



Development of Creative Thinking Skills with Aesthetic Creativity Teaching Activities in Social Studies Course

Burcu Gürkan ¹, Sevda Dolapçioğlu ²

Abstract

This research is qualitative research that examined the effects of aesthetic creativity practices on students' creative- thinking skills in a Social Studies course. The research was designed according to the case study design of qualitative research methods. The study group was determined by criterion sampling from purposeful sampling types. The study group comprised 12 fourth-grade students and their classroom teacher and were from a middle socioeconomic school in Hatay in the 2017-2018 academic years. In the Social Studies course, aesthetic creativity activities were implemented through performance tasks in a 17-hour period, and students' development in creative thinking skills followed. Data were collected through semi-structured interviews and structured observation. The interviews were conducted with the students and the classroom teacher. To evaluate students' development, the classroom teacher was interviewed at the end of the process. The students were interviewed at the end of the process, and the data were analyzed through content analysis. The data obtained from the observations were analyzed descriptively through the Creative Thinking Skills Evaluation Rubric (CTSER), structured by the researchers, and comprised creative thinking, imagination, idea production, humor, research, product creation, and problem-solving sub-dimensions. The results revealed that the students showed the most improvement in the dimensions of idea production and humor. In addition, the students demonstrated a distinguishable development in their research, problem-solving, and image dimensions. Although the students developed product building skills, none attained the level of creating unique products. Another result is that the aesthetic creativity teaching practices achieved the objectives in terms of sense-making and affective skills (e.g., providing a pleasant classroom environment, expressing emotions).


Keywords


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Introduction

Social Studies combines the real-life situations of today and the future with an interdisciplinary approach. Social Studies combines a variety of Social Studies fields such as sociology, economics, geography, anthropology, political science, history, and psychology (Farris, 2004; Martorella, 1996; National Council for the Social Studies [NCSS], 2010). In this context, the Social Studies course teaches how people, places, and events occur; respects different perspectives and cultural beliefs, and shows how people fulfill each other's demands and needs; and combines knowledge and experiences related to citizenship education (Barr, Barth, & Shermis, 1977; Farris, 2004). Social Studies courses focus on the social dimensions of life and claims that mental activity is critical in the learning process. NCSS (2016) states that the effectiveness of the mental challenge in the teaching- learning process and the activity of the students in Social Studies courses emphasize the importance of improving students' thinking skills. The Social Studies curriculum for 2018, within the scope of the Turkey Qualifications Framework, emphasizes eight competencies required of students for the development of higher-level thinking skills. Doğanay (2006, p. 215) states that in today's society where knowledge is a necessary power, the need to organize education according to the requirements of the information age and to focus on gaining positive attitudes and values about thinking should be of utmost importance. Otherwise, a student who does not develop the ability to think will not know how to process knowledge, and therefore, would be deprived of the abilities of classification, making inferences, and sense-making (Dolapçoğlu, 2015). This notion highlights the need for Social Studies courses to be arranged using activities to encourage students' creative skills.

Studies in this field have revealed that Social Studies courses provide students with creative thinking skills, opportunities to establish cause-effect relationships and make comparisons / classifications, mental imagery, problem-solving skills, analysis and synthesis skills (Bozkurt, 2018; Ersözlü & Kazu, 2011); increased academic achievement (Ayaz Can & Semerci, 2007; Çelik, 2015; Uygun & Bilgiç, 2018); a positive attitude (Bozkurt, 2018), and a classroom environment that promotes active participation (Özensoy, 2012). Therefore, Social Studies courses are crucial in the sense that they support the development of thinking skills.

Thinking is one of the innate characteristics of people and plays critical role in simple mental activities to the execution of complex processes. Thinking is an active, purposeful mental activity to understand or to overcome a problem (Cüceloğlu, 2005; Doğanay, 2006; Fisher, 1995). Thinking includes the mental skills employed in many processes such as understanding the reality, establishing a cause - effect relationship, reasoning, problem-solving, production, and decision-making. Nowadays, rapid advances in the field of science and technology have brought innovative and entrepreneurial thinking to the forefront. In this period, the ideas or products that are different and solution-oriented draw the most attention. Therefore, in education, students must go beyond their basic thinking skills as well. Forrester (2008) argues that students must go beyond the traditional means of thinking to cope with a changing world. Lee (2005) states that societies need more creative thinking than in the past.

