head teacher reflects similarities with Horrocks et al.'s (2008) argument that the positive attitudes head teachers hold for inclusion lead to successful implementation of it.

As a SENCO, Lily stated that her role comprises working with SEN pupils, their parents, teachers, and other agencies and to make sure that the needs of SEN pupils are met.

> My role within the school is to ensure that the children with SENs needs are met within this school. By doing that I need to work very closely with the

children and the teachers and obviously parents as well….and obviously with outside agencies. (Lily, SENCO, Rose Hills Primary School)

Chloe explained her role as helping teachers to prepare their IEPs and Action Plans, monitoring them and making sure that they are working. She also asks teachers to differentiate when she sees it is required. She said she is responsible for the TA (Teaching Assistant) Team.

> I run the TA team so they work a lot with children with SEN and children with English as an additional language and so, I often will suggest interventions. Well, I run the interventions for them... not for them but I tell them which interventions they need to be running and I give them training in that. My role is also to help teachers teach every child so that comes down to looking at teachers' plans and helping them differentiate so that learning is right for every pupil whatever their circumstances or abilities. (Chloe, SENCO, Sandhill Primary School)

Support Agencies and Provisions

Horrocks et al. (2008) argue that school staff should be aware of the needs that students have and be equipped enough to meet that need. Participants of this case study showed that they offer such provisions through different sources. For instance, Judith stated that they work with agencies; other participants (Lily, Judith, Cyndi, Ethan) talked about the educational psychologist or occupational therapist that comes from the borough or are assigned by the education welfare office.

> We work with some agencies. We have a service level agreement with the borough...so we have an educational psychologist who comes on the site, special language therapist, we have support for children that have difficulties emotionally. There is a local centre that provides art workshops as well so we would buy it too, if we have a gap for example. (Judith, Head Teacher/ SENCO, Montgomery Primary School)

> I think we are well prepared. We are a large school. There are four teachers working in each year group that gives mutual support. The behaviour policy works very effectively so that teachers support each other. In terms of those

with a statement or those that we identify as needing further help, we provide the teaching assistant hours to make sure that they can be included in everything and it is our policy to keep children in the classroom not to take them out and teach them separately. So they are actually mixed with their peers and again just coming back to something like art they are all doing it...Here we have ELSAS… We have that acronym Emotional Literacy Support Assistance and Specialists trained in unpicking the issues that give rise to anxiety or anger or other matters in a child which means they are not ready to learn yet. (Ethan, Head Teacher, Rose Hills Primary School)

In the UK system education welfare officers perform within the Child Action Teams (CATs). They work together with schools to assist pupils and their parents in order to sustain and progress students' attendance. Families play an important role in the process of inclusion (Shevlin et al. (2009); they know their child's needs and understand it, therefore collaboration between them and the school is important. CATs are enabling them through making families work collaboratively with the educational psychologist and their child's school. CATs aim to work with pupils between 4-16 years and also aim to support SEN students and their parents as well as other pupils. The special language therapist is another kind of assistance that supports pupils with emotional/ communication needs. Ethan, one of the participants in the study, stated that they frequently discuss their behaviour policy with their colleagues and frequently offer training for commonly diagnosed conditions. He also stated that they receive specialist support from the Travellers Service when it is required. For pupils who have English as an additional language all three participating schools offer INSET for teachers. Ethan further commented that they provide further help when there are pupils with special medical conditions such as diabetic pupils. The support and training they received from the borough has decreased over time and they therefore seek to obtain support from other providers. Lily said that sometimes they seek support from Social Services Department (SSD) and other agencies such as the Behavioural Support Services, Emotional Literacy Support Assistants (ELSAs), and speech language therapists:

In this school (we aim) to have as much educational psychology support as we possibly can. So the service is excellent. We buy into a support service for children with severe cognition and learning difficulties so very specific

individuals will access that support, so again that is very good. We do carry out any kind of recommendations from occupational therapists. The behavioural support service from the borough is very good. So we use that. We make referrals to CAMHS; they are very stretched and I would not say that we get the support from CAMHS that we would ideally like in this school to advise us on supporting children so we use our educational psychology service as a way of advising us regarding children that have difficulties that we refer to CAMHS...CAMHS is the Child and Adolescence Mental Health Services so we refer children to CAMHS if we suspect they could possibly have attention deficit disorder or attention deficit hyperactivity disorder or autism. Sometimes if children are suffering with extreme anxiety we will refer them to CAMHS for that but at the moment when we refer the waiting list is about a year. So…it is a very long process and if you have a child that you are extremely concerned about, it will be taking a long time before you find out whether or not they are going to get diagnosed. (Lily, SENCO, Rose Hills Primary School)

Lily talked about the Child and Adolescence Mental Health Service (CAMHS) and their services for students with Autism Spectrum Disorder (ASD) and Attention Deficit Hyperactivity Disorder (ADHD). She stated that CAMHS help them a lot but their waiting list is long and, therefore, sometimes it can take them up to one year to figure out how to support one specific child.

Jamie explained his school's ethos and approach to inclusion thus:

We are fully inclusive. Our school motto is 'every child every opportunity', we apply that when it comes to inclusion as well... We have a range of trained support systems and a highly trained inclusion lead who keeps an overview alongside our initial team and governors who also support that. We are a community school... we ensure that we are there to meet the needs of the whole community. (Jamie, Head Teacher, Sandhill Primary School)

Teacher's Preparedness

Lee and Low (2013) state that employing instructional methods for teachers is important. Their participants revealed that if they had received such training, they would be able to

help their SEN pupils in a more comprehensive way. Similar results were present in Ross-Hill's (2009) study. These ensure that teachers have the necessary skills and confidence, that is, their preparedness to engage with inclusive education issues in school. Cyndi and Chloe confirmed that they were happy with teacher's preparedness in their school.

> Teachers do teach their SEN quite well. It can always be improved and that is one of the process we are going through at the moment. (Chloe, SENCO, Sandhill Primary School)

> Teachers' preparedness to teach students with SEN is brilliant…I don't think that they really think about it, it is just a part of practice… it is just normal, everyday lesson practice. (Cyndi, Dept. Head Teacher, Montgomery Primary School)

Cyndi stated that they can offer good support for SEN pupils only if teachers are good practitioners and that therefore delivery is important. Effective training is closely related to this as if teachers feel that the training they receive does not properly prepare them for the children's needs this would impact on their ability to work effectively in inclusive classrooms (Shevlin et al., 2009). School staff's positive attitudes are usually affected by their previous experiences with SEN students and therefore the more positive these experiences are the more positive attitudes are adopted for future cases (Horrocks et al. (2008). Jamie confirmed that when a teacher has had previous experience with a specific need, it helps that teacher to meet that need more easily:

> I think some staff who have had previous experience with some children's particular needs are better equipped. Going forward I think some staff have a more natural understanding and perhaps ambition to work with children with SEN. Other staff perhaps do not have as much experience and are in need more guidance but that also reflects the range of needs that you have in schools. So it is constantly changing. (Jamie, Head Teacher, Sandhill Primary School)

As discussed in the Chapter 5, this is in contrast to Horrocks et al.'s (2008) study that no direct correlation could be found in between their participants' personal experiences with

SEN pupils and their behaviours towards them. In contrast to personal experience, professional experience did lead to both a more positive attitude toward inclusion and higher placement recommendations for children with autism. In the present study Jamie stated that this might also happen because some teachers have a natural understanding or ambition to work with a specific need which helps them and their school in meeting SEN students' needs.

7.1.4   Monitoring and Assessment

In the Pupil Premium Report (Ofsted, 2013), it is stated that tracking student's development is crucial to improve the norms. In the UK every school can choose their own method of tracking such as test results and attendance. However these reports would not be effective if schools are not able to put them in use to progress the system (Gross & Hatchett, 2012). Monitoring students' developments, assessing their accomplishments is a demanding and challenging process (Baïdak et al., 2009). Ethan, one of the participants in the present study confirmed that it is hard to measure students' development and learning:

> It is quite hard to measure a lot of the things we know that we do very effectively... you have the maths and English results. The SENCO deputy head and I meet with every teacher and talk about every child and their progress. But beyond that lots of children need the support of ELSAS. They need further support in the classroom and a lot of the interventions that are put in place to meet their particular needs...whether they are long term or just transitory due to change of circumstances...you know something that's making them anxious or upset... really it is getting them back on the even level and happy in the classroom as soon as you can. It is very hard to measure and quantify that but you know that you have achieved it when the child is back performing as they should do in terms of whether they are happy and they are engaged with the lessons. (Ethan, Head Teacher, Rose Hills Primary School)

Participants in this study explained the way that they monitor students' progress in similar ways. For instance, Judith stated that she tracks pupils' progress every six weeks and arranges meetings with senior leaders. There are provision maps, progress meetings and diagrams that they can monitor for student's progress. Teachers would enter the data

about students and they would decide if a child requires any additional support. A statement or new education health care plan is prepared according to the conclusions of these meetings. Similarly, Ethan stated that they hold meetings with the head teacher, deputy head teacher, SENCO, and classroom teacher to talk about students' progress. He stated that the main aim of these meetings is to put a child back on track if teachers felt that the child was behind their peers.

Jamie stated that monitoring and evaluating are two important issues in education. Teachers have the major role in combining these elements in preparation phase, during lessons and at the end when lesson is conducted:

> Generally it is through monitoring and evaluation. Looking at progress of children in the core subjects and looking at who are reaching or developing their reading ages, but we also look at their attitude to learning, their attitude to be independent, their readiness for the next stage in their education. We do that with parents, we do that with children themselves. We share that information with other staff as well, so that they can then pick up the journey. I'd like to think that we evaluate it in quite a cohesive, collaborative way. We look beyond just the measures but we need to use that... whatever it is as well and we also compare against national and local data to see if there are any gaps as well. (Jamie, Head Teacher, Sandhill Primary School)

Jamie stated also that teachers generally look at students' attitude to learn independence and their preparedness to proceed to the next phase of education. However, it must not be forgotten that these should be done not only by teachers but by students themselves as well (Barrett, 1992). Similarly, Ethan also stated that evaluation needs to be done in an organised way and collaboratively; that they need to look beyond the measures although measures are also important for them to compare their school's data locally and with more comprehensive national data.

Pupils' engagement and success are important but they need to analyse their data. In order to do that, they use observations as well as looking at the groups as a whole, then to boys, girls, SEN pupils or those pupils who have English as an additional language and ensure that all these groups are progressing. These assessment and evaluations are a crucial part of the educational process; it gives teachers information about pupils'

development, learning, understanding and abilities. By knowing these, teachers can understand students and their needs better and design their teaching methods according to students' learning styles and needs (INTO, 2009).

> The expectations are that children will be taught to the highest level so that they can achieve their potential and that any barriers to learning will be broken down… so that is definitely unique in this school. (Lily, SENCO, Rose Hills Primary School)

Lily summarized their aim to do this as removing barriers and enabling student's to achieve their best. In the next section, participants' views on the benefits of inclusion will be presented.

7.1.5 Benefits of Inclusion

Similar to some of the literature mentioned in Chapter 4 (Avissar et al., 2003; Batsiou et al., 2008; Horrocks et al., 2008), participants of this study expressed positive attitudes towards inclusive education and teaching SEN and non-SEN students in the same classroom. Participants of this study also perceived inclusion as a challenge that encourages pupils' achievement and support education in general. This is similar to findings of Shevlin et al.'s (2009) study. The EFA Global Monitoring Report (UNESCO, 2005, 2006b, 2015) states that although the number of pupils that are gaining access to education is increasing, the quality of education still needs to be improved in many countries. Offering good quality education is as important as offering education for all (UNESCO, 2006a). Participants of this study did not comment on SEN students' academic success whereas in Horrocks et al.'s (2008) study although it is seen as beneficial, one teacher stated that placing SEN students in mainstream classrooms would not have an effect on SEN student's academic success. In the present study Cyndi stated that although in some circumstances it is more beneficial for SEN students to be taken out of the classroom and have one-to-one sessions; she still accepted that being in the same classroom with their peers would be more helpful.

Baumeister and Leary (1995) and (Beyer, 2008) state that the sense of belonging motivates individuals. This feeling derives from wanting to create and leads to interpersonal attachments. They pointed out various associations between the necessity of belonging and intellectual, emotional and behavioural development as well as health and

happiness. According to Beyer (2008) and Wanda (2008) students with disabilities sometimes suffer from segregation by their non-disabled peers in inclusive classrooms. In relation to this, Judith, Cyndi and Chloe suggested that inclusion helps all pupils to experience learning alongside each other:

> I think the positives are obviously that children have an experience alongside their peers because children can be slow starters but catch up equally. Some children are able in different ways and it might be that their learning is slightly lower than their peers but not significantly low enough for them to be in a specialist provision. So the positives are children are learning alongside each other. (Judith, Head teacher/ SENCO, Montgomery Primary School)

> They can access the curriculum… It is a benefit. Also all children learn together so that children are understanding of each other, tolerate each other. (Cyndi, Dept. Head Teacher/ Classroom Teacher, Montgomery Primary School)

This confirms Guay's (1993) argument for teachers to promote social interaction between students. In the present study Judith and Lily stated that some pupils might be slow starters but as they proceed in inclusive education, they catch up or sometimes they can improve the skills they are already good at while also focusing on areas in which they are not as good. Therefore, it enables everyone to achieve their best (Lily, Chloe, Kate). As stated in Chapter 4, there is evidence of a strong relationship between the socialisation of SEN students with their peers and inclusive education (Avissar, 2003; Shevlin et al., 2009). Participants of another study (Avissar et al., 2003) reveal that head teacher's expectations from SEN students to be successful in their social relationships rather than their academic success. In relation to this, Jamie and Cyndi stated that inclusion increases pupils' awareness of each other and their needs, and promotes understanding and tolerance:

> The positives are... it is about giving children awareness and understanding of different people, different contexts, different needs. It also helps challenging stereotypes, and promotes equality. (Jamie, Head Teacher, Sandhill Primary School)

Lee and Low (2013) state that teachers usually feel responsibility towards all children including pupils from different backgrounds or have different needs. Participants of this case study indicated a comprehensive understanding of inclusion and, as a result, teachers seem to be open to inclusion. For instance, Lily said that inclusion helps them to aim for the highest so that their students would reach their potential. Chloe added that they ensure this through supporting independent learning so that their students would not hesitate to try:

> The expectation is that they will do the best they can. The expectation is that they will have a go. I think we are trying to build the idea of resilience of trying and we are trying to build the idea of independent learning... we are very keen on independent learning. We feel that if we can get them to year 6 and they are functionally literate and functionally numerate and they can work independently on a task that they can do and they're resilient so they will try and try again and keep on trying until they got it then we feel we have done our job quite well. (Chloe, SENCO, Sandhill Primary School)

As stated in Chapter 5, in some countries' education system, the curriculum is not as flexible and SEN students are required to accommodate themselves in the system, which is seen as a constraint for inclusion. Participants of this case study, however, showed that in their school a more flexible approach is adopted.

The next section discusses constraints to inclusive education experienced or observed by participants in this study.

7.1.6 Constraints

Addressing Different Needs Time Budget

Addressing Different Needs

In the National Curriculum it is left to schools to design their own programs for lessons such as arts and design (DfE, 2013b; DfEE & QCA, 1999). In line with this, participants in this study revealed that although schools have freedom in terms of designing their plans, a broad range of students' needs and abilities becomes an important issue for

successful inclusion. Ethan and Chloe stated that schools have high expectations and that this might be a problem for some:

> In terms of inclusive education I suppose that it is the demands placed on them. Whole range of issues... In terms of pupils' needs, some of them require almost constant support from the TA to keep them focused. The others that are so keen on lessons you know may be diagnosed with ADHD that one sits still two seconds and wants to answer every question and won't put their hands up. (Ethan, Head Teacher, Rose Hills Primary School)

All three head teachers (Judith, Ethan and Jamie) commented on this matter stating that when pupils' needs are too extreme to be properly met in a mainstream school setting, it becomes a constraint for inclusion.

> The areas that can cause concern are when you have children who have significant behavioural needs whereby they struggle to be in a classroom setting. They struggle to access even at an incredibly much lower level which means that a lot of the time teachers can focus on one child as opposed to the whole class. (Judith, Head Teacher/SENCO, Montgomery Primary School)

In some instances, teachers are required to focus on one child's needs instead of the whole classroom therefore it eventually affects education (Judith). Olivia stated that teaching a wide range of ability groups is challenging for teachers especially when there is a big gap between these skill ranges.

> I think it is often difficult to include those that are higher abilities and those that are SEN. It can often be such a broad gap between the two so to include both of them to the same lesson can be difficult.
>
> Behaviour can be a problem. (Olivia, HLTA/Art Specialist, Sandhill Primary School)

She stated that because of this issue she does not feel confident to teach other classes (apart from visual arts). In a study conducted by Lee and Low (2013), teachers complained about their lack of capability and weakness regarding teaching SEN pupils.

In their study, the main reason for these feelings was because there was not an established support system for teachers. In the UK sample of this study, teachers presented the knowledge that a successful inclusive school setting requires collaboration and co-operation between authorities, paraprofessionals and school staff. According to Bain and Hasio (2011) building external co-operation would also help teachers to share their opinions, experience and learn from each other. In the present case study Cyndi also stated that when a school has a student with specific learning needs that require further assistance that is more than their school can meet, this might be a challenge for that student:

> I think as a school we got quite a lot of strengths here and we've got some amazing people… and some of the children we have within the school are challenging children but they don't always come across like that because (of the) support that we put in place. I think for us it comes when that does not work or there is an extra need that comes from outside of the school. (Cyndi, Dept. Head Teacher, Montgomery Primary School)

In line with this, Lily suggested that, sometimes, special school settings are more suitable and offer more suitable education and therefore might benefit some SEN pupils.

Time is another constraint. Lee and Low (2013) state that the main difficulty for educators in relation to inclusive education was time rather than the actual work that inclusive education requires from them. Batsiou et al. (2008) also argue that more time is required for planning and preparation. Interestingly in this study the participants' perceived workload and time as two connected issues that constrain the quality of inclusive education:

> …It can create more of a work load. Very time consuming for people. (Kate,
> Classroom Teacher, Montgomery Primary School)

Successful implementation of inclusion leads to confident educators (Shevlin et al. (2009). Although participants of this study claimed that they were happy with their schools' provisions, experience, and being confident were still issues among them. Cyndi explained this with an example from teachers' planning.

> You want to make sure everybody can access it so you obviously give it
> your time but for a teacher you never plan just one lesson you end up

planning five for all the different children that you know need to access it as well as thinking about the adults that you are working within their skills and what you want to achieve by the end of the lesson. (Cyndi, Dept. Head Teacher, Montgomery Primary School)

Furniss (2008) comments on this issue with reference to art education stating that the design of lessons needs to be done carefully so that the aims of lessons are compatible with SEN students' learning style as well as others. Blandy et al. (1988) also stated that teaching students with SEN has to include constant prompts and differentiation.

In the literature (Mukhopadhyay, 2014) teaching students with SEN sometimes is seen as a burden by some teachers and they seem to prefer teaching non-disabled pupils because they consider that no extra attention, time and additional preparation need to be devoted to non-disabled students. As could be seen above, teachers are sometimes required to prepare more than one lesson plan which is time consuming in order to make sure that different needs are addressed and met and access to the lesson is enabled. Teachers are required to consider, not only the pupils' needs, but also support assistance and their skills as well as the aims of their lessons.

Budget

Financial resources are important in facilitating the process of inclusion (Koutrouba et al. (2008). Participants in this study commented that their schools' budget might not be enough to provide the best learning environment for SEN pupils as in order to buy different support services, schools require a lot of resources:

That's quite a thorny issue I suppose because you do occasionally come across children who are not ready to learn, who are here because there are limited opportunities for them to receive more specialist support that might get them to the right frame of mind or prepared for a mainstream school. It means that schools have to put a lot of resources into maintaining a whole range of support mechanisms…but there are times when you think it would be nice to have more resources more to meet their needs. (Ethan, Head Teacher, Rose Hills Primary School)

> We have to buy in services into the school so there are financial constraints but we do prioritise in this school. (Lily, SENCO, Rose Hills Primary School)

The provisions offered for SEN students would be dependent on the schools' budget. UNESCO (2006a) referring specifically to arts education, highlights the budget which it argues is either not enough to ensure the quality of lessons or developmental needs or does not exist at all. Hannah gave an example of how a limited budget can negatively affect their art activities:

> I would say sometimes just the frustration of the cost of the materials in art. There are sometimes the things that you want to do but due to the huge cost of it you are unable to do things that you would like to do. Which is why we built things into history day or something, but as I say sometimes like with the printing, I know that the inks are expensive, the rollers are expensive and we will have to print on paper. Whereas what I would like to do is print on fabrics and die fabrics first, and then sew in to fabrics but it is a huge cost which we just not able to do and also sew into fabrics, children need to have the sewing skills and one teacher to 36 children is not manageable so sometimes it is the resources that you have that stop you from going as far as you would like to go with some of them. (Hannah, Classroom Teacher, Rose Hills primary School)

In relation to this, Spohn (2008) argues that increasing the budget for art subjects is vital for a satisfactory education system. Given the arguments above, it could be argued that it is a need not only for arts related subjects but for making schools more inclusive as well.

7.2 What learning opportunities does art education offer to students with SEN?

7.2.1 Benefits and Constraints of Art Education

7.2.2 Discussion on the benefits of arts education

According to the National Curriculum (DfE, 2013b; DfEE & QCA, 1999) art teaching needs to involve exploring, examining and producing new ideas, whilst assessing and expanding knowledge. In the study, Chloe stated that art is an excellent subject to teach:

158

I think art is a very creative subject… I think art is fantastic. I am not an artist myself. But I appreciate art. I like art a lot and I think even if a child thinks they can't paint or draw they are probably not entirely right in that and I think with good teaching and encouragement most will probably draw reasonably well. It like singing… Most people can sing if they are taught properly. Every child can be taught to look at a picture and appreciate it on some level or another. (Chloe, SENCO, Sandhill Primary School)

The Roadmap to Arts (UNESCO, 2006a) states that through the arts, individuals communicate their knowledge as well as demonstrate their culture. Participants of this study also confirmed this. One of the participants (Jamie) stated that there is a common belief among people that arts can be practiced only by a talented minority. According to Sharp (1990) this view results in creating excuses for not offering arts education in schools.

I think historically there had been a fixed mindset 'people are born with the gift for art or not'. I think you can teach skills in art the same way you can recognise talents and I think too often they are dismissed not being able to draw, not being able to paint, not being able to therefore be good at art. (Jamie, Head Teacher, Sandhill Primary School)

The main reason for this view is if children do not possess the required skills, they are destined to fail and if they are talented they will be successful even without art education. However, every individual possesses the qualities of imagination, creativity and innovation therefore these skills can be developed and practiced within the curriculum (UNESCO, 2006). De Backer, Lombaerts, De Mette, Buffel, and Elias (2012) argue that supporting pupils to develop their artistic creativity does not occur frequently in primary schools. In contrast, in this study Jamie explained his school tries to provide students and staff with the opportunity to work with artists so that they experience creativity from the perspective of an artist:

We work with artists in residence. We have done that quite few times. It is not without challenges, but they always bring different perspectives. I think that is something that we've signed up to school as part of our charter… that every child would have an opportunity to work with a creative professional.

Also the staff to have an opportunity to work with a creative professional…
It just challenges thinking, challenges thoughts, gives them an experience
they would not get elsewhere and hopefully will inspire them to do
something different and maybe even pursue a path into the arts. (Jamie,
Head Teacher, Sandhill Primary School)

The extant literature strongly support, artists visiting schools or in residence (Baïdak et al., 2009). According to De Backer et al. (2012) projects that focus on artists and their methods aim to develop creative thinking. They claim that it not only enables students to develop creativity and skills but also enables teachers to experience a kind of artistic passion to teach that subject that they might also develop. However, UNESCO (2006a) expressed the view that because artists in residence are not fully recognised, they are not supported properly. This again highlights the issue of the budget. Participants in this study stated that their schools aim for artists in residence experiences to inspire pupils to be creative since both teachers and students would be challenged regarding thinking creatively:

I think art is a very creative subject. (Chloe, SENCO, Sandhill Primary
School)

This view is also supported in the literature by UNESCO (2006a) which states that the arts subjects provide an environment where students are frequently given creative activities. These activities also encourage teachers to practice their own creative skills and throughout the year, students learn more about artists and different skills through these art activities. Judith (Head Teacher/SENCO) stated that:

Art is very much part of our creative curriculum. Every year the students
will have an opportunity to learn about different artists. They have an
opportunity as well every year to learn different skills for example batik in
one year or it might be that they do some screen printing or some collage in
another but there is a significant skill that they learn every year over the 7
years. (Judith, Head Teacher/SENCO, Montgomery Primary School)

Arguing that individual experience and expression are two of the main aims of the arts Sharp (1990) claims that the arts hold the key for reaching the inner-self and confronting

people's opinions and ideas. The therapy aspect of art would help pupils in this sense and the participating schools seemed to utilize art for this purpose. In the case study schools:

> It has its own time slot within our curriculum. We teach a creative curriculum so for us it is an important part of that. We teach around the topic so that everything is linked to that topic so any art skills in particular are delivered through a particular topic. We also cover certain amount of artists every year so children are getting some sort of breadth of artists as well as a range of skills so it (what children will cover and when) is mapped out in our curriculum. (Cyndi, Deputy. Head Teacher/Classroom Teacher, Montgomery Primary School)

In the UK, schools can establish cross curricular activities between the arts and other subjects (Baïdak et al., 2009), and in the present study Cyndi stated that in her school, they use art as a single subject as well as integrated into the other subject lessons. Learning through the arts facilitates the teaching and learning of subjects throughout the curriculum. Learning through the arts can be beneficial for all pupils and subjects, while requiring differentiation in the methods teachers use as well as changes in teachers' training so that they become more familiar with the potential of the arts (UNESCO, 2006a). Glass et al. (2010) maintain that what is needed is giving opportunities to all individuals to engage, contribute and learn through art practices. The importance of this lies in the fact that art and design promotes the spiritual development of pupils by assisting them to investigate concepts, emotions and meanings and encourages them to use their meanings in their own art works in creative ways. In terms of social development, the arts encourage pupils to appreciate other's ideas as well as enable them to work collaboratively so that their various strengths and interests are drawn upon harmoniously. UNESCO (2006a) states that art education enables pupils to expand their perspectives on various subjects through participating and learning how to appreciate the arts as well as acquiring insights into the arts. According to one participant:

> The biggest thing is having them realise that there is no wrong answer for art. It does not matter what you produce, it cannot be wrong. There might be room for improvement and that is the whole point of teaching art…. that you improve yourself…. that they are not going to be wrong and I think that

is a big thing for them to have a go anyway. (Olivia, HLTA/ Art Specialist, Sandhill Primary School)

Other subjects could not offer these experiences in the way that arts subjects do. Olivia (HLTA) stated further that there is no wrong answer in art education therefore once students get rid of being hesitant to practice art, they can produce it at any level and that, because of this, it is easier to teach art compared to other subjects. Similarly, De Backer et al. (2012) also maintain that in order to support creative thinking skills, it is important to enable students to make mistakes and to learn to accept that there is more than one 'answer' or viewpoint. Other assessed subjects which would require one correct answer, it could be argued, restricts creative ways of thinking, whereas through arts subjects, students have the opportunity to make and learn through their mistakes. Pupils also get the chance to develop communication skills in various visual ways through art and design lessons (Glass et al. (2010). In line with this Osborne (2003) argues that SEN pupils' teachers need to find or create alternative ways of communication rather than verbal communication. He states that activities related to art therapy are especially suitable since they can be independent of verbal communication.

7.3 What are the main concerns and opportunities presented to primary school teachers in catering for the needs of Special Educational Needs (SEN) children in art lessons?

Similar to Bain and Hasio's (2011) study, confidence was one of the themes that arose throughout this study. When teachers have confidence in their teaching skills and knowledge on the subject, they tend to hold more positive attitudes towards inclusion (Batsiou et al. (2008). This issue is not only valid for inclusion but art education as well. One of the main issues Sharp (1990) uncovered in terms of obstacles to teaching art is lack of confidence among teachers to practice art in their classroom. This was also claimed in the Gulbenkian Report (Calouste Gulbenkian Foundation, 1989). In the present study Olivia commented on this stating that teachers need to have practical experience in order to teach art to students with SEN, whereas Hannah stated that she does not find art challenging, yet believes that having good art skills and a well-structured art lesson is important. Hannah stated further that when teachers are not artistic themselves it might cause them to feel insecure. According to Sharp (1990) teachers

believe that in order to be able to teach it well, they need to have a talent in art. Nevertheless, children with SEN may be empowered in arts lessons:

> There are children who perhaps don't do so well perhaps maths and English but one of their skills is art and I think that they may be able to feel sort of a more able child within that lesson. To some children I think it is relaxing. We have got couple of children in year group with behavioural and emotional difficulties and they are actually much calmer in an art lesson because they can express themselves in a different way and they are able to sit still for longer so I think it is very important for everybody to be involved in. (Hannah, Classroom Teacher, Rose Hills Primary School)

She argued further:

> I have a high expectation for those children but obviously I am aware that their work won't necessarily be as good as some other children in the class. However, that is not always the case because even if they are less able in English or maths they may be better in art because it is something they can relate to and they do perhaps lots of craft activities at home I do feel that children who do drawing painting making things at home are generally much stronger in the classroom than those who don't. (Hannah, Classroom Teacher, Rose Hills Primary School)

Cyndi and Hannah expressed the view that art is a fun subject to teach, Kate found art relaxing for both the teacher and students whilst head teacher Ethan and Hannah commented that art activities facilitate inclusion. This research revealed that the majority of the participants regarded art as a subject where everybody can participate and be successful which was also indicated in Bain and Hasio's (2011) study. According to Ethan, one of the study participants:

> Facilitating inclusive education, I think it is brilliant for that. I think it is really good because often the children that I was mentioning before, the academically able in maths and English maybe well behind their peers in art whilst those with SEN can have the most fantastic art abilities or at least it can be something which is a more level playing field because it might be the

first time that they are all creating pots or whatever they might be doing. They are there at the beginning and they can develop those skills and it is nice because it gives them a chance to shine at something. Children are very well aware that their academic abilities... It is just as likely that children that are trailing in their maths may produce the most fantastic art work and it is really nice to be able to have that talent. (Ethan, Head Teacher, Rose Hills Primary School)

It also teaches SEN students to learn to try, to persevere. (Cyndi).

