

# A/R/Tographic Investigation into Artistic Development Processes of Undergraduate Art Education Students

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**Abstract:** This qualitative study investigates the artistic development processes of undergraduate art education students through an a/r/tographic approach, aiming to determine the role of portfolio preparation within these processes. This research, conducted during the 2022-2023 academic year, took place in a workshop course for 4th-year students in the Department of Art and Art Education at a medium-sized university, involving 10 volunteer students. The study group was selected through criterion (purposive) sampling. Data collection included educational development files (portfolios) prepared by students during the inquiry process, a question pool, a/r/tographic reflections gathered through a semi-structured interview form developed with input from field experts, as well as peer and expert evaluations and student artworks produced at the study's conclusion. Qualitative data analysis was employed to examine data related to the a/r/tographic process—an art-based research method. Accordingly, content analysis was used to evaluate student, peer, and expert reviews of the educational development files (portfolios). The students' artistic and a/r/tographic inquiry processes were analyzed using descriptive analysis. Findings indicated that students were generally satisfied with the self-evaluation approach of their educational development files (portfolios). Peers and experts who reviewed these files suggested that, although valuable, the portfolios could be further improved. It was observed that students engaged with the a/r/tographic process both deliberately and incidentally, continuing their exploration through ongoing inquiry. Students also demonstrated varied perspectives through their artist identities, producing process-oriented works that reflected their personal growth and self-expression.

**Keywords:** Art Education, a/r/tography, educational development file

## About the Article

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## Introduction

Education is a process aimed at bringing about desirable behavioral changes in individuals. Senemoğlu (2002) describes it as an investment in human capital, a nurturing of personality, and a means of shaping behavior. Through this process, individuals acquire new behaviors across various domains, and education itself continually evolves alongside developments in multiple fields. Turan (2005) notes that global shifts have influenced societal needs, necessitating societies that value self-renewal and continuous learning. Education is thus a key component of social life and cultural activity, fostering positive attitudes, skills, and development aligned with individual interests, abilities, and societal expectations (Yıldırım, 1987, p.42). In tandem with this evolving educational landscape, art education also adapts and grows. Küçüktepepınar (2014) defines art education as activities that help individuals express their emotions, thoughts, and impressions while enhancing creativity to an aesthetic level. Beginning with children's early drawings, the artistic development process is essential, unfolding through stages that include scribbling, pre-schematic, schematic, and realistic phases. Artut (2004) emphasizes the importance of aligning with these developmental stages, cautioning that imposing direction can limit children's self-expression. Each stage reflects the growth of new perspectives and continued artistic development.

The products that emerge during artistic development are essential for tracking an individual's progress, as they allow one to follow their growth and retain knowledge and skills collectively. Consequently, there is a need to store all artistic works systematically, making educational development files (portfolios) instrumental in this process. Portfolios, widely used today, serve as a means to collect and evaluate the individual's lifelong artistic creations. McMullan (2006) argues that portfolios should be performance-based, reflecting real-life learning with reliable, realistic, and applicable qualities. Originating from the Italian word meaning "portable paper," the portfolio concept has various Turkish equivalents, such as 'product file,' 'product selection file,' 'development file,' or simply 'portfolio.' According to Baki & Birgin (2004), portfolio definitions vary based on usage and purpose, while Alıcı (2008) suggests that when tracking both process and product over a specific period, the term "development file" is most fitting (p.137). In this study, "educational development file" is used alongside "portfolio" to describe a collection of learning products, either on paper or electronically, that systematically assesses the student's growth in specific skills or academic performance. This process involves a planned review of progress in meeting established educational objectives. Stiggins (1994, as cited in Korkmaz & Kaptan, 2003, p.160) notes that portfolios are not assessments but tools to illustrate student development and success. As Rassin, Sinler, and Ehrenfeld (2006), Tiwari & Tang (2003), and Gannon et al. (2001) highlight, portfolios have long been used by professionals like painters and writers to showcase achievements. Nevertheless, this evaluative approach has limitations. Hurwitz & Day (1995) caution that, alone, portfolios may lack the depth needed to capture the intricacies of artistic development and thought processes, making them insufficient as the sole tool in art-based research (p.87).

New art-based approaches are expanding horizons in art education. Şen (2010) notes that art evolves alongside scientific research and development, stating that as branches of science diversify, artistic creations have both increased and become more effective in expressing subject matter within the art field. In art-based approaches, the student is expected to remain active throughout the process. Beattie (1997) describes this process as consisting of in-class activities that are cognitively grounded and that guide artistic work. A/r/tography is one such approach, where meaning-making requires continuous inquiry. "A/r/tography is a research approach involving a living process of inquiry, materializing through artistic and textual expressions rooted in understanding and experience. In this context, inquiries related to objects or forms within the research are ongoing" (Springgay et al., 2008, as cited in Erişti, 2017, p.192). Through the inquiry process, a/r/tography incorporates various emergent approaches that allow researchers to convey their processes. It is based on Aristotle's three dimensions of knowledge: *theoria* (theory), *praxis* (practice), and *poiesis* (creation). Irwin et al. (2006) observe that the first three letters of "a/r/tography" evoke the concept of art, yet the term itself is derived from "artist," "researcher," and "teacher," with "graphy" connecting to the act of writing. This approach reflects not only distinct concepts and roles but also a sense of unity and interconnectedness.

Among these approaches, concepts such as proximity, living inquiry, metaphor and metonymy, openings, reflection/resonance, and surplus are key in uncovering meanings through exploration from diverse perspectives, emphasizing association and emergence. A/r/tography, where the roles of artist, researcher, and educator intersect, is grounded in Deleuze and Guattari's (1987) rhizomatic approach. This approach to a/r/tography involves forming individual connections that yield multiple meanings and differences, all emerging from an organized rhizome, or an openly interconnected structure (Bedir-Erişti, 2019, p.194). As an arts- and practice-based research method, a/r/tography relies on various sources for data, as noted by Başıyurt & Taşkesen (2022). These sources document the research process and include journals, photographs, individual experiences, written reflections, and autobiographical narratives. "The artistic production process and the pedagogical process develop and enrich the practice under a shared framework" (Bedir-Erişti, 2021, p.16). As a result, this research method, one of the newer art-based approaches, "holds the potential to uncover and reveal previously unexplored aspects of the a/r/tographic process" (Barney, 2009).