Creativity

Creativity, which is observable in many fields such as science, technology, medicine, and art arises from the basic mental process to conceptually unify dissimilar objects. There is no conceptually definitive definition of creativity, but creativity concentrates on a more complex way of thinking (Özerbaş, 2011). Türk Dil Kurumu [TDK] (2018), defines the concept of creativity "the state of being creative, ability to create". Creativity is also defined by Csikszentmihalyi (1999), "to produce original and valuable ideas or actions"; by Forrester (2008), "new, different and unique ideas"; and by

San (2003, p. 4), "forming new things from something known, reaching an original synthesis, finding new solutions to problems". According to Torrance (1974), creativity is defined as being sensitive to problems, finding solutions to difficulties, developing hypotheses, and testing hypotheses (as cited in Sungur, 1997, p. 13). Craft (2000) states that a critical part of creative thinking is formed by probabilistic thinking. In this context, one of the focal points of creativity is to create new syntheses from thousands of possibilities. Özden (2011) states that "creativity is a way of thinking that takes place in mental and emotional activities and has a very close relationship with imagination"; Keun and Hunt (2006) assert that creativity is based on the discovery, curiosity, imagination, and invention and includes innovative problem-solving, a product from divergent thought and multi-cognitive processes. In other words, creativity is the ability to imagine new relationships through connotations and connections between two or more objects or thoughts that are unlike each other and that have not been associated before (Harris, 1998; Michalko, 2017; Rawlinson, 1995). Based on all these definitions, we infer that creativity is an ability based on imagination to present new and original ideas in the emotional and mental fields in the process of producing possible solutions to problems.

Sternberg (2006) explains that creativity is the interaction between six different sources: mental competences, knowledge, thinking styles, personality traits, motivation, social, and cultural environment; Lee (2005) states that if creative thinking is defined as doing something new and original, the social-cultural context should be considered a factor; Keun and Hunt (2006) claim that creative thinking feeds on an environment that rewards production. Similarly, Deng and Tavares (2013) state that creativity is not only about personal tendency or competence, but is a combination of personal traits, cognitive ability, and social environment. Personality traits are believed to affect creativity, and researchers have been revealed that creative individuals can take risks, handle uncertainties, have a strong sense of curiosity, humor and self-efficacy, and artistic and aesthetic interests, they also have the ability to make inventions, and are synthesizers, critical, energetic, and fond of innovations (Aktamış & Ergin, 2006; Lin & Wu, 2016; Özden, 2011; San, 2003; Sternberg, 2003; Sternberg, 2006; Yıldırım, 2016). Mental competencies thought to have a positive effect on creative thinking are, for example, flexibility, fluency, sensitivity, imagery, authenticity, explicability, logical thinking, autonomy, analysis, synthesis, spontaneity, and metaphoric thinking (Chang, Li, Chen, & Chiu, 2015; Chirico, Glaveanu, Cipresso, Riva, & Gaggioli, 2018; Gilhooly, Ball, & Macchi, 2015; Lin & Wu, 2016; Liu, He, & Li, 2015; Özden, 2011; Udo, Bagchi, & Peeter, 2011; Panigrahi, 2017; Perry & Karpova, 2017). This study examines mental and affective features that construct the creative thinking process such as imagination, idea production, humor, research, product creation, problem-solving.

Aesthetic Creativity

Sönmez (1995) states that creativity is the highest level of behavior at the intersection of mental, affective, and dynamic areas. Individuals can produce new, original products in all three areas where emotions, psychomotor, or mental performances are of importance. Haladyna (1997) divides creativity into two parts as: cognitive creativity in a mental context and aesthetic creativity in an affective context. Scientific creativity reveals unique products that do not conflict with scientific truths. Aesthetic creativity is expressed as a unique product not expected to coincide exactly with scientific truths. There is no attempt to validate in aesthetic creativity. Aesthetics is concrete and abstract forms of expression of various objective judgments fed by feelings and emotions. Aesthetics also exists and lives in a sense of aesthetic imagination and creativity (Strati & Guillet de Monthoux, 2002).