Hannah talked about the therapeutic effects of art lessons on SEN students mentioning how participating in art activities can calm students with SENs or help them to improve their communication skills through visuals and other social skills such as sharing materials. This confirms the views expressed by Jackson (2003) and Wexler (2011). As stated in Chapter 5, one of the positive sides of the British education system is that schools are able to offer special equipment to facilitate SEN pupils' learning, through government agencies (DfEE & QCA, 1999). As such, the participants in the study confirmed that they encourage pupils to actively take part in art activities.

7.4 How do art teachers determine their teaching methods in order to practice effectively in an inclusive classroom?

7.4.1 Timetable, Art Activities, Teaching Methods and Approaches

The time available for art lessons per week has an impact on the nature of the activities and teaching that teachers can realistically do. As stated in Chapter 5, in the UK, approximately one hour is usually allocated for an arts lesson. However, schools have the flexibility to play around with the curriculum to make it more effective. In the present study Ethan, Judith and Jamie stated that art is taught every week in their school and students have lots of opportunities to practice the arts from the early years.

It is taught on a weekly basis but sometimes units are more D and T or craft oriented. Some of those can be done as units of work. Art tends to be on a weekly basis, I think it works very well that way. It is quite nice that pupils develop things over a period, but if they are working with clay or we are doing some work with mould work then in couple of year groups. They are

making figures. It might demand a bit more of an intensive input because of the nature of the material you just need to finish it off. (Ethan, Head Teacher, Rose Hills Primary School)

We have designated time for art, we have our art and DT coordinator, we have opportunities where we are developing staff with play therapy and art therapy. (Judith, Head Teacher/SENCO, Montgomery Primary School)

Judith and Jamie explained the process in their school in similar ways; for years five and six students, they allocated two hours of art for six weeks in a term; at the end of this six week period, another six week block is designated for Design and Technology (D&T) classes:

Art is taught every week and there are lots of opportunities. There are always art and craft activities from the early years up and you get to years 5 and 6 where they have a 2 hour block in the afternoon or one of the afternoons, which is either art, for say six weeks, then D&T for example, but having creative days it enables us to have more art in our curriculum. (Judith, Head Teacher/SENCO, Montgomery Primary School)

Judith stated that they also have creative days and try to offer a holistic education where the curriculum is always progressive. Ethan explained that they are well resourced and the curriculum is balanced. He also stated that there is no pressure on a specific area and they process art lessons on a weekly basis and the focus can be shifted from D&T to craft or art. The school seemed to have flexibility since Ethan stated that in some specific topics such as clay making, students sometimes need more time, more intensive input, due to the nature of the material, and in order to enable them to finish their work, the school sometimes gives more time for that lesson.

Art Activities

Ethan and Chloe stated that they look for opportunities such as inviting artists or they work collaboratively with art centres, which help students to gain experience and broaden their horizons.

In terms of art we do get people…We look for opportunities to broaden their horizons, and give them experience. (Ethan, Head Teacher, Rose Hills Primary School)

In the past we have had artists coming and work with children, we have had a 3d artist came in and he did some sculpture out of coffee cups. With some of the KS1 children that was good few years ago. We have also had someone who came in and they helped making totem poles which was nice. We have had other sculptor come in and I am not sure whether he actually worked with the children but they were aware of his work and how it developed so they saw the process...We do have regular arts, if not weeks, days….we do try and bring artist when we can. (Chloe, SENCO, Sandhill Primary School)

Glass et al. (2010) and Hurel (2010) argue that all pupils could take part in stimulating activities with the help of visiting artists. Through these projects, all students are able to participate at their own level including different abilities as well as their different cultures.

Teaching Practice and Methods

In terms of expectations from teachers, head teachers were unified in the idea that in order to teach art, teachers do not need to be artists but have an understanding of what they are teaching is seen as a necessary skill. Chloe stated that when teachers know about art, they teach it well:

Everyone has got their own learning style but equally teachers have to teach effectively and I think in the past teachers have not always taught art effectively partly because they think they have known what to do so, if you have a teacher who knows about art, if that is their passion, it is their subject, and actually knows the skills and techniques they need. For example some years ago when I was still in the classroom a child ask me how they could make a figure look 3D and stand out, and I could not answer it because I did not know, but luckily my colleague next door, who was the art expert, she did know so I sent her off to our class and she taught me. So it is knowing how to do it and when you know how to do it you can teach it

but unfortunately we have a generation or two who have never taught well. I don't think. (Chloe, SENCO, Sandhill Primary School)

Ethan further commented that sometimes teachers have their own interest areas and they usually share this knowledge and skill with others.

> I am not sure we expect them to be experts but we do expect them to understand what they are teaching. You met our teacher who is the art subject leader. She is very happy to give pupil advice but I think really within year groups there is a degree of expertise that can be shared and I suspect teachers may well have their preferred areas… some may like to work with clay other with textiles there is a really nice…it is a kind of art and DT unit where they make slippers in Year 5 and … I know this one person in the year group who really loves that really likes working with textiles and has shared her knowledge and skills with her team to make sure that it works. (Ethan, Head Teacher, Rose Hills Primary school)

Judith also commented that although some teachers feel insecure giving art lessons, they usually overcome these fears through training. Bain and Hasio (2011) also confirm this, stating that limited opportunities focusing on practicing differentiated teaching offered to pre-service teachers, will result in them struggling since they have limited knowledge of SEN students' skills and abilities. Providing teaching assistants was also mentioned by participants (Hannah), which might help teachers feel more comfortable to teach art within the classroom.

> We do get some of our special needs children get quite upset if things don't go their way so that we have a couple of children who have their own one to one TAs and then they will kind of do little bit like looking at a section of a painting the adult might join a couple of a key shapes and then we would encourage the child to have another go and then try to add a bit more detail. We try to use different colour paper for them as well. They use cream paper, less fear of the white blank page as well. Sometimes I might say to them put like watercolour wash over the paper as well just make it less of a fear for them to have a go. (Hannah, Classroom Teacher, Rose Hills Primary School)

Cyndi stated that in order to motivate pupils, visual stimulus, videos, going out in the environment or seeing an actual piece of art work are some of the things they use. She also added that having a context and aim helps them to keep motivated. As mentioned in Chapter 5, Glass et.al. (2010) state that teachers should generate opportunities for inclusion through the education process. Using various media to exemplify ideas and lead the class would help pupils to develop different ways to understand the idea, appreciate it and engage with it. Wiggin (1961) argues that art teaching needs to ensure students feel secure which might be ensured through the therapeutic aspect of arts. Teachers need to show an example of finished artwork and then give instructions step-by-step while breaking the subject down to small steps (Wiggin, 1961).

> It's because it has not been broken down enough, because they need to have it at this level and it is been pitched at that level, but any subject it is about breaking it down into the steps so they can achieve every step and build on it. It is also about over-learning so they may need to do things five or 6 times rather than just 1 or 2 like other children may have to. (Chloe, SENCO, Sandhill Primary School)

The aim of inclusion is universal, however, in terms of allocating provisions and addressing students' needs, it is important to know and tailor specific parts of education according to these needs (Glass et al., 2010). This is evident in Chloe's comments that it is important to have the required equipment, the right focus and that it is sometimes expected of them to break the subject down and differentiate it in order to make it more accessible. In relation to this, Chloe stated that every pupil has a different learning style, and subjects sometimes need to be broken down to enable students to achieve 'step-by-step' while building on whatever previous knowledge they had, which sometimes needs to be repeated for the student. This was confirmed by Olivia:

> Does it need to be broken down for you mean? Yes it does. Because if you are appreciating art, giving an opinion about a piece of art…for some, that is very easy and for those SEN are not able to interpret or don't have the language to express what they feel about a piece of art so that you do need to have that. (Olivia, HLTA/ Art Specialist, Sandhill Primary School)

Chloe added that remodelling, reinterpreting, using physical demonstration are the most useful parts of arts lessons and she sometimes uses sentence starters for those who have English as an additional language or their school offers special equipment aids for students with physical disabilities. These perceptions of the participants showed similarities to the participants of Bain and Hasio's (2011) research. Hannah stated she is using examples from her own art works or previous students' art works to increase students' interest towards the activity as well as enabling them to believe in themselves that they can also do that activity.

> I show them a lot of my own art work which they find quite interesting that you can do it as well and they think it is achievable. Showing them examples of other artists work but also showing them examples of other children's work perhaps from a past year so again, setting the bar high but making it achievable because then they think they will give it a go and try. (Hannah, Classroom Teacher, Rose Hills Primary School)

Hannah further stated that providing visual aids is important. Olivia stated that pupils sometimes cannot interpret or do not have the language skills yet to express themselves and breaking it down facilitates the learning education process for them. She further commented on the general belief among students that because they think they cannot draw, they usually say that they are not good at art and for this reason she sees sketching as an important part of her lessons. Cox (2007) argues that regardless of their abilities and skills, individuals feels discouragement which results in giving up on arts with the idea that they are not good at it. Olivia stated that she tries to teach her students that there is no right or wrong answer in art lessons. This shows that Hannah's and Kate's responses were in line with Olivia's, as Kate expressed that she sees art as an area everyone can enjoy and by giving students options or picking interesting areas to study, she encourages her students to be motivated:

> We try to tie into their block of learning as much as possible so they are immersed in it or their interests or something we thing will interest them. Normally kids love it and generally art is a subject people really love anyway and I give them few choices in that lessons. (Kate, Classroom Teacher, Montgomery Primary School)

Teaching Approaches

Olivia stated that when a pupil does not understand or learn from one particular teaching approach it affects their attitude towards the lesson:

> Teaching approaches be responsible for the failures of students? I think potentially it has a big impact…Personally I remember not getting on with the teacher at school myself and I did not do well in that subject because I did not have the drive to do what that teacher was asking of me. So I think if the child does not understand or does not learn from whatever style they are all teaching in I think can have a big impact on how well they do. (Olivia, HLTA/ Art Specialist, Sandhill Primary School)

As stated in Chapter 4, there is no one true or right way of learning for pupils as they have various strengths and weaknesses. The main aim for art teachers is to encourage every pupil in their classroom, while offering them different opportunities to enable them to reach their full potential (Furniss, 2008). Similarly, Chloe stated that with good teaching and enough encouragement every individual is able to practice, learn to look at, and understand how to appreciate art works.

> I think we have gone away a little bit from art as it is in primary… Few years ago it seemed to be 'here is the Van Gogh's Sunflowers and we are going to copy that'. We seem to gone away from that and we are using all those things as a stimulus and then creating our own and once we have taught children techniques and that could include using ICT they can then create what they need to know. Even a child who has not got fine motor skills most often can swipe you know. It is very rare… we never get a child in school who can't swipe so therefore they can start building up pictures that way. (Chloe, SENCO, Sandhill Primary School)

UNESCO (2000a, 2006a) argues that there are different variables for the quality of education and learning in and through art education. Some of these include 'active learning; a locally-relevant curriculum that captures the interest and enthusiasm of learners; respect for, and engagement with, local communities and cultures; and trained and motivated teachers' (UNESCO, 2006a, p.6). Chloe commented on the fact that the course of art education has changed over time from being more instructive and

explanatory to more hands on. It uses different techniques including Information and Communications Technology (ICT) materials.

7.5 Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion?

Miksza (2013) states that it is possible for art education to develop when the community and families advocate for an increased focus on the arts collaboratively. In relation to this Jamie stated that parents would prefer a more holistic approach to the curriculum which is not mathematics, science and English dominated. In his opinion:

> Personally I think it should have more importance...It think it needs to start politically. Some of the things, vision and ambition to say this is not right, we need to do better, it needs to be broader. We need to stop looking at just English, maths, science and maintain a fuller, more holistic approach to education because if you actually speak to the parents, generally speaking, they would prefer that. (Jamie, Head Teacher, Sandhill Primary School)

However, there were other participants who claimed that art is taught well in their school so they did not see a need for a change in the system, locally.

> My impression is that art is taught quite well. In fact, better than that…
> Good… Children are taught art well and they do produce some good level
> of work in this school. (Lily, SENCO, Rose Hills Primary School)

Shevlin et al. (2009) stated that one of the important factors in inclusive education is leadership and professional expertise. In relation to this Jamie suggested that school staff need to receive more training in this area; they especially need more instruction on arts subjects.

> How can art education be improved? If I was to improve art education, I
> would put more money into artists in residents. I say policy needs to
> promote more holistic approach to education. I think I'd like to see more
> training for newly qualified teachers. I'd like to see a greater encouragement
> for schools to get out and see things like galleries and other art projects. Just

further opportunities, really. In terms of inclusion, I think again more training for teachers, staff, and I also think that there is a big gap between what you can get in a mainstream school and what you can get in a special school and for me it is those people that don't quite have a need that would require them to go to special school, who are often at the most disadvantaged point, being in mainstream because the level of support you get in special school compared to what you could possibly get here is widely different and yet their needs might only be slightly different. (Jamie, Head Teacher, Sandhill Primary School)

The majority of the participants commented on budget issues in relation to enabling provision for all students. In terms of suggestions for a better future, Jamie and Chloe suggested that schools needed to be subsidized and there needs to be more money allocated for artists in residence.

I think actually that the government putting in more money into it and upping the profile. I think that would help. I think by subsidising schools or encouraging schools to bring in artists by having some kind of a system. We are only 1 hour from London but price for coach to go to London is prohibitive mostly. But to take a child around the National Gallery is absolutely fabulous and if we had more money for art, that is possibly something we could do in this area you know. I think it is about the government actually put in more emphasis on art rather than just saying 'oh! Yes art is lovely.' but actually more money for it to enable those things not more money just for the pencils and papers and the paint but more money for outside events to give the bigger picture. (Chloe, SENCO, Sandhill Primary School)

Chloe also commented on importance of taking pupils to museums or galleries which, on the one hand, is beneficial but, on the other hand, costly. She stated that money is required not for extra pencils and papers but these kind of educational excursions.

Summary

This chapter presented the data collected in the UK. Using the research questions as a guide, themes that emerged from data were presented as subheadings and discussed with references to the literature in those areas. The next chapter will compare the views of those who participated in the study in both the UK and Turkey guided by the main research question and sub-questions.

CHAPTER 8

8 Comparative Perspectives

The purpose of this study was to investigate teachers' perceptions of inclusive education and how effectively art education facilitates inclusion in two countries, Turkey, and the UK. As stated in Chapter 2, in the UK, the inclusive education movement emerged with the Warnock Report (1978) followed by the Education Act (DfE, 1981). Since then the concept of inclusion has developed and changed to address all pupils' needs. In Turkey the 1980s Law 2916 (MEB, 1983) focused on pupils with special educational needs, a further emphasis was made on inclusion after Law 573 was accepted in 1997 (MEB, 1997), and the new legislation on the subject was put into practice in 2000 (Varol, 2010). This legally guaranteed the rights of SEN pupils in Turkey. As a result, the number of SEN students in mainstream classroom settings in Turkey is constantly increasing (Can, 2011).

The findings from both case studies describe inclusive education and visual art lessons from the perspectives of primary school head teachers, SENCOs/ECTs and visual art teachers and this is the first time this area is explored. As explained in Chapter 4, teachers' maturity, understanding and appreciation level of inclusion, students' special needs and stages, support and training provided by the school, and external support, are among the things that influence their perceptions (Seçer, 2010). In this chapter, the researcher will compare the views of those who participated in the study based on their country guided by the main research question and sub-questions.

8.1 How do art teachers/ head teachers/ Special Educational Needs Co-ordinators (SENCOs) and Guidance Counsellor Teachers (GCTs) perceive inclusive education?

8.1.1 Different perspectives on the definition of inclusion

It has been explained in the previous chapters that it is almost impossible to come up with one definition of inclusive education that covers different educational, environmental and personal needs in different countries. Although the basics of inclusion remain the same in

every country, definitions show regional, cultural or contextual/ environmental differences. Therefore, with this research question the researcher aimed to address these differences at individual level with reference to their roles in school settings. Although in the literature, researches focuses on various school staff's perceptions on inclusive education can be found this is the first time this topic is inquired from the perspective of art education.

In general Turkish participants in this study gave a more generic definition of inclusion where all students are included while some limited it to mental and physical disabilities. UK participants' definitions comprised a broader description regarding the needs of students. In the responses of the UK sample of this study, it was evident that an 'education for all' understanding was dominant rather than 'one size-fits-all'. This might be the reason why participants' individual definitions of inclusive education in the UK show a broader understanding of inclusive education than Turkish practitioners. Their answers showed that they aim for facilitating access to school settings and their definitions made references to gifted students, vulnerable students, travellers, students who have English as an additional language and students from different ethnic backgrounds. In contrast, the responses of Turkish participants showed a narrower perspective compared to British participant's responses. Although the majority of Turkish participants agreed that inclusion is about meeting all students' needs, some of them only included students with mental and physical needs in their definitions. Visual art teachers in Turkey presented both positive aspects and constraints of inclusive education but did not provide in-depth description. This might be because they did not have previous knowledge about inclusive education until they started to teach students with SEN. Sakız and Woods (2014b) argue that it is not clear whether school staff's positive perceptions on inclusive education develop as a result of a deep comprehension of the philosophy or are just an expression of a series of theoretical steps they need to follow during the educational process. Some of the Turkish participants of this study were questioning themselves and the education system about whether inclusion is beneficial for SEN pupils or whether it would be more beneficial to SEN students if they are placed in special school settings. It would appear therefore that there remains uncertainty regarding the levels of knowledge and understanding of inclusive education amongst teachers in Turkey.

8.1.2 Inclusion policy

Each country's education system examined in this study has experienced some fundamental changes over time, influenced by new policies (See Chapter 2 and 3). Schools in the UK have their own policies on issues such as child protection and inclusion. These policies are developed in accordance with current legislation and involve various information such as how they aim to address the issues, their procedures, confidentiality and supporting their staff. In contrast, on Turkish schools' web pages, they do not have any particular policy of their own. Instead most schools have a direct link to the Ministry of Education's (MEB's) web page or its legislations. This can be also linked to the differences amongst participant's views which might be related to having a particular inclusion policy to fit the needs of a school and its students. Moreover, having a school specific policy might support school staff to have more in depth awareness of inclusive education. Having an inclusion policy designed for that school's needs and specifications helps raising awareness about inclusion and individual differences not only among teachers and students but also parents. In this study, UK policies on inclusive education appear to be more clearly defined than those in Turkey which seem to have an effect on school staff's views on the topic.

8.1.3 Assessment

Another interesting difference between the two countries' policies was the assessment process of SEN pupils and follow-up procedures. Until last year, both countries' assessment and procedures for SEN pupils showed similarities. However, in the new code of practice (DfE & DoH, 2015), the UK government slightly changed their system and procedures. As stated in Chapter 4, statements prepared for SEN pupils are being replaced with Education, Health and Care (EHC) Plans which it is claimed put more stress on personal goals (Timpson, 2014). Additionally, School Action and School Action Plus are being replaced by SEN support. Schools however were given the opportunity to proceed with these changes within in 3 years limit which raised the argument that this given freedom would cause regional differences in its application and might create problems later when a SEN student needs to move from one area to another which follows different procedures. There is no clear evidence in the literature on how the government would address these issues since it is quite a recent change. UK participants

seemed to prefer the previous procedure to the new one and stated that their aim is to provide the best educational environment for SEN students.

In Turkey, however, statements are still in use and teachers seem to be either dependent on their IEPs or to ignore it totally (Sakız & Woods, 2014a). The head teachers from the Turkish sample also stated that it is not possible for them to monitor whether teachers are following their students' IEPs. This shows that there are still problems about assessment and monitoring of inclusion in Turkey. Participants of the UK sample stated that they ensure monitoring student's progress through regular meetings with school staff, which allows them to change their methods or approaches if they are not working with SEN pupils. Although the Turkish participants mentioned that they also meet with other school staff to discuss SEN students' position and progress, these meetings seem to look at the situation on the surface and aim to target teachers rather than students. For example, the Turkish participants mentioned that RAMs subjects SEN students to a standardized assessment at the end of the school term in order to evaluate to what extent the school was successful in implementing the IEPs and to make a comparison of student's performance at an individual level to decide whether students can continue their education in inclusive settings the following year. In contrast the UK sample participants stated that the assessment of SEN student is done in the school and when they find a need that they cannot assist they source help from outside agencies. In both countries, participants stated that for visual arts lessons there is no standardized assessment therefore they look for students' performance and art work produced at the end of the lesson. One interesting fact was that visual arts teachers claimed that for visual arts lessons they do not need to prepare IEPs. However, on the legal documents it clearly states that IEPs are required to be prepared for all lessons students who need help which also include visual arts lessons. The reason why teachers think it is not necessary to prepare such plans could be related to their perceptions that anyone can succeed in visual arts and also to avoid extra paperwork. This will be discussed in further depth later in the chapter.

8.1.4   Supporting Agencies

In the UK sample, participants explained that there are various bodies that support and facilitate inclusive education for schools such as the local borough or educational welfare officers, which assign educational psychologists or occupational therapists to schools,

special language therapists, and Travellers services. In addition to these, when a school considers it necessary, they contact the Social Services Department (SSD) and other agencies such as the Behavioural Support Services, Emotional Literacy Support Assistants (ELSAs), Child and Adolescence Mental Health Service (CAMHS). INSET is provided for commonly diagnosed conditions and pupils who have English as an additional language.

In contrast, Turkish participants mentioned that they invite academics from the universities and psychologists from hospitals. However, these provisions are scarce and depend on the personal relationship between these external bodies with the GCT, head teacher or SEN students' other teachers. Therefore, any help received would be generally on a voluntary basis and be either too individualistic, or too general to address specific needs. This finding is of considerable importance since it suggests that the variety of external help schools get from different bodies would enable them to address a variety of need their students might have as is the case in the UK sample. British schools are able to offer these provisions depending on the school's budget, which is non-existent in the Turkish sample. In the UK, schools have a separate budget the title 'Pupil Premium' which aims to offer equal opportunities for all pupils and enable schools to support disadvantaged pupils including children who are eligible for free school meals (FSM), looked after children, and children whose parents are in the Armed Forces. For instance, on Rose Hill Primary School's web page, they stated that even though there have been budget cuts, they managed to keep getting support from specialist Teaching Assistants (Emotional Literacy Support Assistants or ELSAs) and Pastoral Support Assistant (PSA). Consequently, schools in the UK are able to prioritise and change the support they can get autonomously and according to the needs of their students. This is clearly not the case in Turkey. Miksza's (2013) view is in line with the participants of this study, in that the view is arts education needs to gain better funding and quality staff and enough time for pupils. He states that unless these requirements are met, it is hard to practice, complete and extend arts education in schools. This is also the case for inclusive education.

8.1.5   Pre-service and In-service training

Turkish participants criticized the lack of knowledge in the field and how insufficient INSET provision is, as seminars are seen as the major mode of acquiring knowledge for teachers in Turkey. In the UK sample, teachers commented teaching SEN students is an

area that teachers are aware of when teaching however they also stated that there is always more need for a further emphasis on teacher training. As stated previously, similar to Koutrouba et al.'s (2008) findings, one of the results of this study revealed that a more intensive focus is needed on providing pre-service and INSET. Mukhopadhyay (2014) sees it as a necessity that enables teachers to address their students' learning and special needs. Sharp (1990) states that teacher training and INSET should not only focus on developing and enriching art education practices but also include elements on how to help teachers to build confidence. Turkish participants' responses indicate that teachers' lack of confidence in teaching to SEN pupils also affects their teaching. On the other hand, the majority of participants from the UK did not show any insecurity in their teaching, instead, some of them indicated that they feel more confident to teach art compared to other subjects. From this perspective, this study highlights the fact that teacher training (both pre-service and in-service) is seen as pertinent for inclusive education in both countries.

> Such discomfort may result from lack of opportunities in pre-service preparation for teachers to gain confidence and practice strategies for teaching art to differently abled learners, including "typical" students with their differences and possible behavioural problems. (Keifer-Boyd & Kraft, 2003, p.48)

This again highlights the need for INSET on teaching SEN pupils in order to assist teachers. In order to accomplish this, a systematic approach can be adopted in line with the view of Sharp's (1990) fundamentals of good training and staff development in four areas; a) clear aims and complete planning, b) suitable methods in theory and practice, c) interpretation, and d) maintained support and adequate resources. A study conducted by Matthews (2010) gives a good example of how training can be improved. Her study tries to make university students aware of disabilities and implement it in their future jobs, which eventually increases their awareness. As Seçer (2010) stated, those educators who are not able to profit from training suffer and have a negative stance towards inclusive education since they lack the knowledge. It is therefore reasonable to argue that expert support is needed in order to practice inclusion successfully.

In summary, inclusion is a demanding process that aims to promote pupils' accomplishments and success through different support systems. Since inclusion encourages co-operation and learning together, it automatically creates a sense of belonging which also affects pupils' self-confidence and improves interpersonal skills. This study did not find a significant difference between participants' perceptions apart from differences caused by policy and implementation. In the following section, a comparison between participants from both countries' perceptions on benefits and constraints of inclusion will be presented.

8.1.6 Benefits and Constraints of Inclusion

As stated in the literature there are usually two poles of inclusive education: On the one hand, the UN Human Rights' Declaration that every human has the right of education is the core idea of those who are in favour of inclusion. On the other hand, there are others who claim that during the education process, families and students' rights should not be ignored and that they should be given the option to choose the best place for their children to continue their education. It is possible that students might feel isolated or families may think that their children are more vulnerable in mainstream classes than they are in special classes.

Benefits of Inclusion

When participants from both countries were asked about the benefits of inclusion, their answers were varied although the majority of them expressed positive views towards inclusive education. This confirms finding in other studies in the literature (Koutrouba et al., 2008; Sakız & Woods, 2014b; Tuğrul et al., 2002). Figure 8.1 illustrates participants' views on the benefits of inclusion showing the similarities and differences between the samples in the two countries.

Benefits of Inclusion

Turkey	UK
•Social Development •Learn to live in the same society •Role models •Collaboration •Helping each other •Equal education opportunities •Teachers gain experience •Allows everyone to achieve their best	•Social Development •Promotes quality of education •Challenges stereotypes •Encourages understanding •Promotes tolerance •Encourages students to be considerate •Teachers open and objective •Allows everyone to achieve their best

Figure 8.1 Benefits of Inclusion

There was an emphasis on the social aspect of inclusion from the stakeholders' responses in both countries. This confirms the discussion in Chapter 4 especially Shevlin et al. (2009) and Avissar (2003) argument that inclusive education has an undeniable effect on the socialization of SEN pupils and their peers. Confirming this, participants from the UK stated that inclusion encourages pupils to be attentive to each other, advocating understanding and tolerance. Turkish participants similarly discussed its positive effects on all pupils' social development. They further commented on how inclusive education encourages all pupils to learn to live in the same society as well as being role models for each other's behaviours. Collaboration and helping each other while providing equal education settings is another aspect of the benefits of inclusive education that Turkish participants commented on. Participants from the UK also remarked on this issue stating that inclusion allows everyone to accomplish their best while promoting the quality of education, and challenging stereotypes.

UK participants stated that educators are receptive and objective because they have a complete understanding of inclusion whilst Turkish participants stated that teachers gain experience and knowledge during the inclusion process. In summary, in both countries, it is seen as an approach that values all students and encourages them to improve their skills in various areas and to reach their potential. Their opinions on the constraints of inclusive education will be presented in the next section.

Constraints of Inclusion

Although the majority of the participants in both countries have a positive view towards inclusive education, they shared their perceptions on some of the constraints and difficulties they encountered in the process of inclusion. A summary of these issues is presented in Figure 8.2 to make a comparison between two countries.

Constraints of Inclusion

Turkey

- Training and Resources:
  - No subdivision in charge of inclusive education.
- Undergraduate education and in-service trainings are not sufficient.
- Lack of teachers.
- Teachers are not prepared:
  - lack of understanding and expertise.
- Teachers are not motivated.
- Time.
- Environment:
  - Crowded classrooms,
  - Physical environment.
- Families.