Although practice-oriented studies exist in the field of art education in Turkey, research utilizing the a/r/tography method remains limited. Implementing a/r/tography, an application-oriented, art-based educational research method, is valuable not only for addressing research problems but also for exemplifying diverse methodological approaches in the field. This method is particularly beneficial in helping students recognize the artistic contributions of portfolio preparation, encouraging self-critique, and fostering awareness of their artistic development. In this study, the a/r/tography method is positioned to contribute significantly to art education and art-based practices by promoting its recognition, supporting its development, and expanding the use of portfolios across various domains within art education.

Several studies have explored a/r/tography and the use of educational development file portfolios. Keser and Narin (2017) explained the a/r/tography method, emphasizing the formation of rhizomatic connections and the role of inquiry in research. Güler (2021), through a/r/tographic questioning, encouraged students to critically examine their environments, with thematic insights emerging from focused trip experiences. Demir (2023) examined societal dynamics and perceptions of women's images, exploring gender roles through an a/r/tographic perspective. In their study, Başyurt and Taşkesen (2022) guided students to engage in a/r/tographic inquiries within their unique workshops, producing reflective, self-expressive works. Additionally, Öncü (2009) explored the use of portfolios in assessment and evaluation, while Mamur (2012) discussed portfolios as documentation tools in visual arts education. Mavioğlu (2019) used an a/r/tographic inquiry within visual culture studies to probe subconscious themes. Given this foundation, the current study is anticipated to contribute similarly to the field.

This study aimed to investigate the artistic development processes of undergraduate students in art teacher education through an a/r/tographic approach and to examine the role of portfolio preparation in this process. For this purpose, answers to the following sub-objectives were sought.

1. What are the opinions of undergraduate art education students on their own artistic development processes?
2. How do undergraduate art education students evaluate their peers' artistic development processes?
3. How do experts evaluate the artistic development processes of undergraduate art education students?
4. How did the a/r/tographic inquiry processes progress for undergraduate art education students?
5. How are the artistic products created by the undergraduate students of art-work education at the end of the artographic inquiry process?

## Method

### Research Model

This research utilized a case study approach, one of the qualitative research methods, drawing on a/r/tographic inquiry from art-based and practice-based research due to its suitability for the study. Qualitative research involves understanding the essence of extensive data by reducing its volume, identifying significant patterns, and creating a logical chain of evidence about the phenomenon under investigation (Patton, 2014). A case study is a methodological approach that entails an in-depth examination of a bounded system, systematically gathering information through multiple data sources to understand how that system functions (Chmiliar, 2010). Art-based a/r/tography is a process of inquiry that provides the researcher with multiple identities, transforming the research into a creative exploration. Through a/r/tographic inquiry, the roles of

researcher, educator, and artist come to the forefront, fostering a dynamic and holistic approach to understanding artistic development.

### **Working group**

The study group for this research comprised 10 volunteer students enrolled in a 4th-year workshop course in the Art Education Department at a medium-sized university during the 2022-2023 academic year. Criterion (purposive) sampling was used to select the participants. "In purposive sampling, the researcher applies their judgment to select participants best suited to the purpose of the research" (Balci, 2010). For this study, the students were chosen during a period when they had completed their sub-workshop processes, ensuring their suitability for the study's objectives.

### **Data collection tools**

The data for this research included student educational development files (portfolios) prepared during the inquiry process, a/r/tographic reflections, peer and expert evaluations, and student artistic products created at the end of the process. These were gathered through a semi-structured interview form, developed based on input from field experts and a question pool.

### **Data collection**

In the initial stage of this research, sample portfolio presentations were prepared by the researchers and presented to students in a classroom setting, accompanied by sample explanations. Following this, students were asked to create and present their own portfolio presentations. In the next stage, students presented their portfolios to their peers, who then provided evaluative feedback. Afterward, each presenting student was given an artistic development process form designed by the researchers and was asked to evaluate their own artistic process.

In a subsequent stage, the concept of a/r/tographic inquiry was introduced, with examples provided to illustrate the process. Students were then encouraged to engage in inquiries aligned with their a/r/tographic identities as they worked on their original workshop projects. Throughout this stage, a/r/tographic reflections were collected to document the process leading up to the creation of their final workshop products. At the end of the process, students—acting as a/r/tographers—produced original artistic works and were asked to provide written explanations of these creations.

### **Data analysis**

Qualitative data analysis was employed to examine data related to the a/r/tographic process, an art-based research method. "Qualitative data analysis is a process in which the researcher organizes the data, breaks it into units of analysis, synthesizes it, identifies patterns, discovers significant variables, and decides which information to include in the report" (Bogdan & Biklen, 1992). Content analysis was applied to student, peer, and expert evaluations of educational development files (portfolios). As Yıldırım & Şimşek

(2008) explain, "Content analysis involves organizing similar data under specific concepts and themes and interpreting it in a way that readers can easily understand" (p.89). Descriptive analysis was used to examine students' artistic and a/r/tographic questioning processes. According to Sözbilir (2009), descriptive analysis can be structured based on the themes derived from research questions or presented according to the questions or dimensions explored during interviews and observations.

### Reliability

The reliability of this research was ensured by having the researchers analyze the data collaboratively and then reanalyze the same data after a specified interval. In this process, the initial and final analyses were compared, and any differences were resolved through consensus.

## Findings

This section of the study includes an evaluation of the educational development files (portfolios) prepared by the students, focusing on their artistic development processes. It also incorporates peer and expert evaluations, along with the students' original workshop projects.

As shown in Table 1, in response to the question "When did you start painting?" undergraduate art education students indicated that they began painting in preschool, primary school, secondary school, or during their undergraduate studies.