Creativity competence exists in every individual and has the ability to develop creative thinking (Evans & McKinney, 1987; Clarkin-Phillips, 2013; Jeffrey & Craft, 2004; Keun & Hunt, 2006; Kirst & Diekmayer, 1978; Panigrahi, 2015; San, 2003). As Jacobs (2009) asserts, aesthetics is not only about fine

arts or a means of relaxation. It should be considered a way of thinking that students are constantly busy with. The sense of aesthetics can be observed where feeling, hearing, touching, and imagining are integrated and where concrete meanings are formed (Reid, 2008). Aesthetic experiences are original (Jackson, 2017). Children's aesthetic feelings are from creativity, and they can be provided with the opportunities to form creative products through aesthetic-based programs (Feeney & Moravcik, 1987). Students gain critical thinking and listening skills, learn concepts, gain high academic success, and increase their quality of life with aesthetic education (Karakuş, Gürkan, Dolapçioğlu, & Çapar, 2011; Özsoy & Şahan, 2009; Tuna, 2007). In addition, aesthetical education provides students an opportunity to understand beauty and shapes the development of creative compositions prepared in accordance with the laws of nature, art, beauty, and society (Kasinova, 2014). Aghaosa (2015) emphasizes planning aesthetic education programs in cooperation with various methods to support aesthetics. Yıldırım (2016) states that the educational process supporting creativity comprises setting, education program, and teacher. In this context, education programs should be prepared as child- and experience-centered, including the necessary knowledge and skills. Aesthetic creativity is not only a classroom outcome in education programs but creates sensory syntheses from various possibilities. The Social Studies curriculum, which was applied in 2017 and updated in 2018, addressed aesthetic as a value and creative thinking was classified as one of the thinking skills. In addition, Social Studies programs should focus on the holistic development of students' knowledge, values, skills, and attitudes.

Curriculum drafts develop with practices in teaching and learning process. Therefore, curriculums need the rich content of activities. In particular, aesthetic appreciation in primary school curriculums is left to the awareness and sensitivity of teachers. In this context, Tuna (2007) asserts that aesthetic education is predominantly limited to visual arts courses in primary and secondary education. Aladağ, Kuzgun, and Kuşçuoğlu (2017) examined the opinions of primary school teachers on the practices aimed at gaining aesthetic value and revealed that teachers found the Social Studies course inadequate in terms of activities related to aesthetics. In addition, aesthetic creativity has been neglected in the conceptual and implementation processes in the Social Studies curriculum, which has interdisciplinary context. Considering the effect of emotions on cognition, we assert that curriculums strengthened by aesthetic creativity education can activate students' feelings and provide them with another point of view so that they can produce original products. Notably, one of the main reasons for conducting this research is the inadequacy and limitation of aesthetics and aesthetic creativity activities in the Social Studies curriculum. For this reason, we aimed to introduce students to aesthetic creativity teaching activities and wanted them to experience these activities.

Based on the relevant literature, the following studies were found; studies of the views of teachers and students on gaining creative thinking skills in a Social Studies course (Baykara, 2006; Özdemir, 2006; Uçuş, 2017); examinations of student workbooks, visual materials, measurement and evaluation questions, teaching approaches, and activities in terms of supporting creative thinking (Abu, 2017; Çelik, 2015; Emir, 2001; Özalp, 2018; Palandökenlier, 2008; Yıldız, 2015; Vural, 2008); and one study on the effect of creative thinking on success (Öztürk, 2010). In addition, studies were found where students and teachers' opinions or perceptions of aesthetic value in a Social Studies course are evaluated (Çelik, 2010; Karakuş et al., 2011; Kılcan & Akbaba, 2014), and textbooks are examined in the context of aesthetic value (Aktan & Kılıç, 2015; Kuş, Merey, & Karatekin, 2013). However, the effects of aesthetic creativity-based teaching practices in a Social Studies course, an interdisciplinary course, on students' creative thinking sub-skills were not examined. Therefore, the second main rationale of is study was to examine the effects of aesthetic creativity-based teaching activities on creative thinking skills. In this context, the general aim of the research was to determine the effect of aesthetic creativity activities on

creative thinking skills in a Social Studies course. In line with this general objective, the following sub-objectives were sought in the research process:

1. According to the observation results, how do the aesthetic creativity-based teaching practices affect the development of creative thinking skills?
2. What are the views of the students in the study group on the aesthetic creativity-based teaching practices?
3. What are the views of the teacher who conducted teaching practices based on aesthetic creativity regarding the teaching process?

Method

This study is a case study that examines the effect of aesthetic creativity activities on creative thinking skills in Social Studies course. The case study is an empirical qualitative study that provides an in-depth description and examination of a phenomenon in real life through the use of multiple sources of information (observations, interviews, audiovisual materials, documents, and reports) (Creswell, 2016; Merriam, 2013; Yin, 2009). The research was carried out according to the holistic single-case design, which is a type of case study. There is a single unit of analysis (e.g., an individual, an institution, a program, a school,) in the holistic single-case design, and the aim is to examine the cases that have never been studied before (Yıldırım & Şimşek, 2016, p. 300).

In this context, the sample is a fourth-grade class comprising 28 students in a public school that have never experienced aesthetic creativity-based teaching practices, and we conduct an in-depth in line with the sub-objectives of the study. Figure 1 shows the single-case design of the study:

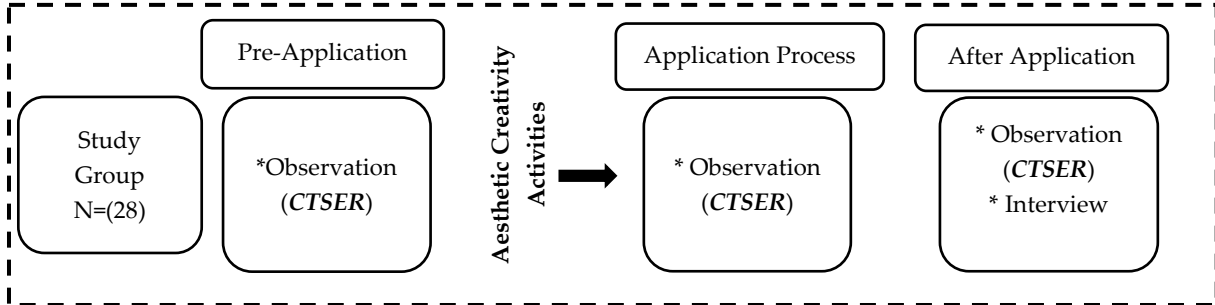


Figure 1. Holistic Single-Case Design

Study Group

The study group was determined according to criterion sampling, a purposive sampling types. The study group comprised 28 students from a state primary school affiliated with the Directorate of National Education in the 2017- 2018 spring term. The teaching activities were applied to all 28 students, but due to the limitation of monitoring the behavioral development of creative-thinking students, 12 of them were included in the rest of the study. To select these students, Creative Thinking Skills Evaluation Rubric (CTSER) mean scores were used. Because the relevant rubric contains four points at each level (Levels 1, 2, and 3), students of all levels were selected. The 12 students were observed in terms of the development of creative thinking skills. They were members of families of medium socioeconomic income level. Their age was 9-10 years. Their classroom teacher was also included in the study. The classroom teacher was a female aged 33 years with 12 years of experience in teaching. She completed her undergraduate degree in the primary school teaching department in a public university.

Data Collection Tools

The basic data collection tools of the study were structured observation and interviews.