UK

- Addressing Different types of Needs.
- Teacher's experience and confidence.
- Time.
- Workload:
  - planning and preparation.
- Budget:
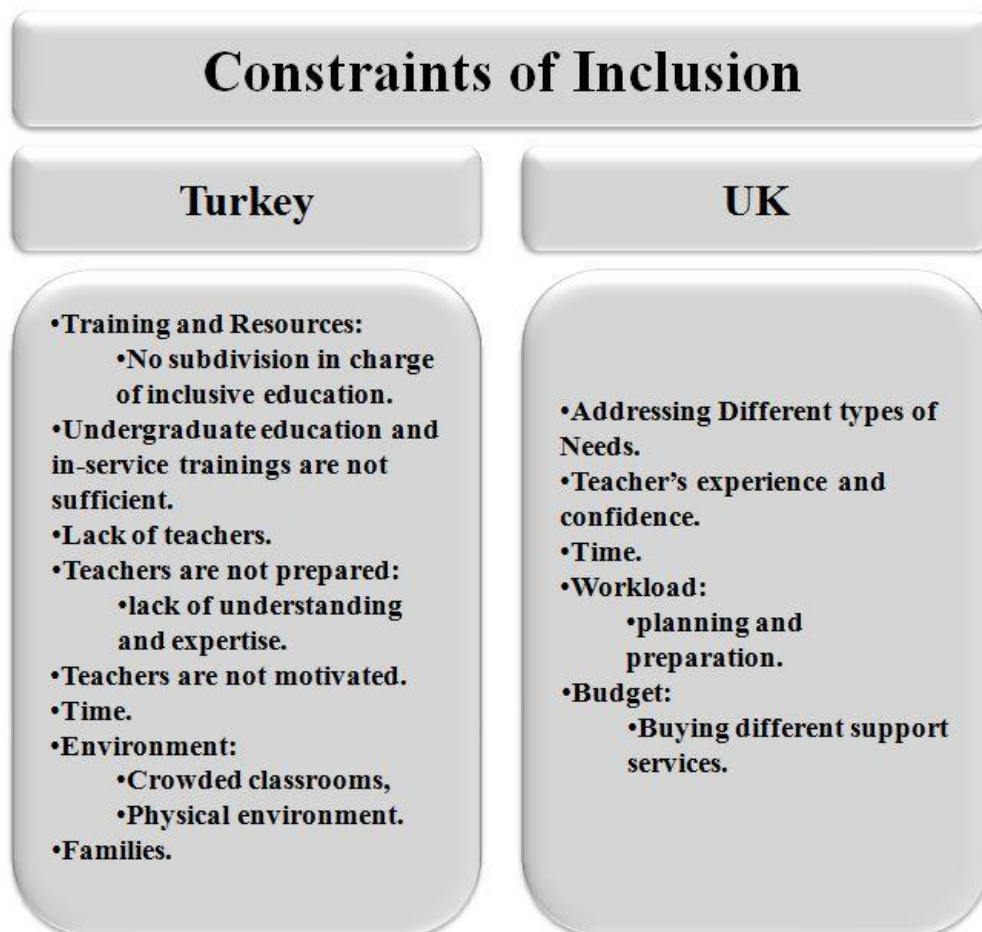 - Buying different support services.

Figure 8.2 Constraints of Inclusion

Turkish participants focused more on the constraints than the benefits of inclusive education compared to the responses in the UK sample. This is not because schools in the

UK do not experience any difficulties but some of the constraints Turkish participants mentioned were things that are related to broader aspects such as teacher's preparedness through training. One of the things that Turkish participants commented on was a need for a subdivision for inclusive education under the Ministry of Education. This is also mentioned by Sakız and Woods (2014a). The reason why participants revealed a need for such a division might be related to the fact that currently all the inclusion functions are operated by the General Directorate of Special Education and Guidance Services (Özel Eğitim ve Rehberlik Hizmetleri Genel Müdürlüğü) Department which might result in a general belief that inclusion is still seen as a part of special education and not general education. Similarly, in the UK education system all the documents are published under the Department of Education. However, participants from the UK did not comment on the need for a sub-division as was requested by the Turkish participants. This might be as a result of a well-established understanding of inclusion in the UK, which is strongly supported by government guidance documents published by the DfE, and regular focused in-service training as well as the flexibility that UK schools have in providing for the needs of SEN children as they control their own budgets.

Meeting Different Needs

In both countries, participants discussed meeting students' needs as a difficulty. However, the problems raised by the participants showed differences in their nature depending on their countries. Some of the participants in Turkey had had no previous instruction on SEN throughout their training (Martin, 1976, Mukhopadhyay, 2014, Sucuoğlu, 2004, Seçer 2010) therefore they did not feel that they were prepared enough to teach SEN pupils. In addition, not having had previous experience also had an effect on their confidence to teach SEN pupils as was also commented on by Polat (2001). Lindsay (2007) states that teacher's attitudes and behaviours are key factors in successful inclusive education. Lacking the necessary understanding and expertise result in worries, concerns and doubts about themselves and their methods that lead to denial or refusal of having to cope with SEN students in the classroom.

Similar to the Turkish sample, one of the issues raised by UK participants was the variety of children's needs. As also claimed by Fedorenko (1997) when pupils' needs are not among the commonly diagnosed conditions, it is possible for teachers to feel unsure about their ability to meet the needs of that child. In terms of addressing different types of

needs, UK participants also believed that lack of experience and of being confident becomes an issue. However, there is a qualitative difference between the two countries in that Turkish participants feel unconfident and that they do not have enough knowledge about student's needs from the beginning, whereas UK participants hold the same perception only when students' needs are more complex to meet. In addition to their initial training, Turkish participants also regarded INSET programs as not sufficient and competent and, therefore, ineffective in helping teachers; this also has an effect on teachers making them feel uninspired and unmotivated. Turkish participants also argued for the need to have more subject specific supervision and advice. Participants from the UK did not comment on this as in the policy documents, there are detailed information such as subject specific attainment targets for students with SEN (DfE, 2014b), and the subject specific curriculum does have sections referring to students with SEN.

Another issue participants from Turkey shared was teachers' unwillingness to have SEN students in their classrooms which might be correlated with various issues such as their previous experience and training, not knowing how to differentiate their lessons (Royal & Roberts, 1987), or time constraints which is represented in 8.3:
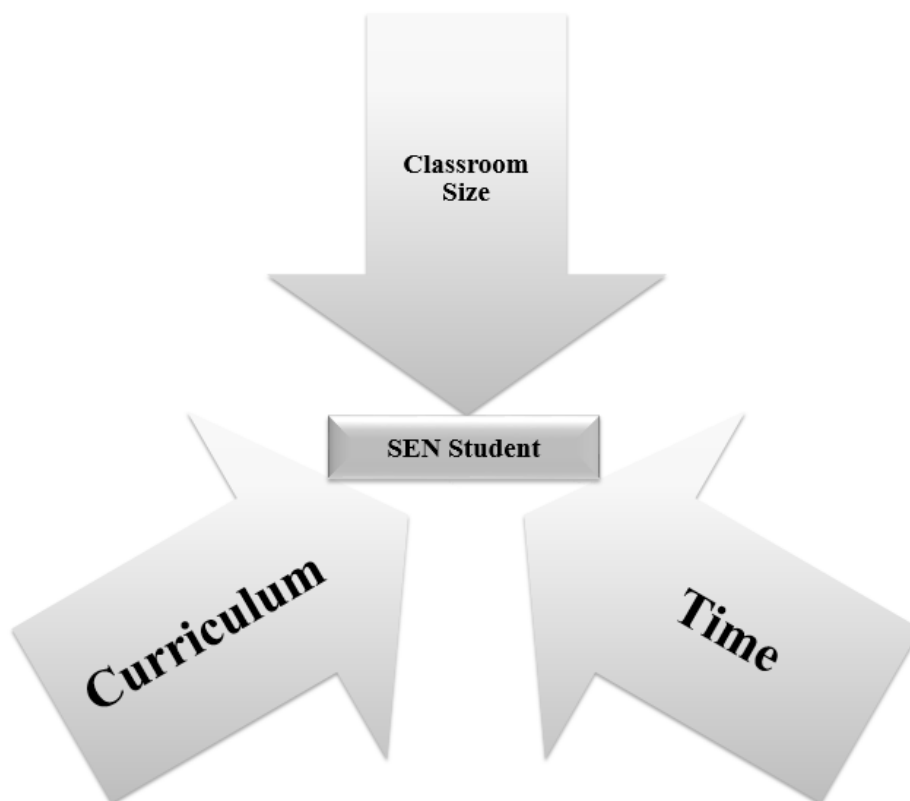

Figure 8.3 Factors that Effect SEN Student's Education

Although Turkish participants in this study had very similar views to those expressed by Mukhopadhyay (2014) regarding not differentiating lessons so as to keep up with the curriculum, in the UK sample, the creative curriculum and differentiating lessons according to SEN students' needs was one of the priorities schools practiced. As was the case in Koutrouba et al.'s (2008) study, an inflexible curriculum is seen one of the major restrictions for inclusive education which could explain the situation in Turkey as well. However, even 'differentiation by outcome' method, where children are given the same tasks but outcomes would be according to children's own levels of skills, can be used since it gives teachers freedom in reflecting on the outcome whereas treats all students the same while giving them freedom to practice and express their ideas in their own way (Cox, 2007).

Environmental Issues

There were a number of issues raised by the Turkish participants in terms of environment. Three of these are interrelated and affect each other in different ways that which automatically influence the education that SEN students receive. These constraints include classroom size, time, and the teacher's need to catch up with the curriculum. Although in Chapter 5, it is stated that the maximum number of students cannot exceed 35 if there is one student with SEN, for various reasons there are instances where class sizes go above 35 which start to put pressure on teachers because there are no teaching assistants in Turkish education settings and they need to follow their curriculum within a set time frame. Similarly, participants from the UK revealed that time is one of the main constraints for inclusive education (Batsiou et al., 2008; Lee & Low, 2013) since inclusion requires detailed planning and preparation which requires time and brings an extra workload for teachers. In the UK, teachers are required to consider support assistants and their skills in order to address the SEN pupil's needs in the best way. In relation to getting help from support bodies in Turkish education settings, the lack of teachers, especially GCTs, was a major issue. As a result of the high number of students attending schools, it becomes harder for one GCT to address all the issues. Although the schools in Turkey had several GCTs, when compared with the total student number attending these schools, and the things they are required to do, their time available becomes insufficient. In the UK schools, instead of GCTs, there are SENCOs that are accountable for following the most recent policy, supporting SEN students, their teacher

and families as well as playing a mediating role between LEAs and schools. It is interesting that the UK participants did not mention student numbers as a constraint as class sizes on average are 30 students.

The physical environment was one of the issues Turkish participants commented on because there are many schools in Turkey that were built before inclusion was fully implemented and therefore the physical facilities of these schools were designed to cater for average, non-disabled students' needs. As Lee and Low (2013) indicated in their study, it might therefore be beneficial to have more appropriate school designs throughout the country. British participants did not comment on environmental issues. However, on their schools' web page there was information on accessibility of classrooms and environmental facilities designed for SEN pupils such as disability toilets or easing access to the classrooms. The findings from both case studies indicate that, in some instances, schools from both countries overcome some issues related to SEN pupils as they arise although schools in the UK appear to be better equipped regarding teaching curriculum, class size and the physical environment to cater for the needs of students with special educational needs.

Another important difference between participants' responses was with regard to families. In the UK, families were not an issue that was raised in any part of the study whereas Turkish participants saw parents as the best supporters, and also the biggest constraint, for inclusive education. Turkish participants commented on families struggling to accept their child's condition, or see it as a temporary situation. Another issue raised was non-disabled students' parents feeling worried that their child would not get sufficient education when there is a child with SEN in the classroom. SEN students' parents worry on the other hand that their child would be labelled and marginalised in the classroom. As a result, both parties are unwilling to support inclusive education to some extent.

In the Turkish National Curriculum (MEB, 2013a) a specific section is designated for health and safety regulations for visual arts activities. It states that art studios need to have good air ventilation. However, there was no mention of those schools without an art classroom. As stated previously, students are required to bring their own materials. Teachers are warned about health issues such as advising students to wash their hands at

the end of the lesson, cleaning the environment after finishing art activities, and being cautious about electrical equipment. In the UK sample, special equipment students require can be mentioned when talking about health and safety since these equipment are supplied for the use of SEN student with the purpose of providing a healthy working environment as well as facilitating and assisting SEN students throughout the process.

Budget

> Creating inclusive societies inevitably requires some financial input, which could pose a challenge particularly in resource poor settings. However, not making efforts to promote inclusion is arguably more costly: there are thought to be significant economic costs associated with the on-going exclusion of people with disabilities. (Banks & Polack, 2014, p.1)

Koutrouba et al. (2008) confirms this. In the UK sample of this study, budget was an important factor inclusive education because schools are able to buy external support services for SEN pupils when it is necessary. UNESCO (2006a) makes a reference to budget issues in relation to arts education stating worldwide, allocated budgets for arts education is either insufficient or non-existent which is the case in the Turkish sample. Another budget related issue is provisions supplied during visual art classes. As stated previously, in both countries, it is stated that no IEPs are prepared for visual arts classrooms. However, in the UK, if a student needs special materials to attend classroom such as special scissors, the school provides these. Because schools provide all art materials for visual arts classes, it should not be seen as extra provision since participants in the study schools confirmed that it is the school's duty to provide equal opportunities. However, in the Turkish case, art materials are not provided for visual art classes, therefore every student brings their own materials to art classrooms and if students with SEN require special materials their families are responsible for providing these at their own cost or through charitable institutions. As every student's family income level is different the quality and number of materials families can provide for their children differ. It might be better practice for schools to provide these materials for students so that every student would use the same materials as is the case in the UK.

8.2 Do art teachers/ head teachers/ SENCOs and GCTs' perspectives on inclusion show any differences based on their focal country (Turkey/UK)?

The views of Turkish and British participants were different in detail, although there were common views on specific issues related to constraints of inclusion such as, budget and time, and regarding the benefits of inclusion such as social development and enabling pupils to achieve their best. Generally, participants from both countries appeared to be in favour of inclusive education; this perception also emerged from Tuğrul et al. (2002) and Sakız and Woods' (2014b) studies. Ainscow et al. (2012), Royal and Roberts (1987) and Polat (2001) also noted that there is a correlation between school staff's positive attitudes towards inclusive education and their years of experience or their gender. The current study could not find any indicators in terms of gender issues and it would be impossible to make a generalization in a small-scale study such as this. However, participants confirmed that experience in the field automatically helps teachers to gain self-confidence even though they did not have any training in teaching students with SEN.

8.3 How effectively does art education facilitate inclusive education?

The arts subjects are broad comprising music, visual arts, drama, crafts, dance, media arts and architecture. The specific focus of this study is on visual arts and it represents two or three dimensional art, such as painting, drawing or sculpture (Baïdak et al., 2009). The aims of visual art lessons were discussed in Chapter 4. Alongside the rest of the curriculum subjects, it is usually considered to help pupils to get ready for life outside the school Mishook and Kornhaber (2006). Also in the literature it is stated teachers observe that art can help their students with SEN to flourish (Fedorenko, 1997).

> …to be identified as 'no good at art' is potentially damaging in terms of children's life experience, as it can have the effect of putting them off any engagement in art and design activity, not only in the same sense of making art themselves, but also in experiencing the work of others. Art and design are communicative practices which enable human beings to develop and question their intellectual and emotional response to their experience. (Cox, 2007, p.158).

In relation to this the National Curriculum in England, art and design programs of study (DfE, 2013c), state that art, craft and design represent a high level of creativity for humans. A high-quality art and design education should engage, inspire and challenge pupils, equip them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape history, and contribute to the culture, creativity and wealth of the nation. With these purposes, the National Curriculum for Art and Design intends to guarantee that every student generates their own creative works, investigate ideas, practice various types and mediums of arts, assess and evaluate creative artworks and know about the history of art and artists. With these aims in mind, aesthetic awareness was defined as the skill to form knowledgeable opinions about art (Osborne, 2003). Osborn argues that this explanation is rather short and does not inform teachers about how to conduct their lessons and he also states that there is no information or advice on how to teach these skills to students with SEN. In the UK sample of this study this did not seem to be a problem since they stated that they use the creative curriculum successfully in their schools, art integrated subjects are used (Ethan), differentiation of subjects is ensured (Chloe), break the subject down to smaller steps (Chloe, Olivia), demonstration of activities are supplied (Hannah). Allison (2008) maintains that 'some art teachers do not believe that a comprehensive art curriculum that includes art history, art production, aesthetics, and criticism activities is relevant or accessible to students with disabilities. In many instances, art teachers end up providing a different, often less substantive curriculum for the student with a disability '. In the UK sample, it was clearly stated that teachers differentiate their lessons, and creative curriculum is utilised in order to be able to reach every level.

> If one is persuaded that an engagement with visual art gives particular opportunities for experiences of creativity, aesthetics, a sense of self and of spirituality, then the next issue for the teacher working with children with SEN is to consider how these opportunities can be facilitated (Osborne, 2003, p.417)

In relation to this, it was important to ask teachers of SEN pupils what they thought of visual arts lessons, how they plan and prepare their lessons and the benefits and

constraints of it. From participants' views visual arts is seen as a perfect subject to teach in an inclusive classroom since it offers the freedom of expression and use of different art mediums and there is no right or wrong in outcomes. This is one of the key contributions of this thesis as it identifies from the perspectives of teacher some of the possibilities that visual arts education can contribute to the inclusion of SEN pupils.

In Turkey, only two arts subjects are compulsory in the curriculum, namely visual arts and music. Other subjects such as crafts and, technology and design, are offered as optional subjects if schools have designated time for elective courses. Other areas of visual arts such as drama and dance are not generally taught as a subject but some schools have clubs or out of school activities for these. However, these activities would not contribute to students' school grades. There is also a conceptual misunderstanding, for example, in many countries dance is seen as a part of physical education (Baïdak et al., 2009) and not part of the arts.

8.4 What are the main concerns and opportunities presented to primary school teachers in catering for the needs of Special Educational Needs (SEN) children in art lessons?

Participants from both countries expressed a common belief among students that only talented people can practice the arts (Cox, 2007). As UNESCO (2006a) stated, teachers need to develop the creative, imaginative and innovative skills of their students through their curriculum. It is important for teachers to have high expectations of their students in visual arts classes (Clement et al., 1998; DfE, 2013b). The UK participants talked about the fixed mind-sets that people have regarding arts subjects especially for visual arts. People associate it with talent and abilities and create barriers for themselves through prejudice. Similarly, in the Turkish context teachers talked about students' unwillingness to try, and their readiness to accept that they cannot produce any artwork. In the Turkish context this might be as a result of students receiving their visual arts classes from non-specialist classroom teachers for the first four years of their school lives. Classroom teachers are the first authority students can get until an arts specialists take over in the 5th grade in Turkey. If the classroom teacher is not enthusiastic about the visual arts, students might see them as role models during the first 4 years of primary school and do not acknowledge art as a subject worthy of their attention.

Similarly in the UK context, a survey on arts education in primary school settings revealed that 20% of classroom teachers who participated in their study (in 1800 schools) did not receive any arts related training in their initial teacher training programs (Baïdak et al., 2009). UK participants in this study also shared their opinions on this stating that there are times when they do not know the answer about art- related questions but there is always someone who knows more about the subject to give them help and support.

In Turkey it is stated by the MEB (2013a) that an individual does not need to be talented or an artist in order to receive visual arts lessons. In line with this, participants from Turkey stated that their aim is to ensure that their students love visual arts.

> Art and design are arguably essential to any individual's education, especially in the highly visual world of the twenty-first century. (Cox, 2007, p. 158)

Although participants from both countries stated that the main aim of art education is not to raise artists, that this also should not be the reason to reduce art hours or give it less priority in the curriculum because, in fact, it does not only support future artists but also supports future leaders to adopt imaginative thinking skills therefore should be taught in schools widely (Winner & Hetland, 2008). They state that instead of merely focusing on debateable claims that the arts would help to increase tests results, stakeholders should focus on the real benefits that the arts might give for education.

In this sense in the DfE (2014b) Performance -P Scale- attainment targets for pupils with special educational need to clarify the aims for teachers. In terms of these attainment targets, there are examples focusing on specific subjects of the National Curriculum (DfE, 2014c) in order to enable educators to have a better understanding by identifying their students' attainment in different subject areas. In relation to this, Turkish participants of this study stated that there is a need for the MEB to publish resources for schools and school staff. In contrast to the Turkish sample, UK participants did not make a comment on the resources published by the DfE. According to the DfEE and QCA (1999) there are handbooks for primary and secondary teachers that make broad provisions in the ways that the National Curriculum can endorse and support the curriculum in various areas such as spiritual, cultural, social development. In addition to these, there are other resources such as the Index for Inclusion (Booth et al., 2002) which

aim to assist school staff to implement inclusive education strategies and practices to their schools (Woolfson et al., 2007).

Concerns and opportunities presented by cultural aspects of visual arts education was another area that was raised by the participants. UNESCO (2006a) states that there is also a possibility that concrete and elusive features of civilizations are vanishing because they were not appreciated in the education system. They see it as a necessity of education systems to retain and transmit these understandings to future generations especially through arts education.

8.5 What learning opportunities does art education offer to students with SEN?

8.5.1 Wellbeing of Pupils

The most recent visual arts curriculum in Turkey prepared by the Board of Education and Discipline is dated 2013. This curriculum comprises grades between 1 and 8, which means that it was enforced before the drastic change in 2014 (See Chapter 3). In this document visual arts is seen as a necessity in individuals' lives because it is seen as a tool through which that people can express themselves (MEB, 2013a). The main aims in the Turkish curriculum (MEB, 2013a) for visual arts lessons can be summarized as: raising generations who are visually literate, who have aesthetic understanding, who understand and know the main concepts and practices, who participate in discussion on visual arts and can evaluate these debates, who research about the past of visual arts and question the value of it, who understand the importance of cultural heritage in visual arts and protects them, who associate visual arts with other subjects. The answers from Turkish participants show consistency with these but without in-depth information. For instance, although it was stated by participants that the aims of visual arts lessons are enabling pupils to communicate, express themselves and gain self-confidence, none of them explained how these would be ensured. In the UK National Curriculum (DfE, 2013a, 2014c; DfEE & QCA, 1999) creativity and imagination stand out as the main aspects of visual arts education. Similarities in both curricula are evident through their aims and structure. An emphasis on expression and emotions can be noticed throughout both documents, which are also highlighted by UNESCO (2006a). Previous studies noted that arts education would enable pupils to express their feelings and what they want to say

about a topic more freely via different mediums that arts can offer. In terms of the mental welfare of all pupils, participants of both counties stated that art contributes to the emotional, creative and social well-being of individuals. In the UK this was also proposed by the House of Commons in 2015 (All-Party Parliamentary Subject Group, 2015). In relation to visual arts lessons, the wellbeing of the pupils was the main concern in both participating countries.

The findings of the present study are consistent with those of Furniss (2008) who found that arts subjects indeed contribute to the development of expressive skills of pupils. The Turkish participants heavily emphasized expression, especially, the benefits of it for students with SEN, and the participants in the UK stated that they try to ensure this through offering the creative curriculum.

Although the Turkish National Curriculum (MEB, 2013a) gives visual arts teachers the flexibility of using various assessment methods such as, right-wrong, short answers, multiple choice tests, group assessment forms, project evaluation forms, performance evaluation forms, presentation forms, sketch books, teachers in both countries did not make a comment on assessment methods but noted that there cannot be specific expectations since visual arts is an individualistic subject which everyone can practice at their own pace. This approach also supports what the MEB (2013a) is trying to implement during the evaluation process; a student centred approach.

Exhibition is seen as one of the best ways to motivate students and is therefore strongly supported in the Turkish National Curriculum (MEB, 2013a). Turkish participants of this study strongly emphasized that they are using exhibitions frequently or at least showing art works of students in the class as an example. In Turkey it is a usual practice for schools to hold an exhibition of student's art works at the end of the school year. This practice gives the chance for parents and other teachers to appreciate and value students' work as well as giving a chance for students to be proud of their own art works while appreciating their peer's works. Although in the UK sample there was no indication from participants that such exhibitions were held, on visits to the schools the researcher observed that schools were using students' artwork throughout the classrooms and corridors.

8.6 How do art teachers determine their teaching methods in order to practice effectively in an inclusive classroom?

As is argued by Stokrocki (1986) every teacher has their own method of teaching and it is almost impossible to draw a perfect portrait of a teacher and assume every teacher to have these characteristics. Therefore, it was expected for teachers to have their own way of practising. In addition, there were also policy-based differences in the two countries. For instance, in Turkey, designated time for visual arts in the curriculum is limited to one hour. However, an additional 2 or 4 hours is given as elective modules, which are grouped under 6 different groups (religion, moral and values, language and expression, foreign language, life sciences and mathematics, the arts and sport and social sciences) (Karip, 2012). Under the Arts and Sport group, there are five modules available for pupils including the visual arts (such as art, traditional arts and plastic arts), music, sports and physical activities, drama, intelligent games. These lessons are offered for Grades 5, 6, 7 and 8 and students from different year groups would be in the same class if they choose the same elective course. Although this approach seems promising and appears to be giving opportunity for further studies for those pupils who want to practice it, none of the participants commented on this elective course system. This might be because their school would not offer visual arts as an elective course since elective courses are closely related to the popularity of that subject. In the UK, visual arts also have one hour per week in the curriculum. However, they have the flexibility to arrange their timetables such as, in Sand Hills Primary School, visual arts had two hours per week for 6 weeks continuously and D and T classes would take its place with 2 hours for the following 6 weeks. The school overcomes the constraints related to limited time designated for visual arts in this way. In Rose Hill Primary school, using arts in cross-curricular activities is strongly supported and their focus can be shifted from visual arts to design and technology depending on the activities they are focusing on whereas in Montgomery Primary School, in addition to same 6 weeks/two hours visual arts block system, art/creative days are offered for all year group pupils. Participants in the UK also stated that when their students conduct activities that involve more complicated procedures or materials, and therefore requires more time, they try to accommodate this need instead of leaving art works unfinished. In the UK art can also be integrated into other subjects as a cross-curricular approach as well (Cox & Rowlands, 2000). It is clear from the data that

in UK schools, a more flexible approach is adopted whereas Turkish schools appear to be stricter in terms of the time designated for visual arts lessons.

As a result of its different nature to other subjects, Turkish participants talked about not relying merely on verbal lectures during visual arts, and commented on the importance of questions, practice, and experiences in a successful lesson. The UK participants also commented on this; one of the methods they frequently use is, as stated previously, exhibiting student art works; this has its own place in the National Curriculum, therefore, teachers use it frequently. Although teachers might be hesitant to exhibit SEN students' works because they fear that other students might mock them, teachers tend to be in favour of exhibiting art works (Sharp, 1990). In both countries, participants perceived exhibiting art-work as a useful aspect of education which contributes to students' self-confidence.

Some of the participants in Turkey also commented on teaching visual arts in an inclusive classroom. They revealed that they do not prefer to use different methods addressing only SEN pupils because they believe using different methods with SEN pupils in the same classroom with their peers would not be beneficial, and would in effect, marginalise that SEN student. They also stated that this belief was based on SEN pupils' reactions when teachers tried to use different activities with them. However, in terms of differentiating lessons, British participants stated that it is a necessary in an inclusive classroom to differentiate and be ready to conduct a lesson in different ways.

Another issue raised by Turkish participants was related to their training on teaching pupils with SEN. Similar results was present in Fedorenko's (1997) study, which revealed that teachers were not experienced in teaching students with SEN and they receive support from special education teachers which has a similar role to the GCTs in Turkey. Although the majority of them saw visual arts as a subject in which everyone can achieve, some of the participants stated that they do not know what to expect from a SEN student therefore, they were not sure about their methods. Fedorenko (1997) similarly argued that because teachers are not prepared well enough, they struggle to change their methods to include SEN students to their classes, as a result struggle to modify their teaching and therefore offering successful lessons. It can be seen from participant's responses that with experience in teaching students with SEN comes the confidence to

teach them. In the UK sample, participants revealed that art is an enjoyable subject to teach and that they felt comfortable teaching it.

When participants were asked about the activities that they conduct in an inclusive classroom, Turkish participants stated that they tend to use 2D versions of activities as a result of time and venue restrictions for visual arts classrooms. British participants' responses were subject related, for instance, using sketches to build a foundation for developing students' skills. Both Turkish and British teachers' methods and the ways that they conduct their lessons are in line with their country's curriculum requirements.

As stated in the previous chapters, artists in residence is a method that schools in the UK can use if the school has a budget for this (Baïdak et al., 2009). Participants from the UK commented on this issue, stating that they are strongly in favour of artists in residence as much as their budget allows. In the Turkish sample, schools do not have a budget for this and therefore the concept is not easy for them to understand. There might be visiting artists but this would be in a day during a specific week's visual art class (1 hour) doing workshops, or a class trip to an artist studio or an art gallery. In this regard participants from Turkey complained about the time designated for visual arts lesson since conducting a school trip in an hour would be almost impossible therefore if they are to organise a trip for a gallery or a studio visit they would need to go out of school hours or at the weekends. Similarly, participants in the UK associated this issue with budget constraints stating that galleries and studios would not be schools' first choice to do an excursion as some of them have a limited budget and the school prefers to use this money on more science subject related areas.

8.7 Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion from the perspective of art teachers/ head teachers/ SENCOs and GCTs?

This study provides data on Turkish and British head teachers', SENCOs'/ECTs' and visual art teachers' perceptions on inclusive education and teaching visual arts to students with SEN. Through this, it tries to identify ways to improve inclusive education in Turkey by comparing practitioners' opinions from another country where inclusion has been practiced for a long time. This is a key contribution of this thesis. One of the most

important findings was the positive views that participants held towards inclusive education. However, there were constraints to inclusion that needed to be overcome in order to practice it better. In addition, when a more specific focus was made on visual arts education, further issues were raised. Visual arts education already gives individuals the idea that everyone has their own styles in learning therefore there is no reason why it should not be seen as one of the perfect subjects to practice inclusive education. In the report published by UNESCO (2006a, 2010) it is stated that in Asian and Pacific countries, arts has a strong place in their curriculum compared to European, Arab and North American counties where arts subjects are taught but not emphasized in the curriculum (UNESCO, 2010; Robinson, 2013). In European countries, arts subjects are generally compulsory but sometimes it can be offered as optional (Baïdak et al., 2009). In some European countries, regional or local educational authorities or schools are independent bodies in deciding on the time given for teaching arts subjects. The United Kingdom's system can be considered as one of these flexible systems 'the instructions or recommendations refer to a number of hours to be allocated to each subject for a certain number of years, or even the whole of compulsory education. Schools may then allocate these hours to individual years as they wish.'(Baïdak et al., 2009, p.29). It can be seen from the literature and data collected in the present study that the UK system gives more flexibility to teachers and students in terms of time. For instance, while trying to finalise a project when there is not enough time, the school tries to give this time for that activity to be finished or supply materials when it is needed. In the Turkish system those students who have special interest in visual arts can get the chance to practice it more intensively through elective classes.