### What are the opinions of undergraduate art education students on their own artistic development process?

**Table 1.** *Opinions of Undergraduate Art Education Students on Artistic Development Processes*

Theme	Sub Theme
<b>Beginning of the Artistic Process</b>	Preschool
	Primary School
	Secondary School
	University/Undergraduate Education
<b>Reason for Orientation</b>	Art Teacher
	Interest and Talent
	Influence of Relatives
	My desire to become a teacher
<b>Outcomes</b>	Improved drawing and design skills
	Changing perspective
	Planned, stable, maximum efficiency
	Knowledge, experience
	Meaningful and Useful Lessons

<b>Artistic Development Process</b>	Continuing Development
	Gaining discipline
	Field selection
	Successful process
	Creative thinking
	Self-development

**The detailed responses from undergraduate art education students are as follows:**

(S4) *"My painting journey began in secondary school."*

(S8) *"I started by receiving education at the public education center in 2010."*

(S9) *"I began with enthusiasm at the age of 5-6 when my sister was doing her painting homework at home."*

Upon analyzing these responses, it was observed that most students identified the beginning of their artistic journeys as occurring prior to their undergraduate education.

In response to the question, "What motivated you to study in the Department of Painting?" undergraduate art education students mentioned influences such as an art teacher, personal interest and talent, encouragement from relatives, and a desire to become a teacher.

**The detailed responses from undergraduate art education students are as follows:**

(S6) *"I realised I was good in this field with the in-school course and exhibition held by my high school art teacher."*

(S8) *"My primary school teacher thought that I had a wide imagination world and I entered this process when the pictures of each week were put up for voting and the pictures were hung on the class board."*

(S10) *"When I realised that visual arts, my biggest hobby, is a field that complements and reflects me, my aim of reflecting it to my life, having received its education, led me to this field."*

When the detailed responses given by the students were analysed, it was seen that the students were mostly directed to the field of art by their relatives, apart from their interest and talent in the field of art.

According to the data in Table 1, in response to the question, "What are the contributions of the courses you have taken in the field of art education?" undergraduate art education students reported that they had developed skills in drawing and design, gained new perspectives, improved planning and stability, achieved maximum efficiency, and acquired knowledge and experience through meaningful and useful lessons.

**The detailed responses from undergraduate art education students are as follows:**

(S2) *"I have gained a lot thanks to art. And I look around in a different way."*

(S4) *"All the courses we take in this department are very meaningful and give us a lot."*

(S10) *"It has provided numerous benefits in terms of developing my knowledge, experience and ability in many areas, whether theoretical or practical, in the field of visual arts and on the way to the teaching profession."*

When the responses given by the students are analysed, it is seen that the courses taken in art education provide significant benefits to their development.

In response to the question, "If you evaluate yourself, what kind of artistic development have you shown since the 1st grade?" undergraduate art education students provided answers such as continuous development, gaining discipline, selecting a focus area, experiencing a successful process, fostering creative thinking, and achieving self-development.

**The detailed responses from undergraduate art education students are as follows:**

(S1) *"I liked the work I did in the 1st grade and I improved better every year."*

(S2) *"I think I have improved myself in every field in 4 years."*

(S6) *"I discovered that I was interested in the field of art history with the education I received throughout the university. Based on the styles we tried in the first and second grades, I discovered the field that appealed to me. And with the education I received, I decided which field I could develop in and which field I was more interested in."*

When the detailed answers given by the students were analysed, it was seen that they had made significant improvements by the end of their undergraduate education.

Themes were identified based on the opinions of undergraduate painting and art education students regarding their artistic development processes. Analysis of the sub-themes revealed that students commonly began their artistic journeys in preschool, primary school, secondary school, university, or through public education centers. While students primarily credited their art teachers for inspiring their artistic orientation, some also mentioned family members, such as fathers and cousins, as influences. Additionally, students cited their own interests and talents as motivating factors in their pursuit of art. Many students expressed that their artistic process is ongoing, contributing to their sense of discipline. They also noted that the theoretical and practical courses they completed positively influenced their field selection and creative thinking skills. Most students reported beginning their artistic development in childhood, guided by teachers and family, and they acknowledged their own awareness of their interests and abilities. Overall, the students expressed satisfaction with their artistic development processes.



As shown in Table 2 below, when undergraduate art education students reviewed the portfolios prepared by their peers, their responses to the question, "Is the prepared portfolio adequate to explain your peer's development process?" included statements indicating that it was adequate, improvable, or inadequate.

### How do undergraduate art education students evaluate their peers' artistic development processes?

**Table 2.** Peer evaluation of artistic development processes

Sub-theme	Code
Portfolio adequacy	Adequate Improvable Inadequate
Content adequacy	Successful Adequate Improvable Inadequate
Expression	Yes Partially
Artistic development process	Successful Advanced Planned Impressive Efficient Improvable

Peer evaluations regarding the portfolio adequacy of art education undergraduate students' portfolios include the following:

(S1) "I believe it will be fully adequate as the process progresses."

(S3) "I think they have deficiencies; they are inadequate ."

(S10) "Yes, it is adequate."

When the detailed answers given by the students were analysed, it was seen that most peers found the students' educational development files to be generally adequate.

In Table 2, when undergraduate art education students reviewed the portfolios prepared by their peers, their responses to the question, "What do you think about the works in the portfolio prepared by your peer?" included the categories: successful, adequate, improvable, and inadequate.

**Peer evaluations regarding the content adequacy of art education undergraduate students' portfolios include the following:**

(S3) *"I think it is incomplete and inadequate."*

(S5) *"She reflected her development process in her portfolio with all the details."*

(S9) *"He seems to have improved himself."*

When the detailed answers given by the students were examined, it was seen that while they generally found the studies in their peers' portfolios to be successful, some also expressed that they found certain aspects inadequate.

In Table 2, when art education undergraduate students reviewed the portfolios prepared by their peers, their responses to the question, "Was your peer who presented the portfolio able to express their artistic process?" were either "yes" or "partially."

**Peer evaluations regarding the artistic expression of art education undergraduate students' portfolios include the following:**

(S1) *"Partially able to express."*

(S3) *"Yes, he could."*

(S6) *"Yes, he expressed his process with all his works."*

When the detailed answers given by the students were analysed, it was seen that most students observed their peers were generally able to express themselves effectively.

In Table 2, when art education undergraduate students reviewed the portfolios prepared by their peers, their responses to the question, "How do you think your peer's artistic development process is?" included descriptors such as successful, advanced, planned, impressive, efficient, and improvable.