Semi-structured Interview Forms: The interviews were conducted separately with the students and the teacher. To prepare the interview forms, we reviewed the literature and prepared questions accordingly. The questions focused on the contributions of the activities related to aesthetic creativity in the Social Studies course in terms of students. The questions were classified based on the categories of **imagination, idea generation, sense of sense of humor, research, product creation, and problem-solving**. The form was applied to the students at the end of the process. Similarly, the answers of the teacher regarding the difference between the previous curriculum activities and aesthetic creativity activities were categorized based on the categories of imagination, idea generation, sense of sense of humor, research, product creation, and problem-solving.

Creative Thinking Skills Evaluation Rubric (CTSER): One of the data collection techniques used in the research was observation. Three evaluations pre, mid, and post the application were applied. The cases in which students exhibited their performances can be a multi-dimensional study, for example, depending on the type of study, such as an oral presentation, a composition, a homework, group work, classroom behaviors. The behaviors expected from the students can be evaluated by comparing the behaviors with different methods (Sezer, 2005). In this research, the CTSER was prepared to monitor the performance development of students' creative thinking, imagination, sense of sense of humor, research, product creation, and problem-solving skills. Because the development of creative thinking skills is a time-consuming process, performance indicators must be revealed. These indicators were developed based on Haladyna's (1997) scientific and aesthetic creative thinking theory and in accordance with rubric development principles (Kutlu, Doğan, & Karakaya, 2010). The rubric comprised six different sub-performance definitions; imagination, idea generation, sense of sense of humor, research, product creation, and problem-solving. Three performance criteria for each dimension were defined [very good (3); good (2), and improvable (1)]. In addition, the performances expected from the students for each sub-dimension were stated. For example, the definition of imagination for student performance for the option "very good" (3) was "Narratives include fictional /fantasy/science-fiction events in addition to the course content". The definition of imagination for student performance for the option "good" (2) was "Narratives include fictional/fantasy/science-fiction events together with the course content." Finally, for the option "improvable," (1) its definition was "Narratives include nothing other than the course content." After the rubric was developed, it was presented to experts in the field of measurement and evaluation [Measurement and Evaluation: (1) Asst. Prof., (1) Field Expert; Curriculum and Teaching: (4) Asst. Prof.; Child Development: (1) Prof. Dr.; Psychological Guidance and Counseling: (3) Asst. Prof.] In this context, the opinions of 10 experts on the comprehensibility of the rubric items, the limitation of each criteria, whether the items measured the related criteria, and the descriptive explanations of the definitions of the level were used. In line with the opinions obtained, the final revision of the CTSER was completed.

Data Collection and Analysis

Data were collected on aesthetic creativity-based activities in order to follow the development of creative thinking skills. We completed 17 hours of data collection over 9 weeks in March, April, and May in the spring semester of 2017-2018. These activities were prepared by the researchers with the help of the fourth-grade Social Studies curriculum and related studies. All the activities for imagination, idea generation, sense of humor, research, product creation, and problem-solving performances, included tasks and instructions. Table 1 shows the weekly course flow of related activities (see. Appendix 1).

Each student in the study group was assigned a code name, such as S1, S2, and S3, depending on their seating arrangements. During the data collection process, we performed 17 hours of observation. Student development was evaluated at the beginning, during, and at the end of the application process. Each student performance was examined by two researchers who considered the process and the product at the end of the process. The observation data were analyzed descriptively through CTSER, which was developed by the researchers. Based on the results of the analysis, mean scores were calculated, and the students' development was demonstrated in a graph. The performance levels of the creative- thinking dimension were presented in detail.

All of the students in the study group and the class teacher were interviewed. A voice recorder was used after obtaining the necessary permissions. The interviews were conducted in the school's guidance service room, and the interview periods lasted an average of 12-15 minutes per person. Next, content analysis was performed, and the related codes and themes were revealed. The findings were presented through the information map. Interviews with the class teacher were analyzed descriptively.

Reliability and Validity

The data were collected by three methods (observation, student interview, teacher interview). At the beginning of the study, pilot interviews were conducted with two separate students, and the interview form was examined thoroughly.