Another area related to teaching art as a profession, was teachers' confidence. The findings of this study show that participants from UK schools feel confident enough to teach art and see it as a subject that everyone can achieve at their own level. The same results were obtained from Turkish participants but regarding teaching art to students with SEN they did not express the same self-confidence as their colleagues in the UK. Baïdak et al. (2009) states that teachers' lack of confidence in teaching art might be solved with proper teacher training or continuing professional development. As training came up as one of the biggest constraints in Turkey, there is obviously a need for teacher training programs to have an inclusion element in them as well as classroom teachers to

have more art elements in their training. Moreover, understanding the pedagogical demands of contemporary classrooms and the needs of practising teachers is essential when making curriculum decisions for pre-service art education courses (Guay, 1994, p.45). The UK has a undergraduate education system that focuses on specialist subjects at an early stage (Matthews, 2010); a similar system is adopted in Turkey. However, it is not possible to see the necessary improvements being made in the undergraduate curriculum in Turkey whereas in the UK authorities are making an effort to improve this. More comprehensive study on this area is necessary.

Visual arts teachers in the Turkish sample also complained that when they take over students after the fourth grade, depending on classroom teachers' perceptions and expertise in visual arts, students can be unwilling to practice arts or see themselves as incompetent. Participants in the UK commented on this stating that for a teacher to teach visual arts they do not need to be an art specialist but they should at least have an understanding and appreciation of what they are teaching. Participants perceived training as an important issue. Similar comments were made on issues about inclusive education and teaching to students with SEN.

Participants in the UK strongly supported the idea of having artists in residence and working collaboratively with other art related bodies, whereas Turkish participants acknowledged the importance of this which would help all students to gain experience as well as broaden their horizons, but because of the time limit and non-existent visual arts budget, it becomes almost impossible to conduct these field trips. This suggests that in Turkish education settings, time designated for visual arts would need to be increased and schools might be granted with a budget allocated for visual arts; it is also important to provide materials required for art classes. Not all students' family incomes are at the same level and therefore there are instance when they cannot provide the required materials. Since the main aim of inclusion is to provide equal education opportunities for everyone, schools should be able to provide art materials for classrooms.

8.8 Summary

This chapter provided a comparative perspective of the two case studies of inclusive education in a selection of primary schools in the UK and Turkey with an emphasis on visual art lessons.

It looked at comparative perspectives on the definitions and practical experiences of inclusive education, national policy, classroom management, teacher training, environmental issues, school budgets, supporting structures, and other constraints and opportunities. Some of these issues were identified in the literature research. Although there are major differences between the two countries there also areas of similarity. These will be discussed in the next chapter that will summarise the findings and conclusion of this research.

CHAPTER 9

9 Discussion of Findings and Conclusion

This chapter discusses the findings of this research under the main research question and sub-questions. It will then discuss the limitations of the study, followed by the contribution of the study to existing knowledge and research. Recommendations are made for policy and practice in each country. The study concludes with a reflection on the present research and makes recommendations for future research.

9.1 Research Questions

This study set out to explore how key school staff perceive and experience inclusive education within the visual arts lessons in two countries, namely; Turkey and the UK. The study sought to answer the following main research question:

How effectively does art education facilitate inclusive education?

In relation to this, the sub-questions are:

How do art teachers/ head teachers/ SENCOs) and GCTs perceive inclusive education?

Do art teachers/ head teachers/ SENCOs and GCTs' perspectives on inclusion show any differences based on their focal country (Turkey/UK)?

What are the main concerns and opportunities presented to primary school teachers in catering for the needs of SEN) children in art lessons?

What learning opportunities does art education offer to students with SEN?

How do art teachers determine their teaching methods in order to practice effectively in an inclusive classroom?

Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion from the perspective of art teachers/ head teachers/ SENCOs and GCTs?

Throughout the data analysis and discussion chapters, comparisons were made within and between both case studies and themes emerged such as policies, budget, and environmental issues during the interviews with participants in both countries. Although both countries have policies on inclusive education secured by law, there were major differences in practice. In the schools in Turkey, it was revealed that the understanding of inclusion is still not secure and that more time is needed for it to be practiced fully by schools. The study identified that some of the practitioners in Turkish schools were not aware of the ways that they can make their school more inclusive and do not receive enough assistance and guidance on implementing inclusion in their schools. In the UK schools the findings revealed that teachers in the UK demonstrated a more robust understanding and application of inclusive education.

9.1.1 How effectively does art education facilitate inclusive education?

What are the main concerns and opportunities presented to primary school teachers in catering for the needs of Special Educational Needs (SEN) children in art lessons?

The responses to this research question have several implications for policy and practice. These implications can be explained under different themes such as, policy, practice and teacher training. These implications are pertinent to policy-makers, teacher training courses and relevant departments of universities.

Implication of Findings to Policy:

In both countries adequate resourcing, classrooms, access to schools, resources, teacher training and INSET were the issues participants related to policy. However, most of these issues mentioned by the UK participants were viewed as consistent and well organised provisions (that may need improvement to address more issues), whereas Turkish participants found SEN policy implementation to be unsystematic. In the Turkish sample, the majority of participants were unanimous that a more robust policy that supports and informs teachers and other stakeholders would facilitate the process and promote inclusion activities. Based on this result, a more thoroughly prepared inclusive education policy is needed in Turkey. Art education can be monitored through expectancies from art teachers to 'work within a variety of settings, including higher education, to reform and revise their conceptions of disability and promote art education practices that are

equitable, accommodating, inclusive, and non-discriminatory' (Blandy, 1994, p. 180). There is little attention paid to this area in the Turkish education policy.

The majority of Turkish participants commented that inclusion is a relatively new concept in Turkish education settings and that a more specific policy focus is evolving. UK participants stated that provision for inclusion is successful in their schools and that they try to address different needs with additional support from outside agencies. One of the issues raised by Turkish participants in Chapter 7 was the need for a separate division for inclusive education since it is still considered to be under special education (where segregated education is favoured) and individual perceptions are shaped accordingly. This confirms Banks and Polack (2014) findings that in some countries special education is placed under the Ministry of Health rather than the Ministry of Education which might indicate that in some countries special educational needs are still viewed through a medical lens.

In summary, although the study compared a developed country and a developing country, it did show that both countries enshrined providing education for students with SEN in their law. However, in the UK, implementation of these policies to practice appears to be more systematic and coherent.

Classroom Practice:

The current research has revealed that there are positive effects in the use of visual arts education in inclusive education. Although the majority of constraints participants experienced related to education in general, some of them were also related to visual art lessons. The findings of this research indicate that any movement towards promoting visual arts lessons in inclusive education in schools may result in an expansion of the students' involvement in their own development. This confirms the view that integration of visual arts lessons, cross-curricular activities and creative lesson plans, as is the case in the UK, would engender greater inclusion of students with SEN in Turkish schools. It also confirms the argument earlier that teachers need to have an in-depth understanding of inclusive education and ways in which they can achieve this in their classrooms.

202

Environment:

The venue for art lessons was one of the constraints emphasized by the Turkish participants since lack of studio space restricted the activities they can conduct in a classroom environment. This issue is also closely related to structural design issues, such as, small classrooms with high numbers of students and not having a washbasin within the classroom to wash lesson materials after class finishes. It would appear that art studios were not considered to be a priority to include in the main building plan or even if it was included, throughout the years, with the increasing number of students, schools had to convert them to classrooms (like the case in Mehmet Akif Vocational Religious School). As stated in Chapter 5, if such provisions are provided during the design process of schools, additional costs to build these classrooms for art at a later date would be reduced. Classrooms riveted to the floor are not conducive to effective teaching and learning in art lessons. Turkish teachers therefore argued that having to conduct art classes in normal classroom restricts the activities they can do. Blandy et al. (1988) also indicate that teachers tend to use activities that are appropriate for the mental age of their students. However, there are different activities that SEN students react positively and negatively to. In their study, finger painting, painting (outside), figure drawing, watercolours, chalk drawing, cut paper activities were the least popular art activities among SEN students. Yet most of these activities would appear to be easily conducted art activities in a classroom environment without many provisions as is the case in the Turkish schools in the study. Wiggin (1961) suggests that 2D art activities need to be kept to a minimum, and for SEN student needs to be stimulated through physical (concrete and sensory) activities. Blandy et al. (1988) also state that art specialists need to organise their activities focusing on craftsmanship, skills and expertise. However, as the Turkish participants stated, the lack of art studios creates a restricted classroom environment, which limits 3 dimensional activities.

Another issue regarding conducting art classes in ordinary classrooms was classroom size. The number of students can exceed suggested numbers and when a student with SEN is present in the classroom, teachers seem to struggle in the Turkish sample. In the UK sample teaching assistants are present if any additional support is needed. This confirms Labon's (1999) views that the teacher/student ratio needs to be decreased and can be achieved with assigning more teaching assistants. According to the OECD (1998)

and Labon (1999), in the UK, the student/teacher ratio for all schools for all students was 21.3:1 for primary in 1998 and 16:1 for lower secondary in 1999. In Turkey the data shows that the number of teachers are not enough in relation to the number of students in schools. This highlights the need for the MEB to assign more teachers and/or start assigning teaching assistants to classrooms.

Students' independence in their work usually results from the art teacher's way of working. UK participants were confident in their methods, and stated that they differentiate their lessons whenever they feel it is necessary. As Dorff (2012) states, 'the art room is the only place where uniqueness and individuality are celebrated. In order for all students to find the art learning environment welcoming, teachers must be confident in their ability to teach all children (p.10)'. For some students, traditional ways might be enough to participate in lessons, however, for others differentiating lessons, employing creative problem solving skills might need to be adopted (Loesl, 2012). However, Turkish participants stated that their students do not want to have a different activity to their friends and want to participate and practice whatever their peers are doing during that lesson. Breaking a subject into sections was a method suggested by participants in the UK. Dorff (2012) also confirms that when divided into smaller parts, art education leads to success. On this issue, Turkish art teachers indicated that they use clues, or give examples from the same environment for SEN students to associate with but none of them mentioned breaking a subject into smaller sections.

Experience:

In both participating countries, teachers' confidence and experience were discussed. Teachers in the UK appear to be more confident and knowledgeable about inclusive education than their Turkish counterparts. As stated in Chapter 5 and 9, art teachers might feel uncomfortable and frustrated when they have a student with SEN in their classroom (Allison, 2008, Bain & Hasio, 2011). In this regard, the present study supports and adds to the findings of (Sakız et al., 2014) that showed similar results in the school staff's perceptions. However, the present study focused specifically on visual art lessons and it revealed that it is seen one of the best subjects to practice inclusive education since it promotes personal differences and different level of works and skills. However, it may be the case that participants would have different perceptions on other subject areas or core lessons in relation to visual arts lessons. Earlier studies (Sakiz and Woods, 2014b) also

stated that in Turkey inclusive education is still seen as a new method and that the major outcomes have not been seen yet. As stated earlier the findings of the current study are consistent with this view. Although there are positive results in implementing inclusion, these are still at an individual school level.

Teachers' expectations of students was another issue that was mentioned by participants. It should be noted that having different expectations from each student is not the same thing as having lower expectations, as Bain and Hasio (2011) states flexibility and accepting students' different abilities can be the ground for appropriate expectations. Educators should understand that every student can learn if appropriate teaching styles and strategies are utilised. Participants from both countries showed a similar understanding on this. However, participants in the UK seemed to focus more on individual differences within the class and an appreciation of diversity whereas some Turkish participants stated that they expect SEN students to participate and produce in art classes as much as their peers do.

Teacher Training:

The policy theme not only covered issues related to the NC but also the content and availability of teacher training courses. It is clear from the examples in the literature (WHO, 2011, Banks and Polack, 2014) that teachers feel unprepared in terms of their training, time and provisions supplied for them as well as concern that the presence of an SEN pupil would hinder or delay the progress of the whole class. Although the research did not focus on higher education and teacher training, this study revealed that in Turkish education settings there is a need for more comprehensive pre-service and in-service training, since teachers are not prepared well enough to teach students with SEN (Blandy, 1994) and, as a result, they do not feel motivated enough which is equally valid for visual arts teachers. Similarly, in the UK sample, addressing different types of needs and teachers' confidence in doing this were issues participants raised, which are also closely related to negative implications of insufficient teacher training.

In Turkey, on teacher training programs, there is a division between teacher training in general education and special needs education. The need for compulsory modules on inclusive practices and how to differentiate lessons for the educational needs of students persists. This need exists particularly in subject specific teacher training. In recent years

universities have started to address this issue, offering 'Special Education' modules in teacher training programs. However, how common this module is offered at the universities across Turkey is unknown.

Funding:

An important issue for both countries is the budget. Whilst in the Turkish sample funding was non-existent because of its education policy, one of the major concerns that English participants focused on was on the need to increase funding for art education in the school's budget. The UK schools appear to be better resourced and organised to cater for the special educational needs of students. For example, when a child needs a specific aid tool for drawing or special scissors, it is provided in the UK. However, in Turkish schools settings students are expected to bring these tools if they need them. This inevitably affects the activities to be conducted in the classroom since teachers need to decide on an activity that requires materials that can be obtained easily by all students' parents (regardless of their income level). This aspect also restricts the visual arts lesson. If there was a budget for visual arts as is the case in the UK, the activities could be more varied and challenging. Some adaptive instruments such as handles for brushes and pencils or paint-rollers for painting could also be created by educators (Dorff, 2012, Basin and Hasio, 2011). However, as a result of a combination of different factors such as not receiving adequate information about SEN students' needs, and therefore not knowing how to develop materials for them, teachers in Turkey would seem to be unaware of such cost-effective solutions.

Supporting Agencies:

In the UK, the support schools can get from external agencies are numerous (depending on the school's budget) whereas in Turkey the help is limited to psychologists that RAMs can offer, and hospital support. As such, it would seem that the medical model still prevails in Turkey's policy framework. In the UK there are a variety of specialist external support services. In Turkey there is no clear system of external support offered to cater for the special educational needs of students other than the RAMs and GCTs.

9.1.2 How do art teachers/ head teachers/ Special Educational Needs Co-ordinators (SENCOs) and Guidance Counsellor Teachers (GCTs) perceive inclusive education?

As stated in Chapters 2 and 3, offering equal education opportunities to all students has become the priority in many countries. The UNESCO driven Millennium Development Goals (MDGs) and the Education for All (EFA) goals have led countries to make changes in their education systems and their plans for future developments which can be seen in Turkey's and the UK's education agendas.

There were differences regarding definitions of inclusive education in the case of Turkey. Whilst the majority of the participants explained it as inclusion of 'all pupils' there was a lack of deeper knowledge in their answer. Some of the participants tended to limit it to mental and physical disabilities such as students with Down syndrome or wheelchair users. This might be as a result of not having sufficient resources in the area for school staff therefore they experience inclusive education only through the context of their student's needs, which gives them a narrower perspective. It might also be related to the training that they have received on inclusive education as mentioned in the previous section. Participants' definitions on inclusive education in the UK showed a broader understanding of inclusion in their school and greater confidence in addressing inclusion in their classrooms. The findings showed that as teachers increased their number of interactions with SEN students, their self-confidence increased accordingly. This was also evident in Carrigan (1994) and Keifer-Boyd and Kraft's (2003) studies. Some of these issues were already mentioned as concerns or opportunities presented in art lessons regarding as well such as policy, teacher training, and funding.

Although not showing a deeper knowledge and awareness in Turkey, participants held a positive stance towards inclusion in both countries. The emphasis was on students' socialisation in both research settings. However, there are barriers in both countries that challenge the successful practice of inclusion. This includes issues such as unconfident teaching, lack of resources and support in Turkey, and not a large enough budget and a reduction in the number of supporting agencies in the UK. In terms of negative aspects, when participants see that they cannot meet students' needs due to lack of support, or impediments in the education system, then they see special school settings as a better option for SEN students. However, this was more the case in Turkey than in the UK.

Moreover, in order to enable stakeholders to comprehend inclusion fully and figure out how it can be made more comprehensive and continuous the term inclusion might need to be revisited and revised. The benefits of inclusive education have been highlighted in the literature (See Chapter 5). This study highlighted the fact that in Turkey there are major constraints that hinder and delay the best possible education for SEN pupils. These constraints are also consistent with other studies' findings (Mukhopadhyay, 2014; Sakız et al., 2014).

Hanushek and Wößmann (2007) argue that one of the ways to promote economic development is to invest in education since education strengthens individuals' abilities and skills, which lead to a more competent labour force (Banks and Polack, 2014). In order to do this, the creative curriculum becomes vital. As can be seen in the UK sample, through the creative curriculum, it is possible for schools to amend and change their approaches easily to access and accommodate students' needs. The stricter version of the curriculum in Turkish school settings prevents schools from reaching out to students whose needs require different approaches to be adopted. Creative curriculum approaches also help to develop creative generations, which will help pupils in their after-school life, since being creative and innovative is vital for this century's competitive job positions.

Another issue in relation to the creative curriculum is the time. The creative curriculum enables schools to be more flexible. As stated by British participants in Chapter 7, they can amend and make up for time in some activities. It is essential especially for visual arts when it is not possible to finish an activity in the 40-minute lesson. In the UK although visual arts and Design and Technology are allocated 1 hour per week, many schools are flexible to do 2 hours visual arts for the first half of the term, and do 2 hours Design and Technology for the second half of the term. Since Turkish participants, especially visual arts teachers, complained about this issue as well, the Turkish government could be more flexible in applying the curriculum or give schools freedom to do this.

Another issue concerns the environment such as the physical conditions of schools. As stated in Chapter 7 schools in the UK address these on their web page, and Turkish participants raised it as a constraint in Chapter 6. Metts (2000) argued that as a consequence of considering non-disabled individuals as 'normal', the planning and

architectural design process of buildings tended to focus on the limited range of abilities of 'normal' individuals. Thus already built environments consequently started to restrict other individuals who are considered to be outside the 'normal' range. Banks and Polack (2014) mention the economic aspect of inclusion and urge countries to spend more on inclusive education to avoid long-term and costly expenses. Metts (2000, p.29) argues that 'investments in the removal and prevention of architectural and design barriers are, therefore, increasingly being justified on economic grounds, particularly in areas most critical to social and economic participation (e.g. transportation, housing, education, employment, health care, government, public discourse, cultural development, and recreation)'. As the Turkish participants stated in Chapter 6, schools are built without considering accessibility issues, instead they solve these problems as they arise. Metts (2000) points out that planning architectural designs inclusive from the beginning would be the most cost-effective solution.

Student assessment was an issue that participants from both countries commented on. In the Turkish sample, it was revealed that teachers rely on their student's IEPs even though sometimes they do not prepare it according to the student's needs, or just ignore the IEPs in planning their lessons. In the UK sample it was revealed that the student's progress is closely monitored by teachers, and other school staff, and if it is revealed that a student is still behind their peers, a new step is taken for further provisions. Assessment needs to be done at the school and it should be personal and promote differentiation in the curriculum and development and use of different materials (Labon, 1999).

Even though parents/carers were not included in the sample, they were raised as a constraint to inclusion in the Turkish sample, which suggests that in a more general perspective, the society is still in the process of grasping and processing the issue of inclusive education. Compared to SEN pupils' parents, non-SEN pupils' parents are regarded as the reluctant party since they worry about the achievement of their child when a SEN pupil is present in the classroom. Although in the Turkish literature there is no indication that schools are attempting to address this issue while trying to promote inclusion, the participants of this study revealed that they offer seminars and meetings with families. These attempts can be counted as positive efforts to disseminate the idea of inclusion to people who have never encountered it in practice. In contrast, in the UK sample, parents were not an issue nor considered as a constraint. This could be as a result

of inclusion's long history in the UK as well as a better understanding amongst parents of the issues related to the process of catering for the needs of children with SEN.

9.1.3   What learning opportunities does art education offer to students with SEN?

In both countries visual arts is seen as a subject that everyone can succeed in at their own pace and with their own sets of skills. Art activities provide several learning opportunities including becoming independent, reflective and creative learners through the art activities that they are engaged in. Art education therefore helps students to gain freedom, enable them to express themselves in various ways and gain in self-confidence. However, the Turkish participants' answers did not specify how they address and ensure the development of these issues within the class. In the UK sample participants stated that they teach the creative curriculum which includes cross-curricular activities and covers variety of aspects of art education using different approaches including group and individual work.

Participants from both countries indicated that there are no right or wrong answers in art lessons therefore it is seen as a subject that can be taught easily in an inclusive classroom. It also offers different forms of communication for all students. However, even though this common perception, the use of arts within the curriculum is limited to one hour per week in both countries. These findings indicate that there is a need for use of more arts in inclusive education. Although in the UK sample schools are more flexible in their curriculum, it seemed that the opportunities to teach art is restricted in the UK as well and although in a better position than Turkey, it is still not well resourced. Therefore, there is a need for understanding educational value of art not only at school level but also at policy maker's level.

9.1.4   How do art teachers determine their teaching methods in order to practice effectively in an inclusive classroom?

The need to differentiate lessons was emphasized by the participants from both countries. An interesting point highlighted by Turkish participants was the use of different methods with SEN students. They claimed that SEN students feel alienated when they are asked to do a different task (easier) than their peers; therefore, when differentiating lessons they aim for the whole class and not one particular student. Participants from both countries stated that exhibiting students' work throughout the school or in special exhibitions helps

as well. In Turkey the time and place that visual arts is taught remains a restriction for the tasks and activities that teachers want to conduct therefore activities are sometimes limited to 2D aspects of visual arts. This is not the case in the UK where there is greater flexibility to organise the curriculum to ensure larger blocks of time to be allocated to art and design lessons such as creative weeks or art weeks.

Turkey has a long way to go to achieve the implementation of a coherent curriculum and building the link between inclusion and art education. It appeared that they did not recognise and understand the value of arts and the ways in which it can contribute to students' education especially students with SEN.

9.1.5 Do art teachers/ head teachers/ SENCOs and GCTs' perspectives on inclusion show any differences based on their focal country (Turkey/UK)?

Participants in the UK were more confident in talking about inclusive education and they stated that they only feel uncertain when a student has unusual needs that they have not experienced before. Because inclusion is a practice that has a long history in the UK, experience and resources are more likely to be available when needed, whereas Turkish participants stated that it is quite a new concept and they start to feel confident as they come across the problems and solve them throughout the process of teaching.

Another difference in participants' perceptions was the concept of inclusion. Interestingly studies conducted in other countries on inclusive education tend to focus on issues related to poverty or the multicultural dimension of the school and that teachers try to make a correlation between these and make use of the art in these settings (Mishook & Kornhaber, 2006). In Turkey in recent years there has been an increased number of immigrants from Middle Eastern countries due to ongoing wars in the region. In addition, Turkey itself is already a multi-cultural country. However, there were no comments apart from one teacher, Şenay (GCT, Gazi Middle School) that those students' needs also needed to be addressed within inclusive education. Although she looked at the situation from the arts perspective and stated that arts can be used to facilitate communication and education of these pupils, she was still the only one referring to students with a different cultural background. Therefore, as stated earlier, Turkish participants seem to look at the situation from a narrower perspective, focusing on physical and mental needs and using the term 'all students' in order to follow the policy documents without fully understanding

which students the term 'all' refers to. In the UK schools, the categories of students' special educational needs are broadly defined to encompass a variety of differences including children from linguistic minority and minority ethnic communities.

The next section addresses the last research question based on the findings of the study.

9.1.6 Is there any need for fundamental changes or amendments to the current systems in order to create a better understanding of inclusion from the perspective of art teachers/ head teachers/ SENCOs and GCTs?

Recommendations for the development of visual arts and inclusive education

The thesis first discussed the history of SEN and inclusive education in Turkey and the UK, followed by the history of arts education in these two countries to illustrate the similarities and the differences from historical policy perspectives. The main aim was to reveal how visual arts lessons cater for the education of SEN students in mainstream school settings in these two countries. Although it should be noted that situations are different politically, pedagogically and at policy level, conducting this study in the UK and Turkey was very helpful in identifying the weaknesses and strengths in Turkey's inclusive education policy and practices.

In this section the researcher makes suggestions for the current system under the themes that arose from the data collected and will conclude with recommendations for further studies.

Recommendations for Turkey

Based on the findings of the current research, the intent and objectives of the Turkish government's schemes that target inclusive education were perceived relatively positively by participants. In particular, its benefits for all pupils' socialisation were emphasized and it is seen as an opportunity for SEN and non-SEN students to learn to accept personal differences. However, there is a need for better provision and co-ordination of resources for teachers working towards having inclusive education in their classrooms.

Another issue revealed throughout the literature review was the lack of knowledge about Turkey in the area in international research. For instance, Turkey did not take part in the *arts and cultural education in Europe* project conducted by Baïdak et al. (2009). Such a

study could have provided valuable information for this research and future research because there is a lack of information about Turkey related to the situations highlighted in this report. If extended to Turkey projects such as Baïdak et al. (2009) might be supported to promote art education nationwide such as the little known projects the *Meline: education and culture in primary schools (n.a.)* in Greece, or the *TaiTai (n.a.)* in Finland both of which focus on art education and to improve its facilities nationwide. Similar projects can also be developed for inclusive education. Similarly, although contributing to other international projects/reports such as OECD (1998), specific areas related to education seem to be missing and this information would supply important data about the Turkish education system and present Turkey's education statistics in the international educational arena.

As discussed in Chapter 5, there have been amendments in the laws and regulations in Turkey with regard to EFA and the Millennium Goals. Although the number of students who benefit from inclusive education has been increasing each year, there still are a large number of students who are not benefitting from it and, sometimes, full participation could not be ensured for those who are receiving inclusive education. This and the fact that the schools in the Turkish samples were using double shift days in order to cater for educational access signify the need for more schools to be built in order to accommodate all Turkish students at the same time during the school day. In Turkey there also were constraints that schools and teachers faced regarding embedding inclusion in the education process. A system similar to Italy, where special education support teachers are assigned after receiving 1150 hours theoretical knowledge plus 300 hours of training to ensure inclusion (Labon, 1999) could be adopted in Turkey as well. In addition, similar to Higgin's (1961) study, visual art teachers can create an environment where they can share their experiences with SEN students and art activities that they successfully conducted in an inclusive classroom. A program to expand teacher training might be tried as in Dorff's (2012) study where they used collaboration among professionals that provided the opportunity for pre-service art teachers to learn to plan their teaching to students with different needs.

In terms of art education and inclusion practice, one method could also be introducing artists with SEN (Cox, 2007) to all students in both countries. Introducing people who have overcome their special needs through the arts could help SEN students to see them

as role models. There are many examples historically including, for example, the renowned 19th century painter, Henri de Toulouse-Lautrec who had restricted mobility in his legs, Mexican painter Frida Kahlo who suffered from health problems related to body injuries sustained in an accident throughout her life, Impressionist painter Claude Monet who suffered from cataracts and lost his vision gradually, painter and photographer Chuck Close, who was severely paralysed after suffering from spinal artery collapse, conceptual artists Ryan Gander who is a wheelchair user, Architectural artist Stephen Wiltshire who has autism, photography, digital imaging and painting artist Alison Lapper who was born with phocomelia, and fibre artist Judith Scott who had Down Syndrome and was born mute and profoundly deaf. Introducing local artists who have special needs to students in schools can provide them valuable experience and enable them to acknowledge that everyone in the society makes a contribution (Cox, 2007).

In order for stakeholders and policy makers to address these identified areas, or for further study, recommendations are suggested in Table 9.1.

Inclusive Education	Visual Arts Education
Recommendations for Stakeholders (educators, students, parents)	
•Encourage participation, discourage isolation within the classroom. •Outline teachers' and other school staff's roles clearly. •Encourage relationship and co-operation between all parents, school staff and external bodies to ensure continuous support. •Create a school based inclusion policy to give guidance to teachers, students and parents. •Schools should create a program for themselves to monitor IEPs and assist teachers. •Provide training on SEN pupils for teachers. •Teachers should differentiate their lessons in order to address various skills and ability groups.	•Visual arts need to be valued more. •Classroom teachers need more training on visual arts. •Visual Arts teachers need more training on inclusive education and the needs of SEN pupils. •More school visits to galleries and museums should be encouraged. •Introducing artists with special needs to students as role models.
Recommendations for Policy Makers	
•Develop a more comprehensive inclusive education policy to eliminate the lack of knowledge and understanding. •Offer more support, resources and materials for schools and teachers. •Initial Teacher Training needs to focus more on the needs of SEN pupils and inclusive education to prepare future teachers. Novice teachers should be given the chance of experience to teach students with SEN through volunteering and other training programs. •RAMs should not only evaluate student's progress but also monitor and assess school's methods and approaches and give them feedback on implementation of inclusive education. •More emphasised and tailored INSET to assist teachers in addressing their SEN pupil's needs and support their professional development and increase their motivation. •In order to address issues with over populated classrooms and schools, there is a need for new schools to be build immediately. •Budget increase needs to be assigned to schools to enable them to offer better services. •Take part in international researches and reports. •Employ SEN Teaching Assistants.	•Develop a more comprehensive arts education policy. •Increasing lesson hours per week. •Urging schools to open their visual arts studios. •The aims of visual arts lesson has been highlighted in the policy however little of these aims holds references to SEN pupils. •Increasing society's responsiveness through supporting the significance of visual arts education. •Offer more support, resources and materials for schools and teachers on how to teach visual arts to students with SEN. •Employ teaching assistants. •Promote the relationship between schools and external bodies related to visual arts such as galleries and museums. •Take part in international research.