**Peer evaluations regarding the artistic development processes of undergraduate art education students are as follows:**

(S4) *"When I look from the beginning to the end, it has shown positive development."*

(S6) *"He had a very productive process."*

(S10) *"A successful process was followed within a certain plan and programme."*

When we look at the detailed answers given by the students, it was seen that students generally used positive language and appreciated their peers' development processes.

In the sub-themes related to the theme of portfolio adequacy in peer evaluations of the artistic development processes of art education undergraduate students, most students indicated that their peers' portfolios were adequate. However, some noted that certain portfolios had potential for improvement. Within the sub-themes related to the quality of the work, students generally found their peers' work to be quite successful and considered the portfolios adequate. Some students, however, identified areas for improvement and regarded certain portfolios as inadequate. In peer feedback on the theme of expression, the majority of students responded affirmatively, indicating that their peers were able to express their artistic processes clearly. A few students, however, felt that their peers only partially conveyed their artistic development. Regarding the theme of the artistic development process itself, students often described their peers' progress as successful, noting that they demonstrated growth and followed a structured approach. While many students found their peers' development processes impressive and efficient, some suggested that further improvements could be made. Overall, it can be said that the students were objective in their evaluations, often using similar expressions to describe their peers' artistic development.

The experts who examined the portfolios of the undergraduate art education students answered the question, "Is the prepared portfolio adequate to explain the development process?" as adequate, improvable, or inadequate (Table 3).

### How do experts evaluate the artistic development processes of undergraduate art education students?

**Table 3.** Expert evaluation of artistic development processes

Sub Theme	Code
Portfolio Adequacy	Adequate
	Can be improved
	Inadequate

	Successful
	Adequate
<b>Content Adequacy</b>	Can be improved
	Inadequate
<b>Expression</b>	Yes
	Partially
	No.
<b>Recommendations</b>	Ensure careful attention to spelling accuracy.
	Include an imprint for each study.
	Provide additional work samples for a comprehensive overview.
	Focus on enhancing the design quality.
	Present content in chronological order.
	Classify studies systematically.
	Illustrate images with detailed precision.
	Attach a resume, including a photograph.

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**Expert evaluations regarding the portfolio adequacy of art education undergraduate students' portfolios include the following:**

(E1) *"It is adequate; you can see the process of each study."*

(E3) *"The portfolio prepared by the student is adequate to explain the development process."*

(E4) *"The portfolio prepared is adequate for the last periods of the development process, but it gives insufficient information about the development process of the first period studies."*

When the detailed answers given by the experts were analysed, it was seen that the students' portfolios were mostly improvable.

The experts who analysed the portfolios of undergraduate art education students answered the question, "What do you think about the works in the portfolio?" as successful, sufficient, improvable, and insufficient.

**Expert evaluations regarding the content adequacy of art education undergraduate students' portfolios include the following:**

(E1) *"The works exemplify the art works that the student experiences during the learning process."*

(E3) *"The works in the portfolio show that the student progresses in a disciplined and conscious manner within the art education process."*

(E5) *"The technique of many studies was explained, but why he did it was not mentioned much, which is not a big deficiency, but it would have been good to explain. I observed the development from the first study to the last study in a positive way."*

When the detailed answers given by the experts were analysed, it was seen that the experts found the content of the students' portfolios mostly improvable.

The experts who analysed the portfolios of the undergraduate art education students answered the question, "How is the artistic development process of the student?" as yes, partially, and no.

**Expert evaluations regarding the artistic expression of art education undergraduate students' portfolios include the following:**

(E2) *"The student has improved during the process."*

(E4) *"I think that the art education she received for three years could not adequately reflect the art education she received for three years to her recent original works. The reason for this is that the training was carried out remotely during the earthquake process. His artistic development is sufficient in the processes in which he received face-to-face education."*

(E5) *"His patterns are very good, which shows that he is also successful in other techniques. If we had seen more work, we could have seen better development, but in general, he is successful."*

When the detailed answers given by the experts were analysed, they were mostly able to express the artistic development processes of the students.

As shown in Table 3, experts who reviewed the portfolios of undergraduate art education students provided the following recommendations for portfolio preparation: *ensure careful attention to spelling accuracy; include an imprint for each study; provide additional work samples for a comprehensive overview; focus on enhancing the design quality; present content in chronological order; classify studies systematically; illustrate images with detailed precision; and attach a resume, including a photograph.*

**Expert evaluations regarding recommendations for the portfolio preparation processes of undergraduate art education students are as follows:**

(E1) *"The studies should be classified chronologically, the studies should be classified by field, and there should be too many studies related to a field of study. 1 study cannot exemplify the graphic course. In addition, visuals should be detailed and given with photographs. The studies should have an imprint, and there should be a photographic CV on the first page."*

(E2) *"The name, year, and description of the study can be under the studies."*

(E4) *"As a suggestion, the portfolio can be prepared within a design. Portfolios can include more work samples."*

According to the experts' detailed responses, they provided supportive and guiding suggestions for improving student portfolios.

Analysis of expert opinions on the artistic development processes of art education undergraduate students revealed that experts considered the portfolios to be sufficient, developable, or insufficient. Experts also rated the students' artistic development files as successful, adequate, developable, or insufficient. In terms of students' ability to express their artistic development, responses were categorized as yes, partially, or no. Experts recommended that students' artistic development files should pay attention to spelling accuracy, include the imprint of each work, and provide more examples of work. Additional suggestions included careful attention to portfolio design, establishing a chronological order, and organizing works into classifications. Experts further advised that visuals be photographed in detail and that a CV with photographs be included in the portfolio.

According to the data in Table 4, when the a/r/tographic inquiry processes of undergraduate art education students are examined, it is seen that there are expressions about achievement and satisfaction, development and progress, perseverance and fulfillment, awareness and insight, fatigue.

**How did the a/r/tographic inquiry processes progress for undergraduate art education students?**

**Table 4.** A/r/tographic inquiry processes of undergraduate art education students

Theme	Sub Theme
A/r/tographic Process	Achievement and satisfaction Development and progress Perseverance and fulfillment Awareness and insight Fatigue
Research Process	Struggle Self-reflection and questioning Persistence and dedication Implicit growth
Education Process	Comprehensive Versatile Detailed Intensive Coincidental Determined
Artistic Process	Infinite/continuous Expressive Creative Patient Emotionally intense/dynamic Self-confident Determined

The views of undergraduate art education students on the a/r/tographic process are as follows:

(S7) "After high school, I took a long break from painting. In 2019, I decided to continue and prepared for the university exam. At this stage, I achieved the required score, took the university talent exams, and was accepted."