For the evaluation of the observations, a CTSER rubric, prepared by the researchers, was used. Ten field experts were consulted regarding the content validity and the use of language. A content validity index of the items in the rubric (CVI) was calculated according to the formula $(A+B / \text{Total Number of Experts})$ proposed by Davis (1992). In this technique, expert opinions are graded as 4 and 0.80 is accepted as a criterion. McKenzie, Wood, Kotecki, Clark, and Brey (1999) state that the minimum value of the items was significant by 0.62 when consulting 10 field experts for content validity. In this context, CGI values of 18 items in six dimensions and three levels of rubric were calculated [Imagination: 0.8, 0.8, 0.8; Idea Generation: 0.9, 0.9, 0.9; Sense of sense of humor: 0.8, 0.8, 0.8; Research: 0.8, 0.9, 0.8; Product Creation: 1,1,1; Problem-Solving: 0.8,0.9,0.9]. In line with these results, no item was omitted from the rubric. However, some items were rearranged linguistically, and the rubric was finalized.

Observation evaluations were performed three times: before (pre), during (mid), and after (post) the study by two people, one of which was a researcher and one was a classroom teacher. Cohen's Kappa formula was used to determine the consistency between the scores and was found = .92. Viera and Garret (2005) state that a perfect fit is achieved when the kappa value is 0.81- 0.99. In this context, 0.92 indicates a very good level of fit between the raters.

The rater reliability among the researchers for the interview data was suggested by Miles and Huberman (1994, p. 64) calculated with the following reliability formula; " P (Percent of Reconciliation = $[Na (\text{Opinion Units})/Na (\text{Opinion Units}) +Nd (\text{Visibility Separation})] X 100$ ", and found to be .89.

To eliminate the bias of researchers and to ensure internal validity, the coding and themes continued until the researchers agreed. These themes and related codes were presented as a whole.

While reporting the interview and observation data, direct quotations were included to reflect the data as it is. Participants are shown as (Student 1: S1), (Student 2: S2). For a more detailed understanding of the subject, observation, and interview data were examined in depth on creative thinking skills development indicators.

Results

The findings are presented in two main headings: observation and interview findings.

Observation Findings

In the Social Studies course, the level of development of creative thinking skills of the students was monitored three times: preapplication, during application, and postapplication. For this purpose, observation records were evaluated using CTSER and the findings are presented. Quotes from teachers are presented in this section for the sake of integrity.

Observation Findings of the Effect of Aesthetic Creativity on the Development of Imagination Skills

Figure 2 demonstrates the observation findings regarding the imagination sub-skill in line with the students' aesthetic-creativity training process.