Table 9-1 Recommendations for Turkey (Avissar, 2003; Dewey, 1983; Fedorenko, 1997; Furniss, 2008; Koutrouba et al., 2008; Mukhopadhyay, 2014; Reavis, 2009; Sakız & Woods, 2014a; UNESCO, 2006a)

Recommendations for the UK

Based on the findings of the current study, the practice of inclusion was seen positively among participants from the UK. Similar to the Turkish participants, they made reference to the socialisation of students. However, there was a more established understanding and broad comprehension of inclusive education. In particular, frequently updated policies on inclusive education in the UK have had a big impact on these practices. However, there were still some constraints in relation to the needs of students and other areas. The impact of culture on creativity (Baïdak et al., 2009; KEA European Affairs, 2009) states that so

as to develop creative education environment in schools, teacher training needs to be improved.

In Britain, art is taught by classroom teachers, 'these teachers usually have little or no art education background. They may not understand the developmental, social, and emotional milestones fostered in art making' (Loesl, 2012, p.48), therefore, during teacher training programs, an art element might be included in their training to familiarise them with the subject.

Recommendations for the UK are summarized in Table 9.2:

Inclusive Education	Visual Arts Education
Recommendations for Stakeholders (educators, students, parents)	
•Provide more INSET for NQTs on SEN pupils.	•Visual arts need to be valued more. •Classroom teachers need more training on visual arts. •More school visits to galleries and museums should be encouraged. •Artists in Residences needs to be encouraged. •Introducing artists with special needs to students as role models.
Recommendations for Policy Makers	
•Budget increase needs to be assigned to schools to enable them to offer better services. •Employ more SEN Teaching Assistance	•More holistic approach is needed in the curriculum where all the subjects are equally valued. •Offer budget increase for schools on how to teach visual arts to students with SEN. •Promote the relationship between schools and external bodies related to visual arts such as galleries and museums.

Table 9-2 Recommendations for the UK (Avissar, 2003; Furniss, 2008; Koutrouba et al., 2008; Mukhopadhyay, 2014; Reavis, 2009; UNESCO, 2006a)

9.2 Contribution to Knowledge

In this section, the researcher will discuss the contribution of this study to knowledge about inclusive education practices in the sample schools in Turkey and the UK. A summary of key contributions of this study can be seen in Table 9.3:

Key Contributions
Gives an insight on the inclusive practices in Turkey.
Identifies ways to improve inclusive education in Turkey by comparing practitioners' opinions from another country where inclusion has been practiced for a long time.
Fills the existing gap in the literature on inclusive education and visual arts as well as making a comparison on inclusive practices in art classrooms in Turkey and the UK.
Identifies from the perspectives of teacher some of the possibilities that visual arts education can contribute to the inclusion of SEN pupils
Highlights the fact that teacher training (both pre-service and in-service) is seen as pertinent for inclusive education in both countries.

Table 9-3 Key Contributions

1. This research makes a contribution in terms of providing a better understanding of inclusive education from the perspectives of stakeholders in two different countries, one is inclusive education in a developed country (UK) and the other (Turkey) is still in the process of developing its system. An underlying aim of this research was to look at ways in which inclusive education could be improved in Turkish schools through making a comparison with school staff's perceptions in the UK where inclusion has been practiced for a long time compared to the Turkish education system, where inclusive practices are still relatively new. To the researcher's knowledge, and from the available literature, a comparable comparative study of inclusive education has never been attempted before. This study therefore makes a unique contribution to the general literature on inclusive education in Turkey.

2. Moreover, the existing literature on inclusive education (Chapter 2, and 4) has tended to focus on countries where inclusion has a long history and established policies. In Turkey, the researcher has not been able to identify any studies that compare two different countries' inclusive education systems from the perspective

of key school staff. As is discussed in Chapters 2 and 4 and in the findings of this study, school staff form an integral part of inclusive education practices and they can offer important perspectives about the process that policy documents might not be able to reflect. These aspects could not be addressed in experimental study methods (Aldaihani, 2011). This study has shown that in order for to be more inclusive and more successful, inclusive practices require the co-operation of different stakeholders such as teachers, head teachers, SENCOs, families and students. Therefore, this research provides practical and realistic data on inclusive practices that can be used to amend the constraints in the current system. Based on these findings, it could be argued that addressing these constraints and promoting the positive aspects of inclusion may help society to perceive it more positively, which would be beneficial for future generations.

3. One of the main reasons for conducting this research was because of the existing gap in the literature on inclusive education and visual arts. As stated in Chapter 4, the existing literature tend to focus on inclusive education only i.e. Alexander and Strain (1978); Avissar et al. (2003); Batsiou et al. (2008). Additionally, the narrow research and literature in this area in Turkey focus only on policy i.e. Cakiroglu and Melekoglu (2013); Özgür (2011); Şenel (1998); TOHUM (2011); Vuran (2013). Those focusing on teachers' perceptions tend to limit themselves to inclusive education practices in schools in general i.e. Avcıoğlu (2011); Band et al. (2011); Polat (2001); Sakız and Woods (2014b); Sakız et al. (2014); Sazak Pinar and Sucuoglu (2011) and not inquiring about subject specific lessons as this study did with its focus on visual arts lessons. Those which has art education as a focus within inclusive education focuses on either teacher training programs i.e. Allison (2008); Allrutz (1974); Bain and Hasio (2011); Reavis (2009), or focuses only therapeutic aspects of arts for individuals with SEN (i.e. Furniss (2008); Martin (2008); Martin (2009); Osbourne (2003)). The literature review also showed that the studies related to visual arts education and inclusive education are limited and do not focus on teachers' perspectives. Those that did, tended to focus only on inclusive education excluding a focus on a specialist subject such as art education which can make a unique contribution to inclusive education practice. The views of subject teachers are therefore very important. To the researcher's

knowledge, no such study has been conducted yet. This comparison therefore is a significant addition to research and the literature in this area of study. The UK example shows that they can successfully engage art in the classroom. They know that art is important in the inclusive education process but they still need greater training and support. Turkish practitioners need similar training and support to develop inclusive education.

4. This study has showed the possibilities that visual arts education can contribute to the inclusion of SEN pupils. It also revealed the potential of including head teachers and SENCOs/ GCTs and visual arts teachers as participants. Involving them in this research offered in depth knowledge in the field.

5. Investigating the Turkish history of special educational needs and inclusive education revealed the changing systems and adapted models implemented into the education and culture throughout the years. After the foundation of the Turkish Republic, the modernisation of the education system indicated a shift to more modern education systems and the importation of western style policies as discussed in Chapter 2. However, this study has highlighted the fact that adapting educational policy to another country without considering the educational and cultural background of a specific country could lead to ignoring local differences and associated particular needs that cannot be met by a directly adapted policy.

6. Although this study is small in scale and generalizations cannot be made, it has highlighted areas that might be considered informative regarding policy and practice. If compared to the situation in the UK schools, there is a need to create a more holistic and embracing National Curriculum and inclusion policies in Turkey. Drawing on the findings and discussion of this research, it can be observed that limiting the areas that inclusive education can address is still common in Turkey. This finding indicates that there is a lack of a coherent policy in Turkey, which eventually affects higher education and therefore teacher training programs and also resources provided for education settings. As stated in Chapter 2, the UK understanding of inclusion developed over time and based its foundations on human rights and equality, which started with the medical model of disability and shifted later to a social model of inclusive education. This development and progress in the area can be associated with and credited to

different policy developments such as the Warnock Report (1978) which led to policy changes in special needs education, and were reinforced by the Salamanca Statement (1994), and the EFA Goals (1990). Therefore, instead of adapting another culture's education practice, the UK developed their own inclusion policy drawing on their own educational experiences and needs. As a consequence, provisions regarding the training of teachers and specialist support allocated for education settings have a strong base. In this regard the situation in the UK is well-established and working well, whereas in Turkey there remains a lack of clear policy guidance and a lack of resources to support inclusive education in schools.

7. The findings indicated that a focus on inclusive education in teacher training programs is pertinent as providing sufficient training might enable pre-service/student teachers' to experience more to teach students with SEN during their teacher training and therefore gain experience and confidence in teaching them as is the case in the UK sample. This might also enable teachers to gain positive perceptions before starting to teach by themselves. Park et al. (2010) suggest that teacher-training programs can demand future teachers to experience more in school settings or volunteer in special school settings (Blandy, 1994, Fedorenko, 1997). The suggestion of a more specific focus on initial and in-service teacher trainings is also in line with Mukhopadhyay's (2014) research. Participants in the sample schools in both Turkey and the UK emphasized the need for regular INSET, focused on inclusive education.

9.3 Recommendations for Further Research

Researchers who are interested in the examining inclusion policies and the perspectives of stakeholders as well as studies of international comparison, could focus on the following areas of research:

In order to make a comparison between policies, a content analysis of inclusion policies and National Curriculum in various countries could be done accompanied by the perspectives of practitioners at different levels in education.

A further study focusing on Newly Qualified Teachers (NQTs) and experienced teacher's perceptions on inclusion and lesson practices could be conducted.

It would also be beneficial to replicate this study on larger and different populations including SEN students and their parents as well as professionals from LEAs and RAMs. The scale of this study is small and limited to 3 schools in two different countries. In order to address the issues about policy and practice there is a need for other case studies in the field in order to allow inclusive practices to be evaluated more comprehensively.

Broader research involving other subject areas and their teachers could be conducted across various countries to confirm or critique the results of this study.

A more subject specific recommendation would be designing a lesson for visual arts and to conduct it with the classroom, and evaluate it with the students to enable their voices to be heard and their views to be taken into account.

Longitudinal studies in the field would produce data that would show the changes on teacher's perceptions as they gain experience in teaching.

9.4 Limitations of the Study

The study aimed to evaluate the perceptions of key school staff's perceptions on inclusive education and was conducted in two different countries, Turkey and the UK in three different primary school settings in each country. As a direct consequence of the sampling and methodology, the research met a number of limitations:

1. Conducting a small-scale case study creates its own limitations. For instance, the size of the sample prevents the researcher from making generalisations of the data and findings across these two counties education settings.

2. In addition, the researcher used semi-structured interviews to inquire about participant's perceptions. There is always a possibility in conducting interviews that participants might not share their perceptions fully. The researcher tried to overcome this through ensuring anonymity of participants and school settings. Future research might develop more comprehensive research instruments in a larger sample to enable generalisation of the data.

3. Another major limitation of the study is that fact that comparisons were made between educational practice in Turkey, which is a developing country and the UK which is a developed country in which more effective systems are in place. However, this was also a strength in that the comparative case-study approach enabled important issues for development in Turkey to be highlighted by identifying key practices that could serve as benchmarks.

9.5 Reflecting on my journey as a Researcher

As the researcher, reflecting on my journey, my perceptions changed since I started this study. I gained deeper insight into the practice of inclusion in two different countries, one of which is still developing its system whereas the other one has an established understanding. I learned that inclusion is a developing process and although the main understanding of inclusion stays the same, every country has to develop their own system based on their culture and education history. Directly adapting and implementing systems causes constraints in the system since although it provides knowledge in the area, people still lack the experience. In terms of visual arts, I had the belief that visual arts was marginalised in the curriculum in Turkey, and this was confirmed by this research. I observed that although it has its value in the UK curriculum, with the increasing budget problems in schools, an involuntary negative effect could be observed.

Focusing two different country's education systems enabled me to access rich data. However, if I were to conduct this research again, it is increasingly evident that relying on teacher's interviews limited data to the lessons practiced in schools from their perspective. I would also include classroom observation and maybe ask them to conduct the same art activity in their classrooms and discuss it in a focus group interview with a focus on teaching approaches to include children with special educational needs.

9.6 Conclusion

The aim to offer equal educational opportunities for all students and increasing the number of SEN students in mainstream classrooms remains one of the main objectives in Turkey's and the UK education system. However, at the moment, inclusive education appears to be addressing a small range of needs of students in Turkey. The general assumption that 'inclusive education is for students with mental and physical needs' seems to remain and therefore some of the SEN students seem to benefit more from inclusive

education than their other peers with SEN. In addition, in Turkey some of the students' needs are not considered carefully within the school and education system so that their needs are attempted to be met as they surface throughout the education process, which results in teachers and school staff feeling unsure about the methods they need to apply to address specific needs. If policy makers take note of these challenges and how to overcome them, improvements in the area are hopeful.

In terms of visual arts, it is thought of as a subject that can help students socialise, prepare for real life (Mishook & Kornhaber, 2006), be creative (UNESCO, 2006a). Although this understanding was present in both research settings, in the UK, schools seem to use more art integrated subjects compared to Turkey. Policy documents state that it is not a requirement for individuals to be talented in order to receive arts lessons (MEB, 2013a), since art addresses all skill and age groups (Cox, 2007). In the UK sample participants revealed that the understanding of 'art can be practiced only by talented' still exists, whereas in Turkey, art is still seen as a 'spare lesson' by some. Therefore policy makers need to create a balance in the public eye for art to be valued and for arts to be taught more in schools, since it does not only support talented students but also encourages imaginative thinking skills and creativity (Winner & Hetland, 2008). These are invaluable skills and knowledge for life.

References

Abbott, L., McConkey, R., & Dobbins, M. (2011). Key players in inclusion: are we meeting the professional needs of learning support assistants for pupils with complex needs? *European Journal of Special Needs Education, 26*(2), 215-231. doi: 10.1080/08856257.2011.563608

Acer, D. (2015). The Arts in Turkish Preschool Education. *Arts Education Policy Review, 116*(1), 43-50.

Ainscow, M. (2005). Developing Inclusive Education Systems: What are the Levers for Change? *Journal of Educational Change, 6*(2), 109-124. doi: 10.1007/s10833-005-1298-4

Ainscow, M., Dyson, A., Goldrick, S., & Kerr, K. (2009). Using research to foster inclusion and equity within the context of New Labour education reforms In C. C. a. H. Gunter (Ed.), *Radical reforms: Perspectives on an Era of Educational Change* (pp. 169-181). Oxon: Routledge.

Ainscow, M., Dyson, A., Goldrick, S., & West, M. (2012). Making schools effective for all: rethinking the task. *School Leadership & Management, 32*(3), 197-213. doi: 10.1080/13632434.2012.669648

Ainscow, M., Farrell, P., Tweddle, D., & Malki, G. (1999). The role of LEAs in developing inclusive policies and practices. *British Journal of Special Education, 26*(3), 136-140. doi: 10.1111/1467-8527.t01-1-00125

Alakuş, A. O. (2003). Dünden Bugüne Görsel Sanatlar Eğitimimizin Genel Bir Görünümü. *Milli Egitim Dergisi, 160*(Guz).

Aldaihani, M. (2011). *A comparative study of inclusive education in Kuwait and England.* (Doctoral Dissertation), University of Birmingham.

Alexander, C., & Strain, P. S. (1978). A review of educators' attitudes toward handicapped children and the concept of mainstreaming. *Psychology in the Schools, 15*(3), 390-396.

Alkema, C. (1967). Implications of Art for the Handicapped Child. *Exceptional Children, 33*(6), 433-434.

All-Party Parliamentary Subject Group. (2015). All-Party Parliamentary Group on Art, Craft and Design in Education. London: TSO.

Allison, A. (2008). *Critical theory and preservice art education: One art teacher educator's journey of equipping art teachers for inclusion.* (PhD), University of North Texas, Not published. Retrieved from https://books.google.co.uk/books?hl=en&lr=&id=EuniYFZ0B8YC&oi=fnd&pg=PR3&dq=critical+theory+and+preservice+art+education++:one+art+teacher+educator%27s+journey+of+equipping+art+teachers+for+inclusion&ots=kUKF1GTV4X&sig=81MZWs866gWIhLK_g_kg4Nev4PE#v=onepage&q=critical%20theory%20and%20preservice%20art%20education%20%20%3Aone%20art%20teacher%20educator's%20journey%20of%20equipping%20art%20teachers%20for%20inclusion&f=false

Allison, A. (2013). No art teacher left behind: Professional development that really matters in an age of accountability. *Arts Education Policy Review, 114*(4), 178-190.

Allrutz, C. C. (1974). A Rationale for Teacher Education for Art Education: Special Education. *Art Education, 27*(8), 26-29. doi: 10.2307/3191900

Altuner, H. (2008). Türkiye'deki Ortaöğretim Sanat Tarihi Müfredat Programi ile Almanya, Fransa ve İtalya Müfredat Programlarinin Karşilaştirilmasi (Comparison of Turkish Curriculum on Art History in Secondary Education Level with the Curriculums in Germany, France and Italy). *D.Ü.Ziya Gökalp Eğitim Fakültesi Dergisi 11*, 84-100.

Arano, J. C. (1992). Art Education in Spain: 150 Years of Cultural Ideology. In P. M. Amburgy, D. Soucy, M. A. Stankiewicz, B. Wilson & M. Wilson (Eds.), *The History of art education : proceedings from the Second Penn State conference, 1989*: National Art Education Association.

Arghode, V. (2012). Qualitative and Quantitative Research: Paradigmatic Differences. *Global Education Journal*(4), p155-163.

Ataman, A. (2000). Özel Gereksinimli Çocuklar ve Özel Eğitime Giriş. In A. Ataman (Ed.), *Özel Gereksinimli Çocuklar ve Özel Eğitime Giriş*: Gunduz Egitim ve Yayincilik, Ankara.

Avcıoğlu, H. (2011). Zihin engelliler sınıf öğretmenlerinin bireyselleştirilmiş eğitim programı (BEP) hazırlamaya ilişkin görüşleri. *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Özel Eğitim Dergisi, 12*, 39-53.

Avissar, G. (2003). 'Teaching an inclusive classroom can be rather tedious': an international perspective, Israel, 1998–2000. *Journal of Research in Special Educational Needs, 3*(3), 154-161. doi: 10.1111/1471-3802.00010

Avissar, G., Reiter, S., & Leyser, Y. (2003). Principals' views and practices regarding inclusion: the case of Israeli elementary school principals. *European Journal of Special Needs Education, 18*(3), 355-369.

Baïdak, N., Horvath, A., Sharp, C., & Kearney, C. (2009). *Arts and Cultural Education at School in Europe*. Brussels: the Education, Audiovisual and Culture Executive Agency (EACEA P9 Eurydice).

Bain, C., & Hasio, C. (2011). Authentic learning experience prepares preservice students to teach art to children with special needs. *Art Education, 64*(2), 33.

Band, S. A., Lindsay, G., Neelands, J., & Freakley, V. (2011). Disabled students in the performing arts–are we setting them up to succeed? *International Journal of Inclusive Education, 15*(9), 891-908.

Banks, L. M., & Polack, S. (2014). The Economic Costs of Exclusion and Gains of Inclusion of People with Disabilities: Cambridge, UK/London, CBM/International Centre for Evidence in Disability, London School of Hygiene and Tropical Medicine.

Barrett, M. (1992). Further guidelines for art education : key stages 1-5 : learning through evaluation and assessment, critical studies, visual language and design. In Hampshire. Education Department. (Ed.). Winchester: Hampshire County Council.

Barton, L. (2003). The politics of education for all. In M. Nind, J. Rix, K. Sheehy & K. Simmons (Eds.), *Inclusive education: Diverse perspectives* (pp. 57-64). Lodon: David Fulton Oulishers, ltd.

Baskin, B. (1979). A Short History of Art Education in America, 1890 to the Present. *Roundtable Reports, 4*(3), 8-9. doi: 10.2307/40478380

Batsiou, S., Bebetsos, E., Panteli, P., & Antoniou, P. (2008). Attitudes and intention of Greek and Cypriot primary education teachers towards teaching pupils with special educational needs in mainstream schools. *International Journal of Inclusive Education, 12*(2), 201-219. doi: 10.1080/13603110600855739

Battersby, L., & Herne, S. (1995). *Art in the primary school : policy and guidelines for the art national curriculum*. London: Tower Hamlets, Primary Art Curriculum Working Group., Inspection and Advisory Services.

Batu, S., & Iftar, G. K. (2011). *Kaynastirma (Inclusion)* (6. Edition ed.). Ankara: Kok Yayincilik.

Batu, S., & Kırcaali-İftar, G. (2007). *Kaynaştırma*. Ankara: Kök Yayıncılık.

Baumeister, R. F., & Leary, M. R. (1995). The need to belong: desire for interpersonal attachments as a fundamental human motivation. *Psychological bulletin, 117*(3), 497.

Baxter, P., & Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report, 13*(4), 544.

Berkshire Schools, An Index of Primary Schools in Berkshire. (2012, 2012).   Retrieved 5.10.2013, 2013

Beveridge, T. (2009). No Child Left Behind and fine arts classes. *Arts Education Policy Review, 111*(1), 4-7.

Beyer, W. (2008). Belonging in a grade 6 inclusive classroom: Three multiple perspective case studies of students with mild disabilities.

Black, C. A. (2011). *(Re)presenting art therapy a critical conversation with art education.* (266.44 kb.), Ohio State University,, Columbus, Ohio. Retrieved from http://rave.ohiolink.edu/etdc/view?acc%5Fnum=osu1306962321

Blandy, D. (1991). Conceptions of disability: Toward a sociopolitical orientation to disability for art education. *Studies in Art Education*, 131-144.

Blandy, D. (1994). Assuming responsibility: Disability rights and the preparation of art educators. *Studies in Art Education*, 179-187.

Blandy, D., Branen, K., Congdon, K. C., & Muschlitz, L. (1992). Integrating people experiencing disabilities into community arts events: Model project and guidelines. *Journal of Social Theory in Art Education, 12*(1), 16-33.

Blandy, D., Pancsofar, E., & Mockensturm, T. (1988). Guidelines for Teaching Art to Children and Youth Experiencing Significant Mental/Physical Challenges. *Art Education, 41*(1), 60-66.

BoE. (1931). *The Hadow Report, Report of The Consultative Committee on the Primary School*.   London: HMSO   Retrieved   from http://www.educationengland.org.uk/documents/hadow1931/hadow1931.html.

Booth, T., Ainscow, M., & Vaughan, M. E. (2002). *Index for inclusion : developing learning and participation in schools* (Rev ed.). Bristol: Csie.

Boyatzis, R. E. (1998). *Transforming qualitative information : thematic analysis and code development*. Thousand Oaks, Calif ; London: Sage Publications.

Bracken, S. (2010). Discussing the importance of ontology and epistemology awareness in practitioner research. *Worcester Journal of Learning & Teaching*(4).

Brady, K., & Woolfson, L. (2008). What teacher factors influence their attributions for children's difficulties in learning? *British Journal of Educational Psychology, 78*(4), 527-544.

Brandt, R. (1988). On Discipline-Based Art Education: A Conversation with Elliot Eisner. *Educational Leadership, 45*(4), 6-9.

Bryman, A. (2004). *Social research methods* (2nd ed.). Oxford: Oxford University Press.

Bryman, A. (2008). *Social research methods* (3rd ed.). Oxford: Oxford University Press.

Bryman, A. (2012). *Social research methods* (4th ed.). Oxford: Oxford University Press.

Büyükdüvenci, S. (1994). John Dewey's impact on Turkish education. *Studies in Philosophy and Education, 13*(3-4), 393-400. doi: 10.1007/BF01077691

Cakiroglu, O., & Melekoglu, M. A. (2013). Statistical trends and developments within inclusive education in Turkey. *International Journal of Inclusive Education, 18*(8), 798-808. doi: 10.1080/13603116.2013.836573

Calouste Gulbenkian Foundation. (1989). *The Arts in the Primary School: Reforming Teacher Education*: Calouste Gulbenkian Foundation.

Can, E. (2011, 5-7 Mayıs 2011). *İlköğretimde Kaynaştirma Eğitimi Uygulamalarinin Veli Görüşlerine Göre Değerlendirilmesi.* Paper presented at the 10. Ulusal Sınıf Öğretmenliği Eğitimi Sempozyumu, Sivas.

Carrigan, J. (1994). Paint talk: An adaptive art experience promoting communication and understanding among students in an integrated classroom. *Preventing School Failure: Alternative Education for Children and Youth, 38*(2), 34-37.

Cawse, M., & Lewis, M. (2006). School Action and Action Plus Special educational needs and disabilities: A Guide for Parents and Carers.   Retrieved 26.08.2015, 2015, from http://www.torbay.gov.uk/sen-school-action-and-action-plus.pdf

Chapman, L. H. (2000). A Century of Distancing Art from the Public. *Arts Education Policy Review, 101*(3), 27.

Check, J. W., & Schutt, R. K. (2012). *Research methods in education*. London: SAGE.

Cherney, I. D., Seiwert, C. S., Dickey, T. M., & Flichtbeil, J. D. (2006). Children's drawings: A mirror to their minds. *Educational Psychology, 26*(1), 127-142.

Chopra, R. (2008). *Factors Influencing Elementary School Teachers' Attitude Towards Inclusive Education*. Paper presented at the the British Educational Research Association Annual Conference, Heriot-Watt University, Edinburgh. http://www.leeds.ac.uk/educol/documents/174842.pdf

Clahassey, P. (1986). Modernism, Post Modernism, and Art Education. *Art Education, 39*(2), 44-48. doi: 10.1080/00043125.1986.11649741

Clement, R., Piotrowski, J., & Roberts, I. (1998). *Coordinating art across the primary school*. London: Falmer.

Coates, E., & Coates, A. (2006). Young children talking and drawing. *International Journal of Early Years Education, 14*(3), 221-241.

Cohen, L., & Manion, L. (1989). *Research methods in education* (3rd ed.). London: Routledge.

Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education* (7th ed.). London: Routledge.

Coutsocostas, G. G., & Alborz, A. (2010). Greek mainstream secondary school teachers' perceptions of inclusive education and of having pupils with complex learning disabilities in the classroom/school. *European Journal of Special Needs Education, 25*(2), 149-164. doi: 10.1080/08856251003658686

Cox, M. V., & Rowlands, A. (2000). The effect of three different educational approaches on children's drawing ability: Steiner, Montessori and traditional. *British Journal of Educational Psychology, 70*(4), 485-503.

Cox, S. (2007). Equal Opportunities. In S. Cox & R. Watts (Eds.), *Teaching Art and Design, 3-11* (pp. 156-168): Continuum.

Coyne, I. T. (1997). Sampling in qualitative research. Purposeful and theoretical sampling; merging or clear boundaries? *Journal of Advanced Nursing,*(26), 623–630.

Creswell, J. W. (2008). *Educational research : planning, conducting, and evaluating quantitative and qualitative research* (3rd ed.). Upper Saddle River, NJ: Pearson/Merrill Prentice Hall.

De Backer, F., Lombaerts, K., De Mette, T., Buffel, T., & Elias, W. (2012). Creativity in Artistic Education: Introducing Artists into Primary Schools. *International Journal of Art & Design Education, 31*(1), 53-66. doi: 10.1111/j.1476-8070.2012.01715.x

DES. (1992). *Art in the National Curriculum (England)*. London: HMSO.

DeSimone, J. R., & Parmar, R. S. (2006). Middle school mathematics teachers' beliefs about inclusion of students with learning disabilities. *Learning Disabilities Research & Practice, 21*(2), 98-110.

Detels, C. (1998). History, philosophy, and the canons of the arts. *Journal of Aesthetic Education*, 33-51.

Dewey, J. (1983). *The Middle Works, 1899-1924: 1921-1922* (Vol. 13): SIU Press.

DfE. (1981). *Education Act 1981*. London: Her Majesty's Stationery Office.

DfE. (1988). *The Education Reform Act*. London: Her Majesty's Stationery Office.

DfE. (2011). Support and aspiration: A new approach to special educational needs and disability (pp. 134). London.

DfE. (2013a). *Art and design programmes of study: key stage 3, National curriculum in England*. London: Her Majesty's Stationery Office Retrieved from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/239062/SECONDARY_national_curriculum_-_Art_and_design.pdf.

DfE. (2013b). The National Curriculum in England Framework Document. London: Her Majesty's Stationery Office.

DfE. (2013c). *The National Curriculum in England, Key Stage 1 and 2 Framework Document*. London: Her Majesty's Stationery Office Retrieved from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf.

Children and Families Act 2014 (2014a).

DfE. (2014b). *Performance - P Scale - attainment targets for pupils with special educational needs*. London: Her Majesty's Stationery Office Retrieved from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/329911/Performance_-_P_Scale_-_attainment_targets_for_pupils_with_special_educational_needs.pdf.

DfE. (2014c). *Statutory guidance, National curriculum in England: framework for key stages 1 to 4*. London: Her Majesty's Stationery Office Retrieved from https://www.gov.uk/government/publications/national-curriculum-in-england-framework-for-key-stages-1-to-4/the-national-curriculum-in-england-framework-for-key-stages-1-to-4.

DfE. (2015). Statements of SEN and EHC plans: England 2015 (D. f. Education, Trans.). In B. Waine (Ed.), *Statistical First Release*. London.

DfE, & DoH. (2015). *Special educational needs and disability code of practice: 0 to 25 years Statutory guidance for organisations which work with and support children and young people who have special educational needs or disabilities* London: Her Majesty's Stationery Office Retrieved from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/398815/SEND_Code_of_Practice_January_2015.pdf.

DfEE. (1997). *White Paper 'Excellence in schools'*. London: HMSO Retrieved from http://www.educationengland.org.uk/documents/wp1997/excellence-in-schools.htm.

DfEE, & QCA. (1999). *Art and design : the national curriculum for England key stages 1-3*. London: DfEE ; QCA.

DfES. (2001a). Special Education Needs: Code of Practice. In D. f. E. a. Skills (Ed.). Her Majesty's Stationery Office.

DfES. (2001b). *The Special Educational Needs and Disability Act* London: Her Majesty's Stationery Office Retrieved from http://dera.ioe.ac.uk/15495/1/equality-and-diversity-guidance-02-2002-senda-2001.pdf.

DfES. (2004). *Removing Barriers to Achievement, the Government's strategy for SEN* Nothingham: DfES Publications Retrieved from http://www.advanced-training.org.uk/resources/Universal/removing_barriers.pdf.

Dorff, J. B. (2012). The Importance of collaboration in art classrooms for success of students with special needs. In S. M. Malley (Ed.), *The intersection of arts education and special education: Examplary programs and approaches* Kennedy Center, Washington: VSA.