(S8) "After high school, I initially studied the department my family wanted. When I couldn't secure a position for two years after graduation, I convinced my family—though it was challenging—and began a course. My course education lasted about six months, and I was finally accepted into the department I wanted."

(S10) *"I improve my knowledge in the field of visual arts by gaining new experiences every day."*

When the detailed answers given by the students were analysed, it was seen that most of them expressed a sense of success regarding the a/r/tographic process.

According to the data in Table 4, undergraduate art education students defined the research process as struggle, self-reflection and questioning, persistence and dedication, implicit growth.

**The views of undergraduate art education students on the research process are as follows:**

(S1) *"I studied in the department of Child Development in high school. I took the aptitude test in various cities and decided to study at the Faculty of Education in Erzincan."*

(S3) *"I am currently preparing for the KPSS, and once I am appointed according to my goals, I want to take an exam like ALES and pursue a master's degree."*

(S9) *"Although I found interior architecture appealing, I developed an interest in teaching painting during my last years of high school. Despite several attempts by my family to steer me towards other professions, I eventually convinced them."*

When the detailed answers given by the students were analysed, it was seen that most students demonstrated determination throughout their research process.

As the data in Table 4 showed, undergraduate art education students defined the educational process as comprehensive, multifaceted/versatile, detailed, intensive, coincidental, and determined.

**The views of undergraduate art education students on the education process are as follows:**

(S1) *"My artistic journey began two years after high school. As I had no interest or aptitude in subjects like mathematics and science, I never considered those fields."*

(S5) *"Over four years, I took courses in Pattern, Basic Design, Perspective, Graphic Design, Sculpture, Industrial Design, and Printing. I gained a solid understanding of techniques and applications from both Fine Arts High School and university courses."*

(S6) *"During my undergraduate studies, I took various practical and theoretical courses, including basic design, workshop courses, graphics, photography, original printing, and traditional Turkish arts."*

When the detailed answers given by the students are analysed, it is seen that there are students who stated that some students were guided toward the educational process by chance, while others approached it with clear determination and intentionality.



According to the data in Table 4, art education undergraduate students stated that they were infinite/continuous, expressive, creative, patient, emotionally intense/dynamic, self-confident and determined about their artistic processes.

**The views of undergraduate art education students on the artistic process are as follows:**

(S4) *"I can say that the education I received in art taught me patience above all."*

(S5) *"My formal art education may come to an end, but life is a school, and our learning in this school will never end."*

(S9) *"We all express our accumulated struggles and frustrations through art, almost as if we are screaming. I believe this is beautifully conveyed through art."*

When the detailed answers given by the students are analysed, it is seen that they are able to effectively express their artistic processes.

Themes were identified regarding the a/r/tographic inquiry processes of undergraduate art education students. Examination of the sub-themes revealed that students' a/r/tographic processes were marked by success, satisfaction, progress, perseverance, and determination. Some students mentioned experiencing struggles in the research process, while others noted that the process unfolded with intention and purpose. While many students engaged with the process actively and reflectively, some described their approach to the research process as somewhat unconscious. Students characterized their educational experience as comprehensive, though they felt the course content was dense. Some students noted that their involvement in the process occurred by chance, while others pursued their education with a decisive approach. In discussing their artistic journeys, students used terms such as endless, expressive, innovative, and patient, though some described their processes as unsteady or determined. Additionally, a number of students expressed their artistic development with a sense of self-confidence.

**How are the artistic products created by undergraduate students of art-work education (SoAE: Student of Art-Work Education) at the end of the artographic inquiry process?**

Some of the original products created by the workshop students at the end of the artographic inquiry process are as follows.

## SoAE2



The process of SoAE2 is as follows:

*"In my original work, I incorporated elements such as figures, light, and shadows to reflect all the knowledge I gained during my artistic development process. I will continue to develop my art at the university where I graduated, and the appreciation of my original work has been very supportive of my motivation."*

SoAE2 noted that they expressed the knowledge acquired in their work through an original style rather than a realist one.

## SoAE3



### The process of SoAE3 is as follows:

*"My interest in art, which started in my childhood years, started with the guidance of my technology design teacher... I wanted to use the wall effect in this work, which I designed by preparing many sketches, and I made a 100x120 vase work with sand grains and acrylic paint technique. I felt more free while doing this work, so I can say that sand grains inspired me."*

Regarding his artistic process, SoAE3 stated that he used sand grains for the wall texture in his original work that he created by preparing sketches and that he was satisfied with his work that he prepared with a free style.

### SoAE4



### The process of SoAE4 is as follows:

*"I have loved painting for as long as I can remember...My original work was created by combining the works of an artist in a balanced way. Since I love flowers and nature very much, I combined two paintings by Van Gogh. I think I created a beautiful work."*

SoAE4 stated that he liked painting very much and wanted to reflect his artistic identity in his original work.

### SoAE5



### The process of SoAE5 is as follows:

*"In my last workshop, I created by adopting the philosophy of Minimalism...In this work, simplicity is at the forefront and the sanctity of nature is represented by using the predominant green colour. Of course, I added a piece of myself, the Avocado Still Life hanging on the wall. It is the first acrylic work I worked on during my undergraduate period. It is a special detail for me."*

SoAE5 said that in his original work, which he created with the philosophy of minimalism, he included nature and still life inspirations and expressed them with special additions.

### SoAE9



### The process of SoAE9 is as follows:

*"In the last work of my undergraduate education, I prepared a composition by paying attention to the element of balance with a photograph of me screaming with Edvard Much's screaming work. I think it is balanced and harmonious. We all have the expression of the troubles and depression accumulated in us by screaming. I think this is beautifully conveyed through art."*

SoAE9, who stated that he made many works throughout his art education but that he gave meaning to the last original work that would reflect himself by adding something from himself, said that he was inspired by Munc's Scream painting.