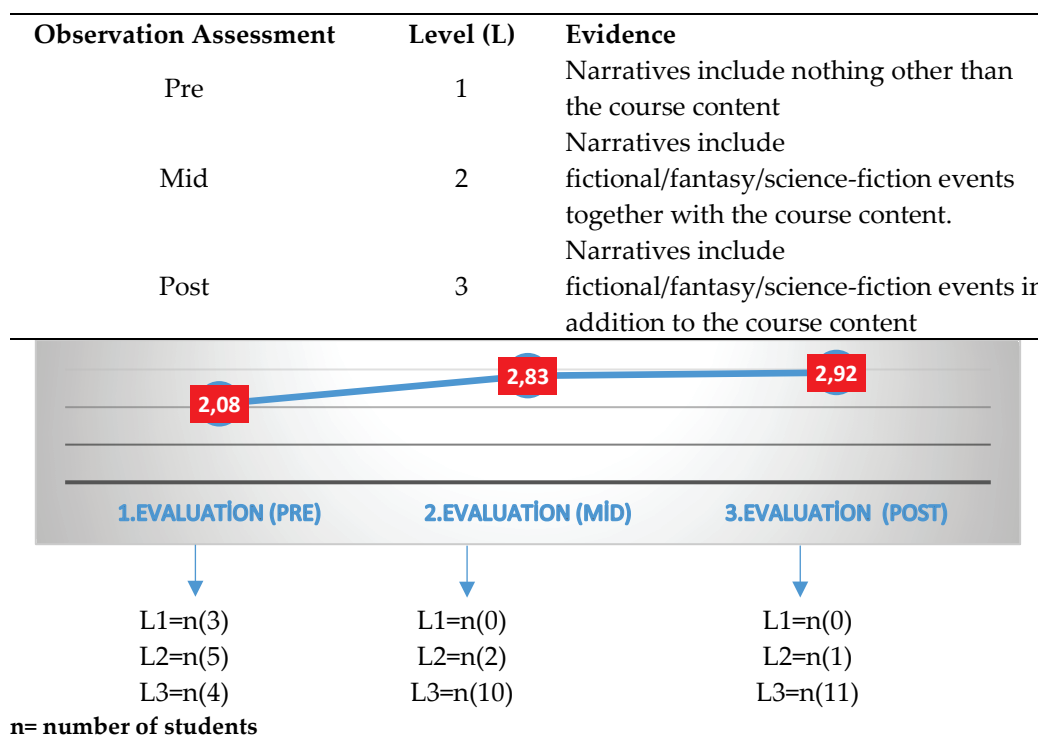


Figure 2. Observation Findings regarding the Imagination Sub-skill

Figure 2 shows the preobservation results and indicates that most of the students were on level 2; in other words, their narratives included fictional/fantasy/science-fiction events together with the course content. Three of the remaining students had first-level and four had third-level creative thinking skills. The mean score was 2.08. In the second observation records (mid), we observed that the majority of students (n = 10) included fictional/fantastic/science-fiction events. There were two students at the second level and no students at the first level. The mean score increased to 2.83. When the final observation records (post) were evaluated, almost all the students (n = 11) had third-level imagination skills and one student had second-level imagination skills. The mean score increased to 2.92. These findings indicate that aesthetic creativity activities provide an opportunity for students to use their imagination, and therefore improve their imagination skills. The students' answers in the development process of their creative thinking and imagination skills are presented as follows.

- ✓ Teacher- "Dear students, we will have an activity for the 23rd of April Children's Day. Let us send gifts to the children of the world together. I want you to draw the flag of the country you want to travel on the Ping pong balls using the colored felt pens. When drawing, I want you to imagine a child in that specific country and share your thoughts with me. I want you to share the meaning of National Children's Day with them. Then we will send these drawings to those children by mail."
- ✓ S1- "Can we draw planets, continents or a map of Turkey on ping-pong balls instead of their country flags?" (L2)
- ✓ Teacher – "We can draw whatever our imagination leads us."
- ✓ S5- "Could we send the flags we have drawn to other countries and meet the people of those countries in this way?" (L3)
- ✓ Teacher- "Yes, that is also possible."
- ✓ S7- "I drew the world map because the oceans are beautiful. The world seems like a happier place looking at it from the outside. After Atatürk presented 23 April to children, all of the children of the world have become happy." (L3)
- ✓ Teacher- "What about fish? Are they happy too?"
- ✓ S7- "They are (says the student, smiling). I would like to ask if there is a holiday gifted to children in their country while presenting the ping-pong ball I draw." (L3)

Teacher-Final Interview: Aesthetic creativity activities have allowed children to imagine and allowed them to use their hand eye coordination. Drawing the flags of the countries they want to go on the ping-pong balls, decorating traditional dresses, and singing the songs of 23rd April made them feel the enthusiasm of 23rd April. [28.05.2018]

According to the findings of the observations and the final interview with the teacher, we assert that teaching practices based on aesthetic creativity develop students' imagination skills.

Observation Findings of the Effect of Aesthetics Creativity Activities on the Development of Idea-Generation Skills

Figure 3 demonstrates the observation findings of the effect of aesthetics creativity activities on the development of idea-generation skills.