DSS. (2010, 2010). Warnock and SEN. Retrieved 18.11.2012, 2012, from http://www.specialeducationalneeds.co.uk/UsefulInformation/SEN-EducationInfo/warnock.html

Efland, A. (1990). *A history of art education : intellectual and social currents in teaching the visual arts*. New York ; London: Teachers College Press.

Efland, A. (1992). History of Art Education as Criticism: On the Use of the Past. In P. M. Amburgy, D. Soucy, M. A. Stankiewicz, B. Wilson & M. Wilson (Eds.), *The History of art education : proceedings from the Second Penn State conference, 1989* (pp. 301 p.). Reston, Va.: National Art Education Association.

Eisner, E. W. (1998). Does experience in the arts boost academic achievement? *Arts Education Policy Review, 100*(1), 32-40.

Emery, M. J. (2004). Art therapy as an intervention for autism. *Art Therapy, 21*(3), 143-147.

Etike, S. (1991). Türk Sanat Eğitiminin Tarihsel Gelişim Süreci İçinde Ortaokul Resim Eğitimi ve Resim Öğretmeni Yetiştirme (1923-1950). *Ankara: Gazi Üniversitesi (Yayınlanmamış Doktora Tezi)*.

Fedorenko, J. S. (1997). Designing a collaborative arts program: Implications for preservice art education. *Marilyn Zurmuehlen Working Papers in Art Education, 14*(1), 57-65.

Fer, S. (2005). *1923 yılından günümüze Cumhuriyet dönemi ilköğretim programları üzerine bir inceleme*. Paper presented at the Cumhuriyet Dönemi Eğitim Politikaları Sempozyumu, 7-9 Aralık 2005, İstanbul. http://sevalfer.com/files/Bildiri_CumhuriyetDonemiProg.pdf

Fleming, M. (2010). *Arts in education and creativity: a literature review* Newcastle upon Tyne: Creativity, Culture and Education.

Flick, U. (1998). *An introduction to qualitative research*. London: SAGE.

Foreman, P., & Arthur, M. (2002). Parental perspectives on educational programmes for students with high support needs. *European Journal of Special Needs Education, 17*(2), 175-184.

Furniss, G. J. (2008). Celebrating the artmaking of children with autism. *Art Education, 61*(5), 8.

Furniss, G. J. (2009). Art Lessons for a Young Artist with Asperger Syndrome. *Art Education, 62*(3), 18-23.

Gaitskell, C. (1951). *The Visual Arts in General Education Report on the Bristol Seminar, UK, 1951*. Paper presented at the UNESCO, Seminar on the Visual Arts in General Education, Bristol, UK, 7-27 July 1951.

Gaitskell, C. D., Hurwitz, A., & Day, M. (1982). *Children and their art: Methods for the elementary school*: Houghton Mifflin Harcourt P.

Gardner, H. (2006). *Multiple intelligences : new horizons* (Rev. and updated. ed.). New York: BasicBooks.

Gardner, H. (2011). *Frames of mind: The theory of multiple intelligences*: Basic books.

Gibbs, G. (2007). *Analysing Qualitative Data The SAGE qualitative research kit* (pp. 1 online resource (xiii, 160 p.).). Retrieved from http://srmo.sagepub.com/view/analyzing-qualitative-data/SAGE.xml

Glass, D., Henderson, B., Barnum, L., Kronenberg, D., Blair, K., Jenkins, R., & Hurel, N. A. (2010). The Contours of Inclusion: Inclusive Arts Teaching and Learning. *Online Submission*.

Glazzard, J., Stokoe, J., Hughes, A., Netherwood, A., & Neve, L. (2010). *Teaching Primary Special Educational Needs*: SAGE.

Gregory, P. (2012). The art of the impossible? A case study and reflections on the experience of art in a rural Kenyan primary school. *International Journal of Art & Design Education, 31*(3), 265-275.

Grix, J. (2002). Introducing Students to the Generic Terminology of Social Research. *Politics, 22*(3), 175-186. doi: 10.1111/1467-9256.00173

Gross, J., & Hatchett, D. (2012). The Pupil Premium, Making it work in your school *Oxford School Improvement*.

Guay, D. M. (1993). Normalization in Art with Extra Challenged Students: A Problem Solving Framework. *Art Education, 46*(1), 58-63.

Guay, D. M. (1994). Students with Disabilities in the Art Classroom: How Prepared Are We? *Studies in Art Education, 36*(1), 44-56. doi: 10.2307/1320347

Guay, D. M. (1995). The Sunny Side of the Street. A Supportive Community for the Inclusive Art Classroom. *Art Education, 48*(3), 51-56. doi: 10.2307/3193522

Hadjikakou, K., & Mnasonos, M. (2012). Investigating the attitudes of head teachers of Cypriot primary schools towards inclusion. *Journal of Research in Special Educational Needs, 12*(2), 66-81.

Hancock, D. R., & Algozzine, R. (2006). *Doing case study research : a practical guide for beginning researchers*. New York ; London: Teachers College Press.

Hanushek, E. A., & Wößmann, L. (2007). The role of education quality for economic growth. *World Bank Policy Research Working Paper*(4122).

Hastings, R. P., & Oakford, S. (2003). Student teachers' attitudes towards the inclusion of children with special needs. *Educational Psychology, 23*(1), 87-94.

Hayward, A. (2006). *Making Inclusion Happen, a Practical Guide*. London: Sage Publications Ltd.

Heilig, J. V., Cole, H., & Aguilar, A. (2010). From Dewey to No Child Left Behind: The evolution and devolution of public arts education. *Arts Education Policy Review, 111*(4), 136-145.

Hesse-Biber, S. N., & Leavy, P. (2011). *The practice of qualitative research* (2nd ed.). Thousand Oaks ; London: SAGE Publications.

Hickman, R. D. (2010). *Why we make art and why it is taught* (pp. 1 online resource (iii, 195 p.).). Retrieved from http://idpproxy.reading.ac.uk/login?url=http://lib.myilibrary.com?id=289611

Hodkinson, P., & Hodkinson, H. (2001). *The Strengths and Limitations of Case Study Research*. Paper presented at the The Learning and Skills Development Agency Conference Making an Impact on Policy and Practice, 5-7 December 2001, Cambridge.

Holdsworth, B. (1988). Marion Richardson (1892–1946). *Journal of Art & Design Education, 7*(2), 137-154.

Holloway, I., & Wheeler, S. (2002). *Qualitative research in nursing* (2nd ed.). Oxford: Blackwell Science.

Hopper, G. (2015). *Art, Education and Gender: The Shaping of Female Ambition*: Palgrave Macmillan.

Horrocks, J. L., White, G., & Roberts, L. (2008). Principals' attitudes regarding inclusion of children with autism in Pennsylvania public schools. *Journal of autism and developmental disorders, 38*(8), 1462-1473.

Hourigan, R. M. (2014). Intersections Between School Reform, the Arts, and Special Education: The Children Left Behind. *Arts Education Policy Review, 115*(2), 35-38.

House of Commons. (1992). *Arts Education and Music Provision in Schools*. Retrieved from http://www.parliament.uk/business/publications/business-papers/commons/early-day-motions/edm-detail1/?session=1992-93&edmnumber=1844.

House of Commons. (1994). *Arts of the United Kingdom*. Retrieved from http://www.parliament.uk/edm/1993-94/451.

Inkeles, A., & Sasaki, M. S. (1996). *Comparing nations and cultures : readings in a cross-disciplinary perspective*. Englewood Cliffs, N.J.: Prentice Hall.

INTO. (2009). *Creativity and the Arts in the Primary School* Paper presented at the Discussion Document and Proceedings of the Consultative Conference on Education 2009, Dublin.

Ishibashi, K., & Okada, T. (2004). *How copying artwork affects students' artistic creativity.* Paper presented at the Proceedings of the 26th annual conference of the cognitive science society.

Jackson, C. D. (2003). *Collaboration between Art Teachers and School Counselors of the Johnson City Elementary Schools to Assist At-Risk Students: An Art Experiences Model.* (Doctor of Education in Educational Leadership), East Tennessee State University. Retrieved from http://dc.etsu.edu/etd/

Jacobson, R., & McMurchy, G. (2010). Focus on Disability and Deaf Arts in Canada *A Report from the Field by Rose Jacobson and Geoff McMurchy to Canada Council for the Arts*.

Johansson, R. (2003). *Case Study Methodology*. Paper presented at the the International Conference of Methodologies in Housing Research, 22–24 September 2003, Stockholm.

Kagan, J. (2009). Why the arts matter. *Neuroeducation Learning, Arts, And The Brain*, 29-36.

Karip, E. (2012). *Türk Eğitim Sisteminde Müfredat Reformu,Öğretim Programlarını 21'inci Yüzyıl Becerileri için Yeniden Şekillendirmek.* Paper presented at the 21. Yüzyıl Becerilerinin Eğitim Yoluyla Kazandırılması: Eğitimde İçerik ve Yöntem" Konferansı, Sabancı Center,Istanbul.

KEA European Affairs. (2009). The Impact of Culture on Creativity; a Study prepared for the European Commission. Brussels: Directorate-General for Education and Culture.

Keats, D. M. (2000). *Interviewing : a practical guide for students and professionals*. Buckingham: Open University Press.

Keifer-Boyd, K., & Kraft, L. M. (2003). Inclusion policy in practice. *Art Education, 56*(6), 46-53.

Knowles, G. (2006). What do we mean when we talk about inclusion and that Every Child Matters? In G. Knowles (Ed.), *Supporting Inclusive Practice*. Oxon: David Fulton Publishers.

Koutrouba, K., Vamvakari, M., & Theodoropoulos, H. (2008). SEN students' inclusion in Greece: factors influencing Greek teachers' stance. *European Journal of Special Needs Education, 23*(4), 413-421.

Kraft, L. M. (2001). *A Historical/Legal Analysis and Case Study of a High School Art Classroom as a Least Restrictive Environment for Students Experiencing Disabilities* (Doctorate PhD), Texas Tech University.

Krauss, S. E. (2005). Research Paradigms and Meaning Making: A Primer. *The Qualitative Report, 10*(4), 758.

Kumar, R. (2011). *Research methodology : a step-by-step guide for beginners* (3rd ed.). London: Sage.

Kurtuluş, Y. (2002). İlköğretim Resim-İş Derslerinin Haftalık Ders Dağıtımı İçindeki Yeri ve Öğrenciler Üzerindeki Etkileri. *Milli Eğitim*, 153-154.

Kvale, S. (1996). *Interviews : an introduction to qualitative research interviewing*. Thousand Oaks ; London: Sage.

Kvale, S., & Brinkmann, S. (2009). *InterViews : learning the craft of qualitative research interviewing* (2nd ed.). Los Angeles ; London: SAGE.

Labon, D. (1999). *Inclusive Education at Work: Students with Disabilities in Mainstream Schools*: ERIC.

Lancaster, J. (1986). *Art, craft and design in the primary school*. Corsham: National Society for Education in Art & Design (NSEAD).

Langevin, V. (1951). *Art Education in France: Principles and Organisation*. Paper presented at the UNESCO, Seminar on the Visual Arts in General Education, Bristol, UK, 7-27 July 1951. http://unesdoc.unesco.org/images/0012/001271/127172EB.pdf

Lee, L. W., & Low, H. M. (2013). 'Unconscious' inclusion of students with learning disabilities in a Malaysian mainstream primary school: teachers' perspectives. *Journal of Research in Special Educational Needs, 13*(3), 218-228.

Lindsay, G. (2007). Educational psychology and the effectiveness of inclusive education/mainstreaming. *British Journal of Educational Psychology, 77*(1), 1-24. doi: 10.1348/000709906X156881

Liyanagunawardena, T. R. (2012). *Information communication technologies and distance education in Sri Lanka : a case study of two universities*. (Thesis (PhD)), University of Reading. School of Systems Engineering, Reading,. Retrieved from http://ethos.bl.uk.

Loesl, S. D. (2012). The Adaptive Art Specialist: An Integral Part of a Student's Access to Art. In S. M. Malley (Ed.), *The Intersection of Arts Education and Special Education: Exemplary Programs and Approaches*. Kennedy Center, Washington: VSA.

Lowenfeld, V., & Brittain, W. L. (1964). *Creative and mental growth* (4th ed.). New York: Macmillan.

Macdonald, S. (1970). *The history and philosophy of art education*. London: University of London Press.

Malley, S. M. (2014). Students with Disabilities and the Core Arts Standards, Guiding Principles for Teachers. Washington: Internationl Organsiation on Arts and Disability.

Martin, E. W. (1976). Some Thoughts on Mainstreaming. *The High School Journal, 59*(7), 271-274. doi: 10.2307/40365551

Martin, N. (2008). Assessing portrait drawings created by children and adolescents with autism spectrum disorder. *Art Therapy, 25*(1), 15-23.

Mason, J. (1996). *Qualitative researching*. London: Sage.

Mason, J. (2002). *Qualitative researching* (2nd ed.). London: Sage.

Matthews, N. (2010). Anxiety and niceness: drawing disability studies into the art and design curriculum through a live brief. *Discourse: Studies in the Cultural Politics of Education, 31*(4), 527-541.

McWhinnie, H. J. (1972). Viktor Lowenfeld: Art Education for the 1970's. *Studies in Art Education, 14*(1), 8-14. doi: 10.2307/1319911

1416 Sayili Ecnebi Memleketlere Gönderilecek Talebe Hakkinda Kanun (1929).

MEB. (1957). *976/Art Edcuation in High Schools*. 1957: Tebliğler Dergisi Retrieved from http://tebligler.meb.gov.tr/index.php/tuem-sayilar/viewcategory/21-1957.

Ilkogretim ve Egitim Kanunu (The Primary Education and Training Law) (1961).

MEB. (1974). *Talim Terbiye Kurulu Kararlari*. Tebligler Dergisi.

Özel Eğitime Muhtaç Çocuklar Kanunu (The Act for Children with Special Educational Needs) (1983).

Özel Eğitim Hakkinda Kanun Hükmünde Kararname (Decree Law on Special Education) (1997).

Millî Eğitim Bakanliği Özel Eğitim Hizmetleri Yönetmeliği (Ministry of National Education Legislation on Special Education Services) (2000).

Kaynaştırma Uygulamaları (Inclusive Education Practices) (2004).

MEB. (2006a). *Görsel Sanatlar Dersi Öğretim Programi (1–8. Sınıflar)*. (351). Ankara: MEB Retrieved from http://egitim.beun.edu.tr/cv/tozsoy/wp-content/uploads/sites/37/2013/11/2006-351gorselsanatlar.pdf.

Özel Eğitim Hizmetleri Yönetmeliği (Special Education Services Regulation) (2006b).

MEB. (2007). Yeni Uygulamaya Konulan İlköğretim Kurumlari Derslerine Ait Öğretim Programlari ve Haftalik Ders Saatleri Çizelgesine İlişkin Hususlar. Ankara: MEB.

MEB. (2008). *Kaynaştırma Yoluyla Eğitim Uygulamaları*. Ankara: MEB Retrieved from http://mevzuat.meb.gov.tr/html/2008_60.html.

Özel Eğitim Hizmetleri Yönetmeliği (Special Education Services Legislation) (2009).

MEB. (2013a). *Primary and Secondary School Visual Arts Education Programme (1st-8th Grades) [İlkokul ve Ortaokul Görsel Sanatlar Dersi Öğretim Programi (1 - 8. Sınıflar)]*. Retrieved from http://ttkb.meb.gov.tr/dosyalar/programlar/ilkogretim/ilk_orta_gorselsanatlar.pdf.

MEB. (2013b). Türkiye'de Özel Eğitimin Güçlendirilmesi Projesi ,Engelsiz Okul Modeli, Standartlar Ve Performans Göstergeleri, Yol Haritasi (The Strengthening Turkey's Special Education Project, Unostructed School Model, Indicators of Standards and Performances,Route Map) *T.C. Millî Eğitim Bakanlığı, Özel Eğitim ve Rehberlik Hizmetleri Genel Müdürlüğü*. Ankara.

MEB. (2014a). İlköğretim Kurumlari (İlkokul Ve Ortaokul) Haftalik Ders Çizelgesi (Primary Schools (Primary and Middle Schools) Weekly Curriculum) *Talim ve Terbiye Kurulu Başkanlığı (Board of Education and Discipline)*. Ankara.

MEB. (2014b). Seçmeli Görsel Sanatlar Dersi Ogretim Programi (Resim, Grafik Tasarım, Seramik, Ebru, Tezhip, Minyatür) (Curriculum for Elective Visual Art Classes (Drawing, Graphic Design, Ceramics, Water Marbling, Ornamenting and Miniatures)) *Talim ve Terbiye Kurulu Başkanlığı (Board of Education and Discipline)*. Ankara.

Melekoglu, M. A., Cakiroglu, O., & Malmgren, K. W. (2009). Special education in Turkey. *International Journal of Inclusive Education, 13*(3), 287-298. doi: 10.1080/13603110701747769

Merriam, S. B. (1988). *Case study research in education : a qualitative approach*. San Francisco ; London: Jossey-Bass.

Metts, R. L. (2000). Disability issues, trends, and recommendations for the World Bank (full text and annexes). *Washington, World Bank*.

Michael, J. A., & Morris, J. M. (1986). A Sequel: Selected European Influences on the Theory and Philosophy of Viktor Lowenfeld. *Studies in Art Education, 27*(3), 131-139. doi: 10.2307/1320477

Miksza, P. (2013). Arts education advocacy: The relative effects of school-level influences on resources for arts education. *Arts Education Policy Review, 114*(1), 25-32.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis : a methods sourcebook* (Third edition. ed.). London: SAGE Publications.

Mishook, J. J., & Kornhaber, M. L. (2006). Arts integration in an era of accountability. *Arts Education Policy Review, 107*(4), 3-11.

MoCaT. (2005). Genel Eğitim Kurumlarında Plastik Sanatlar Eğitimi *Sanat Eğitimi (Art Education)*. Retrieved 28.10.2014, from http://ekitap.kulturturizm.gov.tr/TR,80351/genel-egitim-kurumlarinda-plastik-sanatlar-egitimi.html

MoFSP. (2005). *Özürlüler ve Bazi Kanun ve Kanun Hükmünde Kararnamelerde Değişiklik Yapilmasi Hakkinda Kanun*. Ankara.

Aile ve Sosyal Politika Bakanligi,Engelli Bireylere Iliskin Istatistiki Bilgiler (Ministry of Family and Social Policy of Turkey, Statistical Information on Disabled Individuals) (2014).

Moran, A., & Abbott, L. (2002). Developing inclusive schools: the pivotal role of teaching assistants in promoting inclusion in special and mainstream schools in Northern Ireland. *European Journal of Special Needs Education, 17*(2), 161-173. doi: 10.1080/08856250210129074

Mukhopadhyay, S. (2014). Botswana primary schools teachers' perception of inclusion of learners with special educational needs. *Journal of Research in Special Educational Needs, 14*(1), 33-42. doi: 10.1111/j.1471-3802.2012.01269.x

NAEA. (2014). *National Core Arts Standards Custom Handbook*: National Art Education Association.

Neuman, W. L., & Biga, C. F. (2006). *Social research methods : qualitative and quantitative approaches* (6th ed.). Boston ; London: Pearson/Allyn and Bacon.

OECD. (1998). Education at a Glance, 1998 *OECD Indicators*. Paris: OECD Publishing.

Ofsted. (2013). The Pupil Premium, How schools are spending the funding successfully to maximise achievement. Manchester: The Office for Standards in Education, Children's Services and Skills (Ofsted)

Osborne, J. (2003). Art and the Child with Autism: therapy or education? *Early Child Development and Care, 173*(4), 411-423.

Özgür, İ. (2011). *İlköğretimde Kaynaştırma (Inclusion in Primary School)* (1st. ed.): Karahan Kitabevi, Adana.

Ozsoy, V. (2012). History of Art Education İn Turkey: A Brief History Of Art Education And Art Teacher Training İn Turkey. Retrieved 15.10.2014, 2014

Park, M., Chitiyo, M., & Choi, Y. S. (2010). Examining pre-service teachers' attitudes towards children with autism in the USA. *Journal of Research in Special Educational Needs, 10*(2), 107-114.

Pederson, P. V. (2007). What is measured is treasured: The impact of the No Child Left Behind Act on nonassessed subjects. *The Clearing House: A Journal of Educational Strategies, Issues and Ideas, 80*(6), 287-291.

Phillips, C. L. (2004). *"Appropriate" Kindergarten Instruction: Beliefs and Practices of Early Childhood Educators.* (PhD), Miami University, Educational Leadership. Retrieved from http://etd.ohiolink.edu/view.cgi?acc_num=miami1091757691

Phiri, P. M. (2004). *An Investigation into the Attitudes of Headteachers and Teachers towards the Inclusion of Children with Special Educational Needs in the Regular School in Four Education Regions of Zimbabwe.* (MEd), University of Hull.

Pişkin, M. (2006). Türkiye'de Psikolojik Danışma ve Rehberlik Hizmetlerinin Dünü, Bugünü ve Yarını. In M. Hesapçıoğlu & A. Durmuş (Eds.), *Türkiye'de Eğitim Bilimleri: Bir Bilonço Denemesi*. Ankara: Nobel Yayın Dağıtım.

Polat, F. (2001). Changing attitudes of school psychologists towards pupils with special educational needs in Turkey. *European Journal of Special Needs Education, 16*(1), 55-64. doi: 10.1080/08856250150501806

Pufpaff, L. A. (2008). Barriers to participation in kindergarten literacy instruction for a student with augmentative and alternative communication needs. *Psychology in the Schools, 45*(7), 582-599. doi: 10.1002/pits.20311

Punch, K. (2009). *Introduction to research methods in education*. London: SAGE.

Reavis, L. J. (2009). *Art Teacher Preparation for Teaching in an Inclusive Classroom: A Content Analysis of Pre-Service Programs and a Proposed Curriculum.* (Master of Arts in Education (MAEd)), Georgia State University.

Robinson, A. H. (2013). Arts integration and the success of disadvantaged students: A research evaluation. *Arts Education Policy Review, 114*(4), 191-204.

Robinson, K. (1982). The Arts in Schools. London: Calouste Gulbenkian Foundation.

Robinson, K. (1989). The Arts in schools : principles, practice and provision. In Calouste Gulbenkian. (Ed.), (pp. vii, 168 p). London: Calouste Gulbenkian Foundation.

Ross-Hill, R. (2009). Teacher attitude towards inclusion practices and special needs students. *Journal of Research in Special Educational Needs, 9*(3), 188-198.

Royal, G. P., & Roberts, M. C. (1987). Students' Perceptions of and Attitudes Toward Disabilities: A Comparison of Twenty Conditions. *Journal of Clinical Child Psychology, 16*(2), 122-132. doi: 10.1207/s15374424jccp1602_4

Sakız, H., & Woods, C. (2014a). Achieving inclusion of students with disabilities in Turkey: current challenges and future prospects. *International Journal of Inclusive Education, 19*(1), 21-35. doi: 10.1080/13603116.2014.902122

Sakız, H., & Woods, C. (2014b). From thinking to practice: school staff views on disability inclusion in Turkey. *European Journal of Special Needs Education, 29*(2), 135-152. doi: 10.1080/08856257.2014.882058

Sakız, H., Woods, C., Sart, H., Erşahin, Z., Aftab, R., Koç, N., & Sarıçam, H. (2014). The route to 'inclusive counselling': counsellors' perceptions of disability inclusion in Turkey. *International Journal of Inclusive Education, 19*(3), 250-269. doi: 10.1080/13603116.2014.929186

San, I. (2001). Sanatlar Egitimi. *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi, 34* (1), 23-34.

Saunders, R. J. (1961). The Contributions of Viktor Lowenfeld to Art Education Part II: Creative and Mental Growth. *Studies in Art Education, 2*(2), 7-13. doi: 10.2307/1319643

Savin-Baden, M., & Major, C. H. (2013). *Qualitative research : the essential guide to theory and practice.*

Sazak Pinar, E., & Sucuoglu, B. (2011). Turkish Teachers' Expectancies for Success in Inclusive Classrooms. *Educational Sciences: Theory and Practice, 11*(1), 395-402.

Scotland, J. (2012). Exploring the Philosophical Underpinnings of Research: Relating Ontology and Epistemology to the Methodology and Methods of the Scientific, Interpretive, and Critical Research Paradigms. *English Language Teaching, 5*(9), 9-16. doi: 10.5539/elt.v5n9p9

Seçer, Z. (2010). An analysis of the effects of in-service teacher training on Turkish preschool teachers' attitudes towards inclusion. *International Journal of Early Years Education, 18*(1), 43-53. doi: 10.1080/09669761003693959

Şenel, H. G. (1998). Special Education in Turkey. *European Journal of Special Needs Education, 13*(3), 254-261. doi: 10.1080/0885625980130304

Sharp, C. (1990). *Developing the Arts in Primary Schools: Good Practice in Teacher Education*: National Foundation for Educational Research.

Shevlin, M., Kearns, H., Ranaghan, M., Twomey, M., Smith, R., & Winter, E. (2009). Creating inclusive learning environments in Irish schools: Teacher perspectives: Trim: National Council for Special Education.

Smith, R. A. (1987). The Changing Image of Art Education: Theoretical Antecedents of Discipline-Based Art Education. *Journal of Aesthetic Education, 21*(2), 3-34. doi: 10.2307/3332744

Spohn, C. (2008). Teacher Perspectives on No Child Left Behind and Arts Education: A Case Study. *Arts Education Policy Review, 109*(4), 3-12. doi: 10.3200/AEPR.109.4.3-12

SPT. (2007). Ninth Development Plan 2007-2013.

Stankiewicz, M. A. (2000). Discipline and the future of art education. *Studies in Art Education*, 301-313.

Staub, D. (1999). On Inclusion and the Other Kids: Here's What Research Shows So Far about Inclusion's Effect on Nondisabled Students. On Point... Brief Discussions of Critical Issues in Urban Education *Learning*. The Education Center, Inc.

Stokrocki, M. (1986). A portrait of an effective art teacher. *Studies in Art Education*, 82-93.

Sucuoğlu, B. (2004). Türkiye'de kaynaştırma uygulamaları: Yayınlar/araştırmalar (1980-2005). *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Özel Eğitim Dergisi, 5*(2), 15-23.

The Education and Skills Committee. (2006). Special Educational Needs, Report, together with formal minutes. London, The Stationery Office Limited.

Timpson, E. (2014). [Parent's letter, New Arrangements for Supporting Children and Young People with SEN and Disabilities].

TOHUM. (2011). Kaynaştirma/Bütünleştirmenin Etkililiğini Artirmak İçin Politika ve Uygulama Önerileri Projesi Türkiye'de Kaynaştirma/Bütünleştirme Yoluyla Eğitim: Politika ve Uygulama Önerileri *Tohum Otizm Vakfı (TOHUM), Sabancı Vakfı, Eğitim Reformu Girişimi (ERG)*

Tsimboukidou, I. (2010). *Pupils' and teachers' perceptions of visual art education: A case study based on one of Greece's new secondary arts schools.* (PhD), University of Exeter.

Tuğrul, B., Üstün, E., Akman, B., Erkan, S., & Şendoğdu, M. C. (2002). Okul öncesi öğretmenlerinin özel eğitime gereksinim duyan çocukların normal yaşıtlarıyla kaynaştırılmasına ilişkin görüşlerinin incelenmesi. *MEÜ Tıp Fak Dergisi, 3*(4), 440.

UNESCO-IBE. (2012). World Data on Education/ Turkey 7th Edition 2010/11.

UNESCO. (1990). World Declaration on Education for All (EFA): Framework for Action to Meet Basic Learning Needs. In S. o. t. I. C. F. o. E. f. All (Ed.). Paris: Unesco.

UNESCO. (1994). *The Salamanca Statement and Framework for Action on Special Needs Education*. Paris: UNESCO Retrieved from http://www.unesco.de/fileadmin/medien/Dokumente/Bildung/Salamanca_Declaration.pdf.

UNESCO. (2000). *The Dakar Framework for Action: Education for All: Meeting Our Collective Commitments: Including Six Regional Frameworks for Action*: UNESCO.

UNESCO. (2005). Education For All, The Quality Imperative *EFA Global Monitoring Report, 2005*. France: the United Nations Educational, Scientific and Cultural Organization.

UNESCO. (2006a). *Road Map for Arts Education.* Paper presented at the The World Conference on Arts Education: Building Creative Capacities for the 21st Century, 6-9 March 2006, Lisbon.

UNESCO. (2006b). Strong foundations : early childhood care and education *Education for All (Project),* (pp. x, 390 p.). Paris: Unesco.

UNESCO. (2009). Policy Guidelines on Inclusion in Education. France: the United Nations Educational, Scientifi c and Cultural Organization.

UNESCO. (2010). Report on the survey on the implementation of the Road Map for Arts Education. Paris.

UNESCO. (2012). Addressing Exclusion in Education, A Guide to Assessing Education Systems Towards More Inclusive and Just Societies. Paris.

UNESCO. (2015). *Education for All 2000-2015: Achievements and Challenges*. Paris: the United Nations Educational, Scientific and Cultural Organization.

USDfE. (2001). No child left behind act. *HRI United States Department of Education. Retrieved October, 28*, 2008.

Varlıer, G., & Vuran, S. (2006). Okul öncesi eğitim öğretmenlerinin kaynaştırmaya ilişkin görüşleri. *Kuram ve Uygulamada Eğitim Bilimleri, 6*(2), 553.

Varol, Ç. (2010). İlköğretim Okullarındaki Kaynaştırma Uygulamalarının Degerlendirilmesi (Assessment of Inclusive Practises in Primary Schools) *MEB, EARGED*.

Vuran, S. (2013). *Ozel Egitim (Special Education)* (2nd Edition ed.): Maya Akademi, Ankara.