An examination of the final artistic works of main art workshop students at the end of their undergraduate education revealed that they sought to incorporate the knowledge and experiences gained throughout their studies. In these final pieces, created without restrictions on subject or technique, students engaged in a/r/tographic inquiries to produce their works. Overall, students expressed satisfaction with their final projects, noting that these works authentically represented their inner worlds.

## Conclusion and Discussion

This research aims to investigate the artistic development processes of art education undergraduate students through an a/r/tographic lens and to examine the role of portfolio preparation in this process. Findings related to the first sub-purpose reveal that students' artistic journeys began at various stages, including preschool, primary school, middle school, pre-service education, and community centers. While students were primarily influenced by art teachers, family members—such as fathers and cousins—also played a significant role. Additionally, students' interests and talents further motivated their engagement in the artistic process, which appears to be ongoing and developmental, fostering discipline. The theoretical and practical courses encountered during their art education were found to be instrumental in their field selection and in promoting creative thinking. Students expressed satisfaction with their artistic progress, though it was noted that the distance education process had some impact on their development. Bilir-Seyhan & Ocak-Karabay (2018) emphasize the importance of knowledgeable adults in children's aesthetic development, with teachers playing a particularly influential role. Supporting students' interest and attitudes toward art, Tufan & Güdek (2008) suggest that attitudes help individuals adapt to their environment and guide their behaviors accordingly. In alignment with students' positive reflections on their undergraduate education, Karip (2019) notes that students who receive an education grounded in skills, knowledge, attitudes, and values relevant to the teaching profession integrate more effectively into the educational system.

Analysis of findings related to another sub-objective of this research showed that students generally regarded their peers' works as successful and considered the portfolios adequate for representing artistic development processes. Some students, however, noted areas where their peers' portfolios could be improved and found certain aspects inadequate. Overall, students felt that their peers were able to express their artistic processes effectively within the portfolios and viewed the artistic development process as both successful and planned. While many students found their peers' artistic development processes impressive and efficient, others identified areas for further improvement. Students demonstrated objectivity in evaluating their peers, often using similar language. According to Weaver & Cotrell (1986), peer assessment promotes responsibility among students and motivates them in their work. Peer assessment is also viewed positively for creating a transparent framework, offering evaluation experience, enhancing focus on learning, and providing constructive feedback. Falchikov (1995) defines peer assessment as a technique in which individuals evaluate each other based on specified criteria. This method not only increases students' sense of responsibility and motivation but also enables them to take an active role in the learning process, offering valuable feedback within a structured evaluation framework.

Analysis of findings related to another sub-objective of this research revealed that experts considered the portfolios of undergraduate art education students to be generally adequate but noted areas for improvement. Expert evaluations rated the portfolios as sufficient, improvable, or insufficient in terms of portfolio adequacy. Experts also

assessed the students' ability to express their artistic development processes, with responses of "yes," "partially," and "no." Experts offered several recommendations for enhancing the portfolios: attention to spelling, inclusion of an imprint for each work, and additional work samples. They also advised improving portfolio design, organizing content chronologically, and classifying the studies. Regarding photographs in the portfolios, experts emphasized that visuals should be taken in detail, and a CV with photographs should be included. Başkale (2016) highlighted the importance of expert input in research, noting that having individuals with broad knowledge of the research topic and specialized in qualitative methods review the study from various perspectives is one way to enhance its credibility.

Analysis of findings related to another sub-objective of this research provides insight into the progression of a/r/tographic questioning processes among undergraduate art education students. Statements from students indicate that their a/r/tographic processes were marked by success, satisfaction, development, perseverance, and progress. Although some students experienced challenges in the research process, their progress continued with determination. While most students engaged consciously in the questioning process, a few described their approach as somewhat unconscious. It was also concluded that students viewed the educational process as comprehensive, though the course content was intensive. Some students felt they entered the process by chance, while others acted decisively in their educational journey. Students described their artistic processes with terms like infinite, expressive, innovative, and patient, though some noted their processes were uneven or defined by determination. Başyurt and Taşkesen (2022) conducted a study in which students, prior to their original workshops, engaged in questioning their a/r/tographic processes. They embraced the process with enthusiasm, ultimately producing meaningful artistic works. Similarly, Güneş (2018) observed that workshop students initially approached the process with uncertainty, but as they progressed with questioning, the process gained significance. Mavioğlu (2019), in his work on visual culture studies and the subconscious, found that recording the process through a/r/tography allowed it to progress efficiently through sustained inquiry. These studies on the a/r/tographic process provide valuable support to the current research findings.

Analysis of findings related to another sub-objective of this research reveals that students in the painting and art education workshop successfully integrated the a/r/tographic questioning process into their final artistic works. These original products, created at the end of their undergraduate studies, reflect the knowledge and experiences students gained throughout their education. Without limitations on subject or technique, students engaged in a/r/tographic inquiry to express their inner worlds, resulting in a general sense of satisfaction with their final works. Supporting studies illustrate the impact of the a/r/tographic approach. Ülüş (2017), for example, used photographs from infancy and adulthood to create meaningful products, while Dağlıoğlu (2021) highlighted the effectiveness of a/r/tography's non-linear structure in generating profound interpretations of processes through active inquiry. Similarly, Başar, Işır, and İnce (2019) explored self-perceptions through a/r/tographic inquiry, producing artistic outcomes

from their analyses. Keser & Narin (2017) also emphasized that a/r/tography allows individuals to explore phenomena by embracing the roles of artist (a), researcher (r), and teacher (t), though they noted some limitations of the method. These existing studies support the current findings, reinforcing the value of a/r/tography while also acknowledging certain limitations.

An examination of students' artistic development processes revealed that this journey typically begins in childhood, often influenced by art teachers and family members. Additionally, students' personal interests and talents play a key role in their orientation toward art. It was observed that students continued to develop artistically, gaining discipline and benefiting from the theoretical and practical courses they completed. Peer evaluations indicated that students' portfolios were generally adequate, though with room for improvement. Expert evaluations similarly rated the students' artistic development files as successful, sufficient, and improvable. Experts recommended addressing spelling errors, including additional work samples, emphasizing design, and taking detailed photographs. In analyzing the a/r/tographic inquiry process, it was found that students progressed with success and satisfaction, overcoming challenges along the way. However, some students described their engagement as unconscious or accidental. Overall, students expressed their artistic journeys with positive and self-confident language.

### Recommendations

Based on the results of this research, recognizing and further developing the a/r/tography method is of considerable importance. This method allows undergraduate art education students to identify themselves in the roles of researcher, teacher, and artist, fostering inquiry and adding depth and meaning to their work.

Additionally, applying the portfolio assessment method across all areas of art education enables students to recognize their artistic contributions, critically reflect on their progress, and build awareness of their developing skills. It is therefore recommended that the portfolio assessment method be widely adopted in art education.

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## Genişletilmiş Türkçe Özet

Eğitim, bireyin yaşamında istenilen yönde davranış değişikliği kazanmasını amaçlayan bir süreçtir. Senemoğlu (2002), eğitimi insan sermayesine yatırım, kişilik gelişimi ve istedik davranış oluşturma veya değiştirme süreci olarak tanımlamıştır. Bu süreçte birey birçok alanda gelişip davranış kazanabilir. Bu süreçten, sanat eğitimi de etkilenecek şekilde gelişip ve değişmektedir. Küçüktepepınar (2014)'e göre sanat eğitimi, bireyin duygu, düşünce ve izlenimlerini ifade etmesini ve yeteneklerini estetik bir seviyeye taşımalarını amaçlayan eğitim faaliyetlerinin bütünüdür. Sanatsal gelişim süreçlerinde ortaya çıkan ürünlerin, kişinin kendi gelişim sürecini takip etmesinde önemli bir rol oynadığı bilinmektedir. Sanatsal ürünlerin kalıcılığı, bilgi ve becerilerin toplu olarak sunulmasını gerektirir; bu nedenle tüm çalışmaların saklanması önemlidir. Sanatsal gelişim sürecinin takibinde eğitsel gelişim dosyalarının (portfolyo) hazırlanması büyük önem taşır. *"Belirli bir süredeki öğrenmelerin hem süreç hem de ürün yönünden gözlenmesi amacıyla öğrencinin yaptığı tüm çalışmalarını kapsayan bir dosyadan bahsediliyorsa, bunun için en uygun sözcüğün "gelişim dosyası" olduğu söylenebilir"* (Alıcı, 2008, s.137). Bu süreçte, öğrencinin bir veya daha fazla yeteneğindeki gelişimi veya akademik başarısını önceden belirlenen öğretim hedeflerine ulaşabilme yolları ve kazanımlarının planlı ve sistematik olarak incelenmesi temel alınmaktadır. Ancak bu değerlendirme yaklaşımının sınırlılıkları bulunmaktadır. *"Değerlendirme yaklaşımı tek başına alındığında sanatsal çalışmanın gelişimi ve öğrencinin düşünme süreçleri hakkında bilgi toplama bakımından sınırlıdır"* (Hurwitz & Day, 1995, s.87). Sanat temelli yaklaşımlar, sanat eğitiminde yeni ufuklar açmaktadır. Sanat temelli yaklaşımlarda, öğrenci süreç boyunca aktif olmalıdır; a/r/tografik sorgulama bu yaklaşımlardan biridir. A/r/tografi yönteminin uygulanması, çalışmanın problemi tanımlamasında ve alandaki farklı yöntemlerin örneklendirilmesinde önemlidir. Bu yöntem, öğrencilerin portfolyo hazırlama süreçlerinde sanatsal katkılarına fark etmelerini ve eleştirel bakış açısıyla gelişimlerini değerlendirmelerini sağlar, böylece sanatsal becerilerinin gelişimi konusunda farkındalık kazanmalarına olanak tanır.

Bu çalışmada resim-iş öğretmenliği lisans öğrencilerinin sanatsal gelişim süreçlerinin a/r/tografik olarak sorgulanması ve portfolyo hazırlamanın bu süreçteki rolünü belirlemek amaçlanmaktadır. Bu amaçla aşağıdaki alt amaçlara cevap aranmıştır.

1. Resim-iş eğitimi lisans öğrencilerinin kendi sanatsal gelişim süreçleri hakkında görüşleri nelerdir?
2. Resim-iş eğitimi lisans öğrencilerinin sanatsal gelişim süreçleri hakkında akran değerlendirmeleri nasıldır?
3. Resim-iş eğitimi lisans öğrencilerinin sanatsal gelişim süreçleri hakkında uzman değerlendirmeleri nasıldır?
4. Resim-iş eğitimi lisans öğrencilerinin a/r/tografik sorgulama süreçleri nasıl ilerlemiştir?

5. Resim-iş eğitimi lisans öğrencilerinin artografik sorgulama sürecinin sonunda oluşturdukları sanatsal ürünleri nasıldır?

Çalışmada nitel araştırma yöntemlerinden durum çalışması kullanılmış olup çalışmaya uygunluğu bakımından sanat temelli ve uygulama tabanlı araştırmalardan a/r/tografik sorgulama ile temellendirilmiştir. Sanat temelli a/r/tografi, araştırmacıya farklı kimlikler sunarak yaratıcı bir sorgulama süreci sağlar. A/r/tografik sorgulama sürecinde araştırmacı, eğitimci ve sanatçı kimlikleri öne çıkar.

Araştırma Resim-İş eğitimi anabilim dalı 4. Sınıf öğrencilerinin atölye dersinde yürütülmüştür. Çalışma grubu 10 gönüllü öğrenciden oluşmaktadır. Araştırmanın örnekleme ölçütü (amaçlı) örneklem yolu ile seçilmiştir. Araştırmanın çalışma grubu seçilirken öğrencilerin alt atölye süreçlerini tamamladıkları dönem tercih edilmiştir. Araştırmanın verileri, öğrenci eğitsel gelişim dosyaları (portfolyo), yarı yapılandırılmış görüşme formu, a/r/tograf görüşleri, akran görüşleri, uzman görüşleri ve süreç sonunda ortaya çıkan sanatsal ürünlerden oluşmaktadır. Sanat temelli bir araştırma yöntemi olan a/r/tografik sürece ilişkin verilerin analizinde nitel veri analizi kullanılmıştır. Buna göre eğitsel gelişim dosyalarının(portfolyo) öğrenci, akran ve uzman değerlendirmelerinde içerik analizi kullanılmıştır. Öğrencilerin sanatsal süreçleri ve a/r/tografik sorgulama süreçleri betimsel analiz kullanılarak çözümlenmiştir.