Ware, L. (2008). Worlds remade: Inclusion through engagement with disability art. *International Journal of Inclusive Education, 12*(5-6), 563-583.

Warnock, M. (1978). Meeting special educational needs : a brief guide by Mrs. Mary Warnock to the report of the Committee of Enquiry into [the] Education of Handicapped Children and Young People / [for the] Department of Education and Science [and] Scottish Education Department [and] Welsh Office. . London.

Warnock, M. (2005). Special educational needs: a new look. *No. 11 in a series of policy discussions.* Retrieved 10.10.2012, 2012, from http://www.batod.org.uk/index.php?id=/articles/inclusion/Warnock2005.htm

Wedell, K. (2008). INCLUSION: Confusion about inclusion: patching up or system change? *British Journal of Special Education, 35*(3), 127-135.

Wexler, A. (2011). *Art and disability : the social and political struggles facing education.* Basingstoke: Palgrave Macmillan.

Wieder, C. G. (1998). Child Art and the Emergence of Learning Styles. *Visual Arts Research, 24*(1), 21-27.

Wiggin, R. G. (1961). Art activities for mentally handicapped children. *The Journal of Educational Research, 54*(7), 251-258.

Winner, E., & Hetland, L. (2008). Art for our sake school arts classes matter more than ever-But not for the reasons you think. *Arts Education Policy Review, 109*(5), 29-32.

Winter, E., Twomey, M., Smith, R., & Shevlin, M. (2009). *Irish Teacher Perspectives on Creating Inclusive Learning Environments.* Paper presented at the The European Conference on Educational Research Vienna, Austria. http://www.eera-ecer.de/ecer-programmes/pdf/conference/2/contribution/2209/

Woolfson, L., Grant, E., & Campbell, L. (2007). A comparison of special, general and support teachers' controllability and stability attributions for children's difficulties in learning. *Educational Psychology, 27*(2), 295-306.

Woolfson, L. M., & Brady, K. (2009). An investigation of factors impacting on mainstream teachers' beliefs about teaching students with learning difficulties. *Educational Psychology, 29*(2), 221-238.

Yalman, S. (2000, 2002). The Art of the Ottomans before 1600. *Heilbrunn Timeline of Art History.* Retrieved 03.06.2015, 2015, from http://www.metmuseum.org/toah/hd/otto1/hd_otto1.htm

Yazar, T., Gökalp, M., & Ağçiçek, M. (2013). İlköğretim Kurumları 1992 Resim-İş Eğitimi Dersi Öğretim Programı İle 2006 Görsel Sanatlar Dersi Öğretim Programlarının İncelenmesi (The Evaluation and Examination of 1992 Primary School Painting Lesson Curriculum and Of 2006 Primary School Visual Arts Lesson Curriculum). *Zeitschrift für die Welt der Türken/Journal of World of Turks, 5*(2), 53-71.

Yin, R. K. (2003). *Case study research : design and methods* (3rd ed.). Thousand Oaks, Calif. ; London: Sage.

APPENDICES

Appendix A

Ethical Approval Form

University of Reading
Institute of Education
Ethical Approval Form A (version September 2013)

University of Reading

Tick one:

Staff project: ___   PhD __√__

Name of applicant (s): Munevver Meltem YIGE

Title of project: Art Education and Pupils with Special Educational Needs; A Comparative Case Study of Teaching primary Art in Turkey and the UK.

Name of supervisor (for student projects): Prof Naz Rassool, Dr Gill Hopper
Please complete the form below including relevant sections overleaf.

	YES	NO	
Have you prepared an Information Sheet for participants and/or their parents/carers that:			
a) explains the purpose(s) of the project	√		
b) explains how they have been selected as potential participants	√		
c) gives a full, fair and clear account of what will be asked of them and how the information that they provide will be used	√		
d) makes clear that participation in the project is voluntary	√		
e) explains the arrangements to allow participants to withdraw at any stage if they wish	√		
f) explains the arrangements to ensure the confidentiality of any material collected during the project, including secure arrangements for its storage, retention and disposal	√		
g) explains the arrangements for publishing the research results and, if confidentiality might be affected, for obtaining written consent for this	√		
h) explains the arrangements for providing participants with the research results if they wish to have them	√		
i) gives the name and designation of the member of staff with responsibility for the project together with contact details, including email . If any of the project investigators are students at the IoE, then this information must be included and their name provided	√		
k) explains, where applicable, the arrangements for expenses and other payments to be made to the participants	√		
j) includes a standard statement indicating the process of ethical review at the University undergone by the project, as follows: 'This project has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct'.	√		
k)includes a standard statement regarding insurance: "The University has the appropriate insurances in place. Full details are available on request".	√		
Please answer the following questions			
1) Will you provide participants involved in your research with all the information necessary to ensure that they are fully informed and not in any way deceived or misled as to the purpose(s) and nature of the research? (Please use the subheadings used in the example information sheets on blackboard to ensure this).	√		
2) Will you seek written or other formal consent from all participants, if they are able to provide it, in addition to (1)?		√	
3) Is there any risk that participants may experience physical or psychological distress in taking part in your research?		√	
4) Have you taken the online training modules in data protection and information security (which can be found here: http://www.reading.ac.uk/internal/imps/Staffpages/imps-training.aspx)?	√		
5) Have you read the Health and Safety booklet (available on Blackboard) and completed a Risk Assessment Form to be included with this ethics application?	√		
6) Does your research comply with the University's Code of Good Practice in Research?	√		
	YES	NO	N.A.
7) If your research is taking place in a school, have you prepared an information sheet and consent form to gain the permission in writing of the head teacher or other relevant supervisory professional?	√		
8) Has the data collector obtained satisfactory DBS clearance?	√		
9) If your research involves working with children under the age of 16 (or those whose special educational needs mean they are unable to give informed consent), have you prepared an information sheet and consent form for parents/carers to seek permission in writing, or to give parents/carers the opportunity to decline consent?		√	

10) If your research involves processing sensitive personal data[1], or if it involves audio/video recordings, have you obtained the explicit consent of participants/parents?	√		
11) If you are using a data processor to subcontract any part of your research, have you got a written contract with that contractor which (a) specifies that the contractor is required to act only on your instructions, and (b) provides for appropriate technical and organisational security measures to protect the data?			√
12a) Does your research involve data collection outside the UK?	√		
12b) If the answer to question 11a is "yes", does your research comply with the legal and ethical requirements for doing research in that country?	√		
13a. Does the proposed research involve children under the age of 5?		√	
13b. If the answer to question 12a is "yes": My Head of School (or authorised Head of Department) has given details of the proposed research to the University's insurance officer, and the research will not proceed until I have confirmation that insurance cover is in place.			
If you have answered YES to Question 3, please complete Section B below			

PLEASE COMPLETE **EITHER SECTION A OR B** AND PROVIDE THE DETAILS REQUIRED IN SUPPORT OF YOUR APPLICATION, THEN SIGN THE FORM (SECTION C)

A: My research goes beyond the 'accepted custom and practice of teaching' but I consider that this project has no significant ethical implications.	

Give a brief description of the aims and the methods (participants, instruments and procedures) of the project in up to 200 words. Attach any consent form, information sheet and research instruments to be used in the project (e.g. tests, questionnaires, interview schedules).

Please state how many participants will be involved in the project:
This form and any attachments should now be submitted to the Institute's Ethics Committee for consideration. Any missing information will result in the form being returned to you.

The study aims to reveal head teachers', and SENCOs' views on art education and children with SEN; and primary teachers' views on, and practice of, teaching art to children including those with SEN. Exploring teachers' views and perceptions will help to compare the two countries' educational practices in this area. Identifying and highlighting the differences and similarities between the opinions of teachers, head teachers, and SENCOs and will inform my aim, which is to create a more efficient and more inclusive model of art education. The focus on special needs and inclusion will also identify the important role that art can have in providing equal education opportunities for students from different backgrounds and abilities.

The study will be a comparative case study of three schools from the Konya province in Turkey and three primary schools from Berkshire. Therefore, altogether six head teachers, six art teachers and six ECTs will participate in the study from Turkey and the UK. The data collection tools utilised for this study are semi-structured interviews and field notes. After obtaining participants' consent, interviews with head teachers, SENCOs/ ECTs and classroom teachers who teach art will take place. Information sheets and consent forms can be found as enclosed documents.

---

[1] Sensitive personal data consists of information relating to the racial or ethnic origin of a data subject, their political opinions, religious beliefs, trade union membership, sexual life, physical or mental health or condition, or criminal offences or record.

B: I consider that this project **may** have ethical implications that should be brought before the Institute's Ethics Committee.

Please provide all the further information listed below in a separate attachment.

1. title of project
2. purpose of project and its academic rationale
3. brief description of methods and measurements
4. participants: recruitment methods, number, age, gender, exclusion/inclusion criteria
5. consent and participant information arrangements, debriefing (attach forms where necessary)
6. a clear and concise statement of the ethical considerations raised by the project and how you intend to deal with then.
7. estimated start date and duration of project

This form and any attachments should now be submitted to the Institute's Ethics Committee for consideration. Any missing information will result in the form being returned to you.

C: SIGNATURE OF APPLICANT:

I have declared all relevant information regarding my proposed project and confirm that ethical good practice will be followed within the project.

Signed: _[signature]_   Print Name: Munevver Meltem YIGE   Date: 10/10/2014

STATEMENT OF ETHICAL APPROVAL FOR PROPOSALS SUBMITTED TO THE INSTITUTE ETHICS COMMITTEE

This project has been considered using agreed Institute procedures and is now approved.

Signed: ... _Daisy Powell_ ...   Print Name...Daisy Powell....   Date... 16/10/2014
(IoE Research Ethics Committee representative)*

* A decision to allow a project to proceed is not an expert assessment of its content or of the possible risks involved in the investigation, nor does it detract in any way from the ultimate responsibility which students/investigators must themselves have for these matters. Approval is granted on the basis of the information declared by the applicant.

Appendix B

Permission from Provincial Directorate of National Education

T.C.
KONYA VALİLİĞİ
İl Milli Eğitim Müdürlüğü

Sayı : 83688308/605.99/1072793   12/03/2014
Konu: Araştırma İzni

Sn Münevver Meltem YİGE
Şeyh Sadrettin Mahallesi Millet Caddesi Sedef Apartmanı
No: 6/19 Meram /KONYA

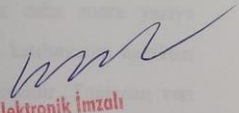İlgi   :06/03/2014 tarihli ve 979555 sayılı dilekçeniz

İlgi dilekçe ekinde Müdürlüğümüze sunmuş olduğunuz "Kaynaştırma eğitimi uygulanan ilköğretim okullarındaki sanat eğitimi uygulamalarının okul yönetimi, rehberlik öğretmenleri ve görsel sanatlar öğretmenlerinin görüşlerine dayanarak İngiltere ve Türkiye açısından karşılaştırılması" konulu araştırmanızı uygulama talebiniz incelenmiştir.

Araştırmanın, Konya İlinde bulunan okullardaki rehberlik ve görsel sanatlar öğretmenleri ile yöneticilere uygulanmasında sakınca görülmemektedir. Sonucun 2 adet CD ile Müdürlüğümüze gönderilmesi hususunda;

Bilginizi rica ederim.

Mukadder GÜRSOY
İl Milli Eğitim Müdürü

EK:
Anket Formu (17 Sayfa)

Güvenli Elektronik İmzalı
Aslı İle Aynıdır.
13 MAR 2014

Bu belge, 5070 sayılı Elektronik İmza Kanununun 5 inci maddesi gereğince güvenli elektronik imza ile imzalanmıştır
Evrak teyidi http://evraksorgu.meb.gov.tr adresinden 5e0e-a3e7-3fe9-af6b-0c8d kodu ile yapılabilir.

Abdülaziz Mah. Atatürk Cad. 42040   Meram/KONYA   Strateji Geliştirme:
Tel : 0332 353 30 50   Faks : 0332 351 59 40   Bilgi:F.GÖRES
Web   : http://konya.meb.gov.tr   Tel : 0332 353 30 50 /1319
E-Posta :konyamem@meb.gov.tr :   istatistik42@meb.gov.tr

4

Appendix C

Information Sheets and Consent Forms

Information Sheet and Consent Form for Head Teachers

Researcher: PhD Student Munevver Meltem Yige

Email: m.m.yige@pgr.reading.ac.uk

Telephone: 07881227268

Supervisors: Prof. Naz Rassool (n.rassool@reading.ac.uk),

Dr. Gill Hopper (g.w.hopper@reading.ac.uk)

2014

Head Teacher Information sheet

Research Project: Art Education and Pupils with Special Educational Needs: A Comparative Case Study of Teaching Art in Classrooms in Turkey and the UK.

Dear Head Teacher,

My name is Munevver Meltem Yige and I am a PhD research student at the Institute of Education, University of Reading.

I am conducting a research project as part of my PhD studies, which examines primary art education and pupils with special needs.

I seek your permission to conduct this study in your school. Before you decide whether or not to take part, it is important for you to understand the nature of the research and what it will involve. Please take the time to read the following information carefully.

What is this Study?

This study is a comparative case study, which will take place in both Turkey and the UK. Three schools in Konya province of Turkey and three schools in the Royal County of Berkshire in the UK have been chosen to participate in this research.

5

I am interested in the views, perceptions, practices and insights of head teachers, Special Educational Needs Coordinators (SENCOs) and primary classroom teachers in the following 3 areas:

1. The place of art education within the school's KS2 curriculum

2. The type of art activities taught in the KS2 classroom or during arts weeks

3. Special educational needs and art.

What is the purpose of the study?

The main purpose of this study is to examine the views and insights of key school staff/ senior management and primary teachers, who teach art, on art education and special educational needs. The results of this study will be included in my PhD thesis and subsequent publications.

I would like your school to be part of the case study of three UK schools and to interview you the head teacher and the school's SENCO. If you agree to take part in this study, I will invite you to join an interview session with me that will last approximately 20-30 minutes. With your permission, the interview will be recorded and transcribed. The transcription will be made available to you so that you can check its accuracy and confirm that you are happy for the information to be included in my thesis. The information gathered will only be used by me for data analysis.

Interested teachers, who volunteer to participate will be provided with an information sheet and consent form to be signed and returned to me at the beginning of the research process.

Why has your school been invited to participate?

I have chosen your school because art is taught as a separate subject.

As the Head teacher, you have been selected to be a key participant in my study, since your views and insights will be invaluable.

What is the impact of the study?

It is anticipated that the findings of this study will be useful to head teachers, SENCOs and other primary teachers in order to support and develop art education within schools, art practices within the primary classroom and identify the importance of art for special needs education.

Hopefully this study will also encourage more research on this important topic.

Time and place of the study

If you agree to grant me permission to conduct my research in your school, I will interview each volunteered teacher at times convenient for the school and teachers. I will also conduct interviews with you and the SENCO/s.

What will happen to the data?

The data in the study will provide the basis of my PhD thesis. The thesis will be published in hardcopy, microfiche and electronic format and will be housed at the Institute of Education, University of Reading. Any data collected will be held in strict confidence (subject to legal limitations). No real names (schools or teachers) will be used in this study to ensure the anonymity of you and your school and no identifiers linking the teacher or the school to the study will be included in my thesis. The data and the analysis of the data will also be used to produce articles, books, conference papers, as well as in presentation at conferences and lectures. I will send you electronic copies of these publications if you wish. I am also happy to give a short presentation on the findings to the school, if requested. The tape recordings of this study will be stored securely in a locked filing cabinet and on a password-protected computer and only me and my supervisors will have access to the records.

The data will be destroyed securely after 5 years once the findings of the research have been written up.

What happens if I change my mind?

It is entirely up to you whether you give permission for the school to participate or agree to be interviewed. You can withdraw your consent to the participation of your school or yourself at any time during the project, without any repercussions to you, by contacting

me, Munevver Meltem Yige, tel: 071881227268, e-mail: m.m.yige@pgr.reading.ac.uk, or my supervisors using the contact details above. If you change your mind after the data has been collected, I will ensure the data is destroyed securely.

What happens if something goes wrong?

In the unlikely case of concern or complaint, you can contact my supervisors, Prof. Naz Rassool, e-mail: n.rassool@reading.ac.uk, or Dr. Gill Hopper, E-mail: g.w.hopper@reading.ac.uk

This application has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct. The university has the appropriate insurances in place. Full details are available on request. Teachers will be informed of the study in a separate information sheet enclosed with this letter along with a consent form.

Please indicate whether you are willing to give consent for your school to take part in this project by completing the enclosed consent form and returning it to me in the enclosed stamped envelope. I very much hope that you will be willing to contribute to this project, which I feel will be of value to the broadening of our knowledge regarding art education and inclusion.

If you have any queries or wish to clarify anything about the study, please feel free to contact me at the e-mail address provided above.

Yours sincerely,

Munevver Meltem Yige

PhD Student

Head Teacher's Consent Form

The investigator

Munevver Meltem YIGE

PhD researcher

Institute of Education, University of Reading, London Road Campus, Reading, RG1 5EX

Phone: +44(0)7881227268 Phone (Turkey): +9(0)5055026668

e-mail: m.m.yige@pgr.reading.ac.uk

Supervisors

Professor Naz Rassool Institute of Education University of Reading, 4 Redlands Road London Road Campus, Reading, RG1 5EX, Berkshire, UK Tel: +44(0)1183782687 Email: N.Rassool@reading.ac.uk	Dr. Gill Hopper Institute of Education University of Reading, 4 Redlands Road London Road Campus, Reading, RG1 5EX, Berkshire, UK Tel: +44 (0) 118 378 2664 Email: g.w.hopper@reading.ac.uk

- I have had explained to me the purposes of the project and any questions have been answered to my satisfaction. I agree to the arrangements described in the information sheet.

- I understand that the school's participation in this study is entirely voluntary and that I have the right to withdraw the school from the project at any time, without giving reason and without repercussions.
- I understand that my participation in this study is entirely voluntary and that I have the right to withdraw from the project at any time, without giving reason and without repercussions.
- I have received a copy of the consent form and accompanying information sheet.

Please tick as appropriate:

I agree to the (Name) School's participation in the study: _____   _____

                                                              Yes   No

 I agree to being interviewed: _____   _____

                                                              Yes   No

I agree to this interview being recorded: _____   _____

                                                              Yes   No

I would like to read the transcriptions of the interview   _____   _____

                                                              Yes   No

Name:

Signed:

Date:

This project has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct.

Arastirmaci: PhD Student Munevver Meltem Yige

Email: m.m.yige@pgr.reading.ac.uk

Telefon: 07881227268

Danismanlar: Prof. Naz Rassool (n.rassool@reading.ac.uk),

Dr. Gill Hopper (g.w.hopper@reading.ac.uk)

2013

Sayın Okul Müdürü,

Benim adım Munevver Meltem Yige ve Reading Üniversitesi Eğitim Fakültesinde Doktora araştırma öğrencisiyim. Doktora çalışmalarımın bir parçası olarak okulların ve öğretmenlerin okullardaki görsel sanat eğitimine yaklaşımı üzerinde bir araştırma yapıyorum. Bu proje özellikle kaynaştırma eğitimi veren sınıflardaki sanat eğitiminin kullanılmasını araştıracaktır. Okul Mudurleri, Rehberlik Ogretmenleri ve Gorsel Sanatlar Ogretmenleri bu calismaya dahil edilmistir. Okul yonetiminin goruslerini almak icin sizi araştırmacıyla yapılacak ve yaklaşık olarak 30 dakika sürecek olan bir görüşmeye davet ediyorum. Rehberlik ogretmenleriyle de ayni sekilde gorusme yapilacaktir.

Gorsel sanatlar ogretmenlerinin kaynaştırma eğitimi verilen sınıflarda görsel sanatlar dersini uygulamaları ve konu hakkindaki dusuncelerini almak amaciyla acik uclu sorulardan olusan bir anket hazirlanmistir. Bu anketin amaci kaynastirma siniflarinda sanat egitimine yaklasimlari ortaya cikartmaktir. Acik uclu anket sorularina ek olarak okulunuzda gorsel sanatlar dersleri sirasinda kaynastirma surecini daha iyi anlamak amaciyla sinif ici gozlemler yapilacaktir.

Arastirmaya gonullu olarak katilmak isteyen ogretmenlere ayriyetten bilgilendirme kagidi ve gonullu olarak calismaya katildiklarini belirttikleri izin kagidi arastirma sureci baslamadan gonderilecektir. Katilimcilardan izin kagidi alindiktan sonra katilimcilar kendi istedikleri zaman ve yerde gorusmeleri tamamlayacaklar ve arastirmanin okulunuza yada katilimcilara herhangi bir maaliyeti olmayacaktir.

Çalısmanın zamanlaması ve yeri

Bu karsilastirmali durum arastirmasi Turkiye ve Birlesik Kirallik'da yapilacaktir. Konya bölgesinden üç okul ve Berkshire bolgesinden uc okul araştırmaya katılmaları için secilmistir. Bu araştırmayı okulunuzda yapmasına izin verirseniz, öncelikle görsel sanatlar öğretmenlerine hazırlanan ve kendilerine uygun bir zamanda doldurmaları istenen açık uçlu sorulardan oluşan bir anket verilecektir. Ayrica Okul mudurleri, rehberlik ogretmenleri ve gorsel sanat ogretmenleriyle birebir gorusmeler yapilacaktir.

Bunlara ek okalarak okulunuzda sanat dersi sirasinda sinif ici gozlem yapilacaktir. Eger okulunuzun bu arastirmada yer almasini istemiyorsnaiz lutfen tarafima …tarihinden once olmak uzere yukarida belirtilen iletisim adresleri vasitasiyla bildiriniz.

Araştırmanın önemi nedir?

Bu araştırmada elde edilen sonuçlarla ilköğretimde görev alan belirli okul çalışanlarının kaynaştırma eğitimi hakkındaki fikirlerini, süreç boyunca karşılaştıkları zorlukları ve bu zorlukların üstesinden nasıl geldiklerini ortaya çıkartmaya çalışacaktır. Araştırmanın bu önemli konu üzerinde yapılacak daha fazla çalışmaya da dayanak olacağı düşünülmektedir.

Toplanan verilere ne olacak?

Katılımcılardan toplanan tüm veriler sıkı şekilde güvenlik altında tutulacak olup araştırma sırasında hiçbir şekilde gerçek isim (Okul yada öğretmenlerin) kullanılmayacaktır. Görüşmeler sırasında alınan ses kayıtları kilitli bir dolapta ve şifreyle erişilebilen bilgisayarlarda depolanacak ve bu kayıtlara erişim sadece bana ve danışmanlarıma ait olacaktır..Araştırmanın sonuçlarının yazılmasının akabinde toplanan data 5 yıl sonra imha edilecektir. Eğer okulunuz talep ederse araştırmayı sonuca ulaştırdıktan sonra kısa bir sunumla size sonuçları sunabilirim.

Okulunuzun ve okulunuzda çalışan öğretmenlerinizin araştırmaya katılımları tamamiyle gönüllü olup, katılımcılar hiç bir gerekçe göstermeksizin istedikleri her an verdikleri izni geri çektiklerini verilen iletişim bilgilerini kullanarak bana yada danışmanlarıma haber verdikten sonra araştırmadan ayrılma hakkına sahiptirler.

Bu araştırma Reading Üniversitesi tarafından oluşturulan Arastirma Etik Komitesi tarafından gözden geçirilmiş ve tamamlanması uygun görülmüştür. Araştırmaya katılmada gönüllü olan öğretmenlere de ayrıyetten hazırlanan bilgilendirme formu ve izin kağıdı iletilecektir.

Lütfen araştırmada yer almayı kabul ediyorsanız bu belgenin sonundaki izin kağıdını doldurarak tarafıma iade ediniz. Sanat eğitimi ve kaynaştırma eğitimi alanlarındaki elimizde olan bilgiyi genişleteceğini umduğum bu araştırmama katkıda bulunacağınızı umuyorum.

Bu araştırmayla ilgili aklınıza takılan bir soru yada açıklamamı istediğiniz bir kısım varsa yukarida size sağladığım telefon numarasından yada e-mail adresinden tarafıma ulaşabilirsiniz.

Saygılarımla,

Munevver Meltem Yige

PhD Ogrencisi

Okul Müdürü İzin Formu

Bu araştırma projesinin amaçları tarafıma açıklanmış olup, araştırmayla ilgili sorularım beni tatmin edecek şekilde cevaplandırılmıştır. Bu çalışmanın gerçekleşmesi için gerekli olan ve belirtilen bilgilendirme formunda tanımlanan düzenlemeleri kabul etmiş bulunuyorum.

Çalışmaya olan katılımımın tamamiyla gönüllülük temellerine dayandığını ve sonuçlardan bağımsız olarak istediğim anda hiç bir sebep göstermeksizin çalışmadan ayrılma hakkim olduğu tarafıma bildirilmiş bulunmaktadır.

Bilgilendirme formu ve icerisine iliştirilmiş olan izin formu tarafıma ulaştırılmıştır.

Lütfen size uygun olanı işaretleyiniz:

Okulun adı…… isimli okulun bu çalışmaya katılmasına izin veriyorum.

　　　　　　　　　　　　　　　　　　　　_____　　_____

　　　　　　　　　　　　　　　　　　　　Evet　　　Hayir

Benimle görüşme yapılmasına izin veriyorum　　_____　　_____

　　　　　　　　　　　　　　　　　　　　Evet　　　Hayir

Benimle yapılan görüşmelerin kayda alınmasına izin veriyorum

　　　　　　　　　　　　　　　　　　　　_____　　_____

　　　　　　　　　　　　　　　　　　　　Evet　　　Hayir

İsim:

İmza:

Tarih:

Bu arastirma, Universite Arastirma Etik Kurulunun uygun gordugu prosedurler cercevesinde gozden gecirilimis ve yapilabilirligi bu kurul tarafindan uygun gorulmustur.

Information Sheet and Consent Form for SENCO

Researcher: PhD Candidate Munevver Meltem Yige

Email: m.m.yige@pgr.reading.ac.uk

Telephone: 07881227268

Supervisors: Prof. Naz Rassool (n.rassool@reading.ac.uk),

Dr. Gill Hopper (g.w.hopper@reading.ac.uk)

2014

Information Sheet

Research Project: Art Education and Pupils with Special Educational Needs: A Comparative Case Study of Teaching Art in Classrooms in Turkey and the UK.

Dear SENCO,

My name is Munevver Meltem Yige and I am a PhD research student at the Institute of Education, University of Reading.

What is this study?

I am conducting a research project as part of my PhD studies, which examines primary art education and pupils with special needs.

This study is a comparative case study, which will take place in both Turkey and the UK. Three schools in Konya province of Turkey and three schools in the Royal County of Berkshire in the UK have been chosen to participate in this research.

I am interested in particular in the views, perceptions and practices of head teachers, Special Educational Needs Coordinators (SENCOs) and primary class room teachers on the following 3 areas:

1. The place of art education within the school's KS2 curriculum

2. The type of art activities taught in the KS2 classroom or during arts weeks

3. Special educational needs and art.

14

Before you decide whether or not to take part, it is important for you to understand what the research is being done and what it will involve. Please take the time to read the following information carefully.

What is the purpose of the study?

The main purpose of this study is to examine the views and insights of key school staff/ senior management and primary teachers, who teach art, on art education and special educational needs. The results of this study will be included in my PhD thesis and subsequent publications.

You have been selected to be a participant in my study because of your experience in SEN education. A total of 6 SENCOs in the UK and in Turkey have been asked to participate in this study. The results of this study will be used for research purposes, in my PhD thesis. For the UK sample, three primary schools in Berkshire area and three primary schools from Konya province in Turkey have been chosen to participate in this research.

I am inviting you to participate in an interview session with me which will last approximately 20-30 minutes. I am interested in your views on Special Educational Needs in the primary classroom and the role of art education. With your permission, the interview will be recorded and transcribed. The transcription will be made available to you so that you can check its accuracy and confirm that you are happy for the information to be included in my thesis. The information gathered will only be used by me for data analysis.

Why has your school been invited to participate?

I have chosen your school because art is taught as a separate subject.

As the SENCO, you have been selected to be a key participant in my study, since your views and insights will be invaluable.

What is the impact of the study?

It is anticipated that the findings of this study will be useful to head teachers, SENCOs and other primary class room teachers in order to support and develop art education

within schools, art practices within the primary classroom and to identify the importance of art for special needs education.

Hopefully this study will also encourage more research on this important topic.

What will happen to the data?

The data in the study will provide the basis of my PhD thesis. The thesis will be published in hardcopy, microfiche and electronic format which will be housed at the Institute of Education, University of Reading. Any data collected will be held in strict confidence (subject to legal limitations). No real names will be used in this study to ensure the anonymity of you and your school and no identifiers linking the teacher or the school to the study will be included in my thesis. The data and the analysis of the data will also be used to produce articles, books, conference papers, as well as in presentations at conferences and lectures. The tape recordings of this study will be stored securely in a locked filing cabinet and on a password-protected computer and only me and my supervisors will have access to the records.

The data will be destroyed securely after 5 years once the findings of the research have been written up.

I will send you electronic copies of these publications if you wish.

What happens if I change my mind?

Your decision to participate is entirely voluntary. You are free to withdraw your consent at any time, without giving a reason, by contacting me, Munevver Meltem Yige, Tel: 071881227268, e-mail: m.m.yige@pgr.reading.ac.uk, or my supervisors using the details above and below.

What happens if something goes wrong?

In the unlikely case of concern or complaint, you can contact my supervisors, Prof. Naz Rassool, e-mail: n.rassool@reading.ac.uk, or Dr. Gill Hopper, E-mail: g.w.hopper@reading.ac.uk. If you have any queries or wish to clarify anything about the study, please feel free to contact me, or my supervisors, by e-mail.