Resim-iş eğitimi lisans öğrencilerinin sanatsal gelişim süreçleri hakkında görüşleri incelendiğinde, sanatsal gelişim süreçlerine çoğunlukla çocukluk dönemlerinde başlamış olup resim öğretmenleri ve aile üyeleri tarafından yönlendirildiklerini söylemiş, ayrıca ilgi ve yeteneklerinin farkında olduklarına ifadelerinde yer vermişlerdir. Öğrencilerin sanatsal gelişim süreçlerinden memnun oldukları da ifadelerinden anlaşılmaktadır.

Resim-iş eğitimi lisans öğrencilerinin sanatsal gelişim süreçleri hakkında akran görüşlerinde çoğunlukla portfolyolarının yeterli olduğunu ifade etmişlerdir. Öğrenciler, akranlarını başarılı bulmuş ve portfolyonun yeterli olduğunu ifade etmişlerdir. Bazı öğrenciler, akranlarının portfolyolarını incelediklerinde çalışmalarını yetersiz ve geliştirilebilir bulmuşlardır. Öğrencilerin çoğunluğunun akranlarının sanatsal sürecini ifade edebildiğini söyleyerek evet cevabını vermişlerdir. Öğrenciler akranlarının sanatsal gelişim sürecini başarılı bulurken, akranlarının süreç içinde gelişmiş olduğundan, planlı ilerlediğinden bahsetmişlerdir. Öğrencilerin akranlarının sanatsal gelişim sürecini etkileyici ve verimli bulduğu ifadelerinde yer alırken bazı öğrenciler geliştirilebilir olduğunu ifade etmiştir. Öğrencilerin akranlarını değerlendirirken oldukça objektif davrandıkları ve benzer ifadeler kullandıkları söylenebilir.

Resim-iş eğitimi lisans öğrencilerinin sanatsal gelişim süreçleri hakkında uzman görüşleri incelendiğinde; uzmanlar, portfolyoların yeterli, geliştirilebilir ve yetersiz olduğunu ifade etmişlerdir. Öğrencilerin sanatsal gelişim dosyaları da başarılı, yeterli, geliştirilebilir ve yetersiz bulunmuştur. Öğrencilerin sanatsal gelişim süreçleri kendilerini ifade edebilme düzeylerini evet, kısmen ve hayır şeklinde yanıtlar verilmiştir. Alan uzmanları,

öğrencilerin sanatsal gelişim dosyaları için yazım hatalarına dikkat edilmesi gerektiğinden, portfolyo da çalışmaların künyesine yer verilmesi gerektiğinden bahsederek, portfolyolarda daha fazla çalışma örnekleri bulunması gerektiğini önermişlerdir. Uzmanlar portfolyolar için tasarıma dikkat edilmeli, kronolojik sıralamaya yer verilmeli, çalışmalar tasniflenmeli şeklinde önerilerde bulunmuşlardır. Ayrıca portfolyolardaki fotoğraflar ile ilgili uzmanlar görseller detayları ile fotoğraflanmalı ve portfolyoda fotoğraflı özgeçmişe yer verilmeli şeklinde ifadeler kullanmışlardır.

Resim-iş eğitimi lisans öğrencileri a/r/tografik süreçlerinin başarı ve memnuniyet ile sürdüğünü, gelişim ve ilerleme kaydettiklerini ifade etmişlerdir. Öğrencilerin araştırma sürecinde genellikle mücadeleci oldukları ve kararlı bir şekilde ilerledikleri ifadelerinde yer almaktadır. Öğrenciler eğitim süreçlerinin kapsamlı geçtiğini söylerken aynı zamanda derslerin içeriklerinin yüklü olduğuna ifadelerinde yer vermişlerdir. Öğrenciler sanatsal süreçlerini sonsuz, dışavurum, yenilik ve sabır şeklinde ifade ederken bazı öğrenciler sanatsal süreçlerinin inişli çıkışlı olduğunu veya kararlı ve özgüvenli olduklarını ifade etmişlerdir.

Ana sanat atölye öğrencilerinin lisans eğitimleri sonunda çıkardıkları sanatsal ürünlerinde, aldıkları lisans eğitimi boyunca öğrendikleri bilgi ve deneyimleri eserlerine yansıtmaya çalıştıkları görülmüştür. Öğrenciler a/r/tografik sorgulamalar yaparak, iç dünyalarının dışı vurumu olarak yansıttıkları son çalışmalarından genellikle memnun olduklarını ifade etmişlerdir.

Öğrencilerin sanatsal gelişim süreçlerinin genellikle çocukluk dönemlerinde başladığı ve resim öğretmenleri ile aile üyelerinin etkisiyle yönlendirildiği, öğrencilerin ilgi ve yeteneklerinin de sanata yönelmelerinde önemli bir rol oynadığı görülmüştür. Öğrencilerin, sanatsal süreçlerinin gelişerek devam ettiği, disiplin kazandıkları ve aldıkları teorik ve uygulamalı dersler ile başarılı bir süreç geçirdikleri görülmüştür. Akran görüşlerinde portfolyolarının genellikle yeterli bulunduğu ancak geliştirilebilecek potansiyelde olduğu tespit edilmiştir. Uzman görüşlerine göre, öğrencilerin sanatsal gelişim dosyaları genellikle başarılı, yeterli ve geliştirilebilir bulunmuştur. Öneriler arasında, portfolyoların yazım hatalarına dikkat edilmesi, daha fazla çalışma örneği eklenmesi, tasarımın önemine vurgu yapılması ve fotoğrafların detaylı çekilmesi gibi konular yer almaktadır. A/r/tografik sorgulama süreçleri üzerine yapılan incelemede, öğrencilerin sürecin başarı ve memnuniyetle sürdüğü, mücadele ettikleri ve gelişim kaydettikleri belirlenmiştir. Öğrencilerin sanatsal süreçlerini ifade ederken genellikle olumlu ve özgüvenli oldukları görülmüştür.

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