This application has been reviewed following the procedures of the University of Reading Research Ethics Committee and has been given a favourable ethical opinion for conduct. The university has the appropriate insurances in place. Full details are available on request.

Please indicate whether you are willing to give consent for an interview with me by completing the enclosed consent form and returning it to me in the enclosed stamped and addressed envelope. I very much hope that you will be willing to contribute to this project, which I feel will be of value to the broadening of our knowledge regarding art education and inclusion.

If you have any queries or wish to clarify anything about the study, please feel free to contact me at the e-mail address provided above.

Yours sincerely,

Munevver Meltem Yige

PhD Student

SEN Co-ordinator Consent Form

The investigator

Munevver Meltem YIGE

PhD researcher

Institute of Education, University of Reading, London Road Campus, Reading, RG1 5EX

Phone: +44(0)7881227268 Phone (Turkey): +9(0)5055026668

e-mail: m.m.yige@pgr.reading.ac.uk

Supervisors

Professor Naz Rassool	Dr. Gill Hopper
Institute of Education	Institute of Education
University of Reading,	University of Reading,
4 Redlands Road	4 Redlands Road
London Road Campus,	London Road Campus,
Reading, RG1 5EX, Berkshire, UK	Reading, RG1 5EX, Berkshire, UK
Tel: +44(0)1183782687	Tel: +44 (0) 118 378 2664
Email: N.Rassool@reading.ac.uk	Email: g.w.hopper@reading.ac.uk

I have read the information sheet relating to this project.

I have had explained to me the purposes of the project and what will be required of me, and any questions have been answered to my satisfaction. I agree to the arrangements described in the information sheet in so far as they relate to my participation.

I understand that my participation is entirely voluntary and that I have the right to withdraw from the project any time, without giving a reason and without repercussions.

I understand that I will be interviewed.

I understand that any information I give may be used in the PhD thesis and subsequent publications and presentations

I understand that my name and the name of my school will remain anonymous

I have received a copy of this consent form and of the accompanying information sheet.

Please tick as appropriate:

I agree to being interviewed: _____ _____

Yes   No

I agree to this interview being recorded: _____ _____

Yes   No

I would like to read the transcriptions of the interview _____ _____

Yes   No

Name:

Signed:

Date:

This project has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct.

Information Sheet and Consent Form for Teachers

Researcher: Munevver Meltem Yige

Phone: 07881227268

Email: m.m.yige@pgr.reading.ac.uk

Supervisors: Prof. Naz Rassool (n.rassool@reading.ac.uk),

Dr. Gill Hopper (g.w.hopper@reading.ac.uk)

2014

PARTICIPATION INFORMATION SHEET

Research Project: Art Education and Pupils with Special Educational Needs: A Comparative Case Study of Teaching Art in Classrooms in Turkey and the UK.

Dear Teacher,

My name is Munevver Meltem Yige and I am a PhD research student at the Institute of Education, University of Reading.

What is this study?

I am conducting a research project as part of my PhD studies, which examines primary art education and pupils with special needs.

I am interested in particular in the views, perceptions and practices of head teachers, Special Educational Needs Coordinator's (SENCOs), and primary class room teachers on the following 3 areas:

1. The place of art education within the school's KS2 curriculum

2. The type of art activities taught in the KS2 classroom or during arts weeks

3. Special educational needs and art.

Before you decide whether or not to take part, it is important for you to understand what research is being done and what it will involve. Please take the time to read the following information carefully.

What is the purpose of the study?

The main purpose of this study is to explore the views of key school staff in the primary school on art education and art education and special educational needs. The results of this study will be used for research purposes, in my PhD thesis.

If you agree to take part in this study, you will be invited to participate in an interview session with me which will last approximately 20-30 minutes. I am interested in your views on Special Educational Needs in the primary classroom and the role of art education. With your permission, the interview will be recorded and transcribed. The transcription will be made available to you so that you can check its accuracy and confirm that you are happy for the information to be included in my thesis. The information gathered will only be used by me for data analysis.

Why have I been invited to participate?

I have chosen your school because art is taught as a separate subject.

You have been selected to be a participant in my study as you are a class room teacher within this school. Your views would be invaluable to the proposed research.

What is the impact of the study?

It is anticipated that the findings of this study will be useful to head teachers, SENCOs and other primary class room teachers in order to support and develop art education within schools and art practices within the primary classroom; and identify the importance of art for special needs education.

Hopefully this study will also encourage more research on this important topic.

What will happen to the data?

The data in the study will provide the basis of my PhD thesis. The thesis will be published in hardcopy, microfiche and electronic format which will be housed at the Institute of Education, University of Reading. Any data collected will be held in strict confidence (subject to legal limitations). No real names will be used in the study to ensure the anonymity of you and your school and no identifiers linking the teacher of the school to the study will be included in my thesis. The data and the analysis of the data

will also be used to produce articles, books, conference papers, as well as in presentations at conferences and lectures. The tape recordings of this study will be stored securely in a locked filing cabinet and on a password-protected computer and only me and my supervisors will have access to the records.

The data will be destroyed securely after 5 years once the findings of the research have been written up.

What happens if I change my mind?

Your decision to participate is entirely voluntary; it is up to you to decide whether or not to take part. You are free to withdraw your consent at any time, without giving a reason, by contacting me, Munevver Meltem Yige, tel: 071881227268, e-mail: m.m.yige@pgr.reading.ac.uk, or my supervisors using the details above and below.

What happens if something goes wrong?

In the unlikely case of concern or complaint, you can contact my supervisors, Prof. Naz Rassool, e-mail: n.rassool@reading.ac.uk, or Dr. Gill Hopper, E-mail: g.w.hopper@reading.ac.uk

If you have any queries or wish to clarify anything about the study, please feel free to contact me, or my supervisors, by e-mail.

This application has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct. The university has the appropriate insurances in place. Full details are available on request.

Thank you for your kind co-operation.

Yours sincerely.

M.Meltem YIGE

Consent Form

The investigator

Munevver Meltem YIGE

PhD researcher

Institute of Education, University of Reading, London Road Campus, Reading, RG1 5EX

Phone: +44(0)7881227268 Phone (Turkey): +9(0)5055026668

e-mail: m.m.yige@pgr.reading.ac.uk

Supervisors

Professor Naz Rassool	Dr. Gill Hopper
Institute of Education	Institute of Education
University of Reading,	University of Reading,
4 Redlands Road	4 Redlands Road
London Road Campus,	London Road Campus,
Reading, RG1 5EX, Berkshire, UK	Reading, RG1 5EX, Berkshire, UK
Tel: +44(0)1183782687	Tel: +44 (0) 118 378 2664
Email: N.Rassool@reading.ac.uk	Email: g.w.hopper@reading.ac.uk

I have read the information sheet relating to this project.

I have had explained to me the purposes of the project and what will be required of me, and any questions have been answered to my satisfaction. I agree to the arrangements described in the information sheet in so far as they relate to my participation.

I understand that my participation is entirely voluntary and that I have the right to withdraw from the project any time, without giving a reason and without repercussions.

I understand that I will be interviewed.

I understand that any information I give may be used in the PhD thesis and subsequent publications and presentations

I understand that my name and the name of my school will remain anonymous

I have received a copy of this consent form and of the accompanying information sheet.

Please tick as appropriate:

I agree to being interviewed: YES _____   NO_____

I agree to this interview being recorded: YES _____   NO_____

I would like to read the transcriptions of the interview   YES _____   NO_____

Name:

Signed:

Date:

This project has been reviewed following the procedures of the University Research Ethics Committee and has been given a favourable ethical opinion for conduct.

Arastirmaci: Munevver Meltem Yige

Telefon: +44(0)7881227268

Email: m.m.yige@pgr.reading.ac.uk

Danismanlar: Prof. Naz Rassool (n.rassool@reading.ac.uk),

     Dr. Gill Hopper (g.w.hopper@reading.ac.uk)

Bilgilendirme Kağıdı,

Sayın Katilimci,

Benim adım Munevver Meltem Yige ve Reading Üniversitesi Egitim Fakultesinde Doktora araştırma öğrencisi olarak eğitimime devam etmekteyim. Doktora çalışmalarımın bir parçası olarak görsel sanatlar dersinin kaynaştırma eğimindeki yeri ve önemi üzerinde İngiltere ve Türkiyedeki sanat öğretmeni, rehberlik öğretemeni ve okul müdürlerinin görüşleri üzerine karşılaştırmalı bir proje üzerinde çalışmaktayım.

Görsel sanatlar dersindeki deneyimleriniz sebebiyle bu araştırma için katılımcı olarak seçildiniz. Arastırmaya her iki ülkeden 6 gorsel sanatlar ogretmeni davet edilmistir. Calismanin asıl amacı görsel sanatlar öğretmenlerinin kaynaştırma eğitimi verilen sınıflardaki görsel sanatlar dersleri hakkındaki goruslerini araştırmaktır. Sonuçlar sadece araştırma amacıyla hazıladığım doktora tezinde kullanılacaktır. Eğer bu araştırmada yer almayı Kabul ederseniz oncelikle acik uclu sorulardan olusan bir anket tarafiniza ulastirilacaktir. Bu anketin tamamlanmasinin akabinde arastirmaciyla yaklasik olarak yarim saat surecek bir gorusme yapilacaktir. Katilimcilarin izin vermesi halinde gorusme sirasinda ses kaydi yapilip bud aha sonar yaziya gecirilecektir. Bu ceviriyazilar dogrulugunu teyit ettirmek ve katilimcinin icerikten memnun oldugunun anlasilmasi amaciyla tarafiniza gosterilecektir. Toplanan data sadece arastirmaci tarafindan analiz sureci icin kullanilacaktir.

Toplanan bilgiler guvenilir bir yerde saklanacak ve arastirma suresince katilimcilarin gercek isimleri kullanilmayacaktir. Arastirmada kullanilan ses kayitlari ve diger bilgiler sadece arastirmacinin ve danismanlarinin erisim hakki oldugu kilitli bir dolap icerisinde ve sifreyle erisilen bilgisayarlarda depolanacaktir. Toplanan bilgiler arastirmanin

sonuclanmasindan itibaren 5 yil sonra guvenli bir sekilde yok edilecektir. Hic bir sekilde okulunuzun yada sizin kimliginizi aciga cikaracak bilgi tez icerisinde yer almayacaktir. Bu arastirmaya katiliminiz tamamiyla gonullu olup istediginiz zaman hic bir sebep gostermeksizin arastirmaciyi verilen telefon yada e-mail araciligiyla bilgilendirerek arastirmadan cekilmekte serbestsiniz.

Herhangi bir sorunuz yada aciklanmasini istediginiz bir yer olursa lutfen arastirmaciyla yada danismanlariyla iletisime gecmekten cekinmeyin.

Bu arastirma, Universite Arastirma Etik Kurulunun uygun gordugu prosedurler cercevesinde gozden gecirilimis ve yapilabilirligi bu kurul tarafindan uygun gorulmustur. Konu hakkinda bilgi edinmek isterseniz lutfen iletisime geciniz.

Isbirliginiz icin tesekkur ederim.

Saygilarimla,

M. Meltem YIGE
Telefon: +44(0)7881227268

Email: m.m.yige@pgr.reading.ac.uk

Bu arastirmayla ilgili olarak verilen bilgilendirme kagidini okudum.

Bu projenin amaclari,benden ne istendigi ve konusya ilgili tum sorular beni tatmin edecek sekilde cevaplandirildi. Bilgilendirme kagidinda yazilan sekilde arastirma suresince benim katilimimla ilgili olarak yapilacak duzenlemelerle hemfikirim.

Arastimanin tarafimla yapilacak bir gorusme icerdigini ve bu gorusmenin kayit edilerek daha sonra kagida dokulecegini anliyor ve kabul ediyorum.

Arastirmaya katilimimin tamamiyla gonulluluk anlayisi uzerine oldugunu ve istedigim zaman hic bir sebep gostermeksizin arastirmadan cekilebilecegimi anliyor ve kabul ediyorum.

Bu izin kagidiyla beraber bilgilendirme kagidi da tarafima ulastirilmistir.

Lutfen uygun olanlari isaretleyiniz:

Benimle gorusme yapilmasina izin veriyorum   _____   _____

                                                    Evet   Hayir

Gorusmelerin kayda alinmasina izin veriyorum   _____   _____

                                                    Evet   Hayir

Gorusme dokumanlarini gormek istiyorum   _____   _____
                                                    Evet   Hayir

Isim:

Imza:

Tarih:

Bu arastirma, Universite Arastirma Etik Kurulunun uygun gordugu prosedurler cercevesinde gozden gecirilimis ve yapilabilirligi bu kurul tarafindan uygun gorulmustur.

Appendix D

Interview Questions

Head Teachers' Semi Structured Interview Questions

My study is looking at inclusive in art lessons. What is your understanding of inclusion? (How would you define it?)

Are there any negative/ positive aspects of including students with SEN in mainstream classrooms?

What is your school's policy on inclusive education?

How does art feature in the curriculum? (How does your school approach art education?)

What potential do you think art education has for facilitating inclusive education?

Are there any negative/ positive sides of visual art lessons with regard to inclusion?

What is the current state of your schools teachers' preparedness to teach to pupils with SEN?

What types of continuous professional development sessions focused on inclusive education are offered to teachers in the school, and how often do these take place?

What kinds of expertise does your school require an art teacher to have in order to teach students with special educational needs?

What are your expectations of teachers who teach students with SEN in mainstream classrooms?

In your experience, what kinds of difficulties do teachers face when including children with SEN in classrooms?

What are the main challenges that your school encounters with regard to teaching students with SEN? (How do you overcome them?)

What are your views on getting assistance from outside of the school?

What kinds of help do your school, teachers, students require to support students with SEN in mainstream classrooms?

Is it important to have a relationship with other professionals and colleagues?

What are the benefits of such relationships to your school and students?

How does your school evaluate the effectiveness of inclusive classrooms?

Is there anything else you would like to add or share?

Okul Müdürleri için Hazırlanan Yarı Yapılandırılmış Görüşme Soruları

Kaynaştırma nedir? Kendi cümlelerinizle nasıl tanımlarsınız?

Kaynaştırmanın olumlu yada olumsuz yönleri var mı? Bunlar nelerdir, açıklayabilir misiniz?

Okulunuzun kaynaştırma politikası nedir?

Okulunuzun gorsel sanatlar egitimi politikasi nedir? Görsel sanatlar derslerinin müfredattaki yeri nedir? (Sizin okulunuzda sanat eğitimi nasıl kullanılıyor?)

Kaynaştırma eğitimiyle ilgili olarak görsel sanatlar derslerinin olumlu yada olumsuz yönleri var mı? Bunlar nelerdir açıklayabilir misiniz?

Okulunuzdaki öğretmenler özel eğitime ihtiyacı olan öğrencilere öğretmeye hazırlıklılar mı?

Görsel sanatlar derslerinin kaynaştırma eğitimi verilen sınıflar için önemli olduğunu düşünüyor musunuz? (Sanat eğitiminin kaynaştırma eğitimi verilen sınıflardaki rolü nedir?)

Görsel sanatlar eğitiminin kaynaştırmayı kolaylaştırdığını düşünüyor musunuz?

Özel eğitime ihtiyacı olan öğrencilere öğretmek için okulunuz görsel sanatlar dersi öğretmenlerinden ne gibi deneyimlere sahip olmalarını bekliyor?

Kaynaştırma eğitimi verilen sınıflarda görev alan görsel sanatlar öğretmenlerinden beklentileriniz neler?

Özel eğitime ihtiyacı olan öğencilerin eğitimi sırasında okulunuzun karşılaştığı zorluklar var mı? varsa bu zorluklar nelerdir? (Bu zorlukları nasıl aşıyorsunuz?)

Özel eğitime ihtiyacı olan öğrencilerin eğitimi sırasında okulunuzun karşılaştığı zorluklar var mı? varsa bunlar nelerdir? Bunların ustesinden nasıl geliyorsunuz?

Okul dışı kaynaştırma ve görsel sanatlarla ilgili olarak yardım ve destek alma konusunda fikirleriniz neler?

Okulunuz, öğretmenler ve öğrenciler açısından yardım alma konusunda fikirleriniz neler?

Alanda diğer profesyonellerle ve iş arkadaslarıyla oraklaşa çalışmanın önemi nedir?

Bu tarz ilişkilerin okulunuza ve öğrencilere fayda sağlayacağını düşünüyor musunuz? Eğer cevabınız evetse lütfen açıklayınız

Okulunuz etkili öğretme konusundaki değerlendirmeyi nasıl yapıyor?

Konuyla ilgili olarak eklemek istediğiniz birsey var mı?

SENCO Semi Structured Interview Questions

What is your role as SEN co-ordinator in the school?

What is your understanding of inclusion? (How would you define it?)

Are there any negative/ positive sides of inclusion?

Are there any negative/ positive sides of visual art lessons with regard to inclusion?

How is art taught in your school?

What is your role with regard to implementing inclusion in classrooms? What is the approach adopted in the school?

What are the school's expectations regarding the inclusion of children with SEN in mainstream classrooms?

What is your opinion on the role that art education can play in facilitating inclusive education?

What kinds of expertise do you think an art teacher needs to have in order to teach children with Special Educational Needs?

What might be the difficulties that art teachers can encounter when including children with SEN in the art activities in the classroom?

How could you help them overcome these difficulties?

What do you perceive as constrains to inclusion in art lessons?

In your opinion which aspects of art lessons work well to include students with SEN in lessons?

How does teaching art contribute to the learning of pupils with SEN?

What challenges does your school and you as SENCO encounter with regard to teaching students with SEN? (How do you overcome them?)

What are your views on getting assistance from outside of the school?

How is external support utilised within art lessons?

Is there anything else you would like to add or share?

Rehber Öğretmenleri için Hazırlanan Yarı Yapılandırılmış Görüşme Soruları Örneği

Kaynaştırma nedir? Kendi cümlelerinizle nasıl tanımlarsınız?

Kaynaştırmanın olumlu yada olumsuz yönleri var mı? Bunlar nelerdir, açıklayabilir misiniz?

Kaynaştırma eğitimiyle ilgili olarak görsel sanatlar derslerinin olumlu yada olumsuz yönleri var mı? Bunlar nelerdir açıklayabilir misiniz?

Okulunuzun kaynaştırma politikası nedir?

Rehberlik Ogretmeni olarak okuldaki gorevleriniz neler?

Okulunuzdaki öğretmenler özel eğitime ihtiyacı olan öğrencilere öğretmeye hazırlıklılar mı?

Görsel sanatlar derslerinin müfredattaki yeri nedir? (Sizin okulunuzda sanat eğitimi nasıl kullanılıyor?)

Görsel sanatlar derslerinin kaynaştırma eğitimi verilen sınıflar için önemli olduğunu düşünüyor musunuz? (Sanat eğitiminin kaynaştırma eğitimi verilen sınıflardaki rolü nedir?)

Görsel sanatlar eğitiminin kaynaştırmayı kolaylaştırdığını düşünüyor musunuz?Açıklayabilir misiniz?

Özel eğitime ihtiyacı olan öğrencilere öğretmek için okulunuz görsel sanatlar dersi öğretmenlerinden ne gibi deneyimlere sahip olmalarını bekliyor?

Kaynaştırma eğitimi verilen sınıflarda görev alan görsel sanatlar öğretmenlerinden beklentileriniz neler?

Özel eğitime ihtiyacı olan öğrencilerin eğitimi sırasında okulunuzun karşılaştığı zorluklar var mı? varsa bu zorluklar nelerdir? (Bu zorlukları nasıl aşıyorsunuz?)

Kaynaştırma ve görsel sanatlarla ilgili olarak okul için okul dışından yardım ve destek alma konusunda fikirleriniz neler?

Kaynaştırma ve görsel sanatlarla ilgili olarak, öğretmenler ve öğrenciler için yardım ve destek alma konusunda fikirleriniz neler?

Alanda diğer profesyonellerle ve iş arkadaslarıyla ortaklaşa çalışmanın önemi nedir?

Bu tarz ilişkilerin okulunuza ve öğrencilere fayda sağlayacağını düşünüyor musunuz? Eğer cevabınız evetse lütfen açıklayınız

Okulunuz etkili öğretme konusundaki değerlendiremeyi nasıl yapıyor?

Konuyla ilgili olarak eklemek istediğiniz birsey var mı?

Interview Questions for Teachers

1. Could you please describe inclusion in your own words?
   a. Are there any negative/ positive sides of inclusion?
   b. Are there any negative/ positive sides of visual art lessons with regard to inclusion?
2. Could you please describe visual arts in your own words?
3. Could you please describe your role as an art teacher?
4. Where is the place of art in the curriculum? (How would you describe the place of art education in the curriculum? What is your opinion about it?)
5. Do you think there is a potential for inclusive education in art lessons?

(Does art education facilitate inclusion in the classroom?)

   a. If yes can you explain it?
   b. If no can you explain why?
6. Do you think art is a good subject to teach students with SEN?
7. Do you think should be given the importance like core subjects?

Can you please explain your reasons?

8. What kinds of expertise does an art teacher need to have in order to teach students with Special Educational Needs?
9. Can you please explain how you prepare for art lessons to include students with SEN in learning in the classroom? Do you take special preparation for the art lessons? How do you plan to teach?

10. Do you think your teaching methods have effect on student's skills?

11. What are your learning and achievement expectations of students with SEN in art lessons?
12. How can you tell when children develop their art skills and how would you know?

(In what way do you measure progress or developments of children's art skills?)

13. Can you easily motivate students with SEN to focus on the subject? What methods do you use to motivate them on the topic?

14. What kind of needs student often present in art lessons?
   a. How do you cater for these needs?
15. What challenges do you usually encounter during the lessons? What is your greatest challenge with regard to teaching art in an inclusive classroom and why? (What difficulties do you face when including children with SEN in art classrooms?)
   a. How do you overcome these challenges?
16. What are some of your preferred art practices you use with students? Why?
   a. Could you please share any specific examples of art practices that you have used and which you believe have significantly improved all your

students' learning including those with SEN, and tell me how and why you believe so?

17. What are the most useful parts of teaching art in classrooms?
18. How does your past training (e.g., course work, professional development) influence your classroom practices relating to art education?
19. To what extent might teaching approaches be responsible for the failures of their SEN students in visual art classrooms?
    a. What might contribute to these failures?
    b. Are there external factors? (social, family, support,..)
    c. What kinds of measures do you normally take to prevent possible failures?
20. Do you feel confident to teach art in inclusive classrooms?
    a. What affects your confidence most?
21. What do you perceive as constraints to inclusion in art lessons?
22. What is your view on strengths of art education in facilitating inclusive education?
23. Is important to have help from outside of the school? (ie: families, galleries…)
    a. What kind of help-support do you require?
24. Is there anything else you would like to add or share?

Öğretmenler için Hazırlanan Yarı Yapılandırılmış Görüşme Soruları Örneği

1. Kaynastirma egitimini kendi kelimelerinizle aciklayabilir misiniz?
   Sizce kaynaştırma eğitiminin olumlu veya olumsuz yönleri var mı?

2. Gorsel sanatlar dersini kendi kelimelerinizle tanimlar misiniz?

3. Gorsel sanatlar dersi icerisindeki rolunuzu aciklar misiniz?

4. Gorsel sanatlar dersinin mufredattaki yeriyle ilgili gosuleriniz nelerdir?

5. Sizce görsel sanatlar derslerinin kaynaştırma eğitimi açısından olumlu yada olumsuz yönleri var mı?

6. Sizce kaynastirma egitimi verilen siniflarda gorsel sanat egitiminin bir onemi var mi?
   (Gorsel Sanatlar derslerinin kaynastirma egitimi verilen siniflardaki gorevleri nelerdir?)

   o Eğer cevabiniz "evet"se lütfen neden olduğunu açıklayınız?

   o Eğer cevabiniz "hayır"sa lütfen neden olduğunu açıklayınız?

7. Kaynaştırma eğitiminin sanat dersleri açısından bir potansiyeli olduğunu düşünüyor musunuz? Görsel sanatlar dersleri kaynaştırma eğitimini kolaylaştırıyor mu?

   o Eğer cevabiniz "evet"se lütfen neden olduğunu açıklayınız?

   o Eğer cevabiniz "hayır"sa lütfen neden olduğunu açıklayınız?

8. Gorsel sanatlar dersinin ozel egitim ogrencileri icin uygun bir ders oldugunu dusunuyor musunuz?

9. Sizce özel eğitime ihtiyacı olan öğrencilere ders verebilmek için Görel sanatlar öğretmenlerinin ne gibi deneyimlere sahip olmaları gerekir?

10. Sanat dersleri sırasında özel eğitime ihtiyacı olan öğrencilerden beklentileriniz nelerdir?

11. Kaynaştırma Eğitimi verilen sınıflar icin Görsel sanatlar dersine nasıl hazirlandiginizi açıklayabilir misiniz?

Ders sırasında ne gibi zorluklarla karşılaşıyorsunuz? Kaynaştıma eğitimi verilen sınıflarda karşılaştığınız en büyük zorluklar neler? Bu zorlukların sebeplerini neye bağlıyorsunuz?

Bu zorlukların üstesinden nasıl geliyorsunuz?

12. Daha önceki verilen sorularda görsel sanatlar eğitimi dersi sırasında farklı yöntem ve teknik kullanmanın faydalı olduğunu-olmadığını söylemiştiniz. Bunu açıklayabilir misiniz?

- Derse özel olarak hazırlanıyor musunuz? Ders nasıl öğretmeyi planlıyorsunuz?

- Kullandığınız öğretim yöntemlerinin öğrencinin yeteneklerine etkisi olduğunu düşünüyor musunuz?

13. Görsel sanatlar dersi sırasında öğrencilerin genellikle gösterdiği ihtiyaçlar neler? Bu ihtiyaçların üstesinden nasıl geliyorsunuz?

14. Kaynaştıma eğitimi verilen sınıflarda görsel sanatlar eğitimi vermenin yararları nelerdir?

15. Bu soru sadece Ingilteredeki ogretmenler icin hazirlandi.

16. Önceden almış olduğunuz eğitimin (örn. Kurs,profesyonel gelişim,…) sanat eğitimi sırasında dersi işleyişinize ne gibi bir katkısı oluyor?

17. Öğrencilere uygulamayi sevdiğiniz belirli sanat uygulamaları var mı? Bu yaklaşımı diğerlerinden ayıran özellik nedir?

18. Öğretmenlerin özel eğitime ihtiyacı olan öğrencileri sanat eğitiminde kaynaştırırken karşılaştıkları zorluklar neler?

19. Kaynaştırma eğitimi verilen sınıflarda görsel sanatlar dersi vermek için kendimi yeterli görüyorum-görmüyorum demiştiniz.

Derse keninize güveninizi ne etkiliyor?

20. Sanat eğitimi sırasında kaynaştırmayı sınırlayan etkenler var mı? Varsa neler açıklayınız?

21. Kaynaştıma eğitimini kolaylaştırmak açısından görsel sanatlar eğitiminin rolu üzerinde sizin fikirleriniz nelerdir?

22. Okul dışı destek (örn: Aileler, Sanat Galerileri,…) Görsel sanatlar için temel gerekenlerdendir- değildir dediniz.

Eğer cevabınız "evet"se ne tür yardım-destek gereklidir?

23. özel eğitime ihtiyaci olan öğrencileri derse odaklanma konusunda kolaylıkla motive edebilirim-edemem demiştiniz.

Öğrencileri konuyla ilgili motive etmek için hangi metodları kullanıyorsunuz?

24. Konuyla ilgili olarak eklemek istediğiniz başka birsey var mı?

Appendix E

Interview Schedule

Phase 1 Warm Up

- Opening
- Establish relationship (shake hands, introduce yourself)
- Explain purpose of the research
- Timeline

Phase 2 Exploring Discussion Points

- Background information of participants
- General thoughts on inclusion and art education

Phase 3 Core

- Policy (Legislation, IEPs)
- Importance of inclusion/art education
- Constraints and benefits of inclusion
- Experiences
- Expectations
- Preparation/Lesson plans
- External support
- Assessment
- Training

Phase 4 Closing

- Suggestions

Appendix H

Turkish Interview Translation Sample

Karşılaşılan zorluklar kesinlikle var bizim sınıflarımız çok kalabalık ve okul mevcudumuz zaten çok kalabalık hani 2350 yaklaşık mevcudumuz var yani bu öğrencilere bile kaynaştırma hiç olmazsa da bu öğrencilere bile eğitim vermek zaten çok zor. 2300 öğrenciye yetişmek çok zor hepsini bire bir görüşmek çok zor yani bir de kaynaştırma öğrencilerimiz var bunlar onlardan çok daha fazla ihtiyaçları var bize bütün öğretmenlere hani öğretmenler kesinlikle bir bocalama yasıyor sınıfta mesela bir tane kaynaştırma var acaba ona mi inmeli yoksa diğer sınıflarda mı kalmalı kesinlikle çok büyük zorlukları var özellikle kalabalık okullarda… 4 rehber öğretmenimiz var Türkiye şartlarına baktığımız zaman 4 tane rehber öğretmen çok iyi bir sayı ama orana vurduğumuz zaman 500 öğrenciden daha fazla öğrenciye bir tane rehber öğretmen düşüyor e bu 500 öğrenciye 1 tane rehber öğretmen yetebilir mi? Tabî ki hayır. (Şenay, GCT, Gazi Middle School)

There are definitely constraints. Our classrooms are crowded and our school is already overpopulated. We have approximately 2350 students and even without SEN students it is hard to provide education for the rest of the students. It is hard to reach 2300 students and, additionally, we have SEN pupils and they need us more than others. All our teachers are struggling. For instance, if they have 1 SEN pupil in their classroom, should they pitch the lesson at that student's level or should they continue at normal pace? There are definitely constraints especially for crowded schools. We have 4 GCTs. 4 is a good number when we look at Turkey's overall but when we look at the proportion there is one teacher for more than 500 students. Is it enough? Of course not.