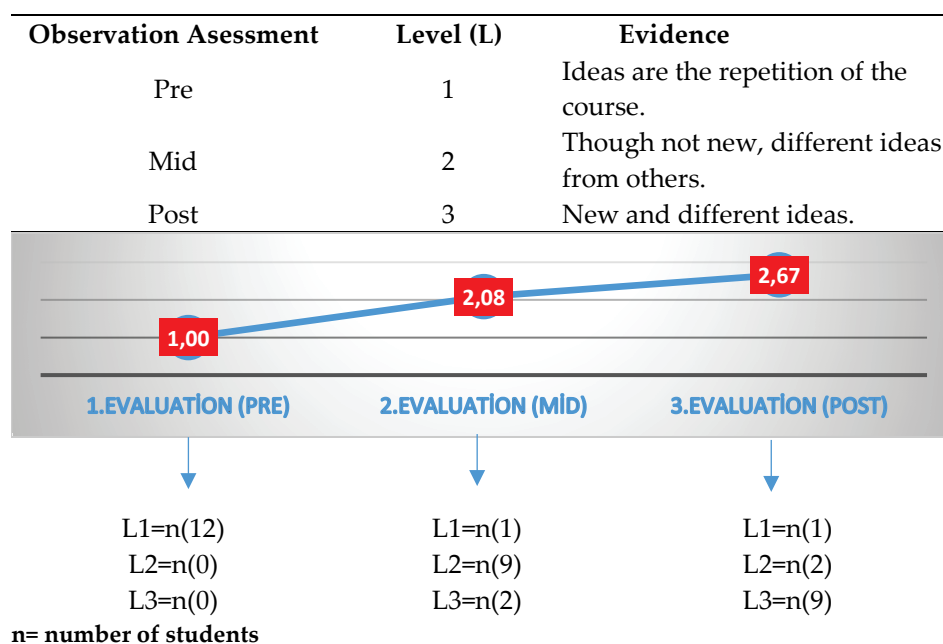


Figure 3. Observation Findings Regarding Idea-Generation Sub-Skill

“Figure 3 shows that the preobservation results indicate that the ideas all of the students (n = 12) were the repetition of the course. Their mean score was 1,00. When the observation records were examined again towards the middle of the study, the number of the students that presented “though not new, different ideas from others” (n = 9) increased. The mean score was 2.08. At the end of the study (post), we observed that the majority of students (n = 9) presented “new and different ideas”. Two students were at the second level and one student was at the first level of creative thinking skills. The mean score then increased to 2.67. According to the findings, instructional activities based on aesthetic creativity support students' idea-generation skills. Students' answers in the process of development of creative thinking skills related to idea generation are provided as follows:

- ✓ Teacher- *“Culture is the sum of all material and nonmaterial features of society that has been produced and transferred to the next generations throughout history. Today we are going to examine the traditional costumes of different countries. I want you to express your ideas about these clothes by doing research on them.”*
- ✓ S3- *“Ma’am. My country is Scotland, men wear skirt there, why is that?”*
- ✓ Teacher- *“Yeah, they’re wearing skirts in Scotland, but I don’t know why.”*
- ✓ S3- *“Ma’am., if we (boys) wear skirts here we would be mocked as ‘‘girls’’. So, I’m going to design the traditional dress in a different way and change it. We can design something new by making use of the two countries’ traditional costumes.” (L3).*
- ✓ Teacher- *“I don’t think that’s going to happen. Traditional clothing varies across countries and needs to be respected.”*
- ✓ S5- *“Ma’am. could you check mine, please? I did as you said ... how is it?” (L1)*
- ✓ Teacher- *“Yes, it looks very beautiful and aesthetical.”*
- ✓ S8- *“Aesthetical means nice, clean, and happy, doesn’t it Ma’am?” (L2)*
- ✓ Teacher- *“Aesthetics is the meaning of beauty. Wherever there is something aesthetical, that means there is something beautiful. But this doesn’t mean that aesthetics is everywhere. I also mean cleanliness and order.”*

Teacher, Final Interview: The students realized that imagination has no boundaries. They produced unusual and smart ideas such as making wings out of origami paper and an engine for birds to fly, naming the dogs that they made out of origami paper, and suggesting different designs for the traditional costumes. [28.05.2018]

Observation findings and teacher final interview results show that activities based on creativity improve students' idea-generation skills.

Observation Findings of the Effect of Aesthetic Creativity Activities on the Development of Sense of Humor

Figure 4 shows the observation findings on the effect of the students' creative thinking on their sense of humor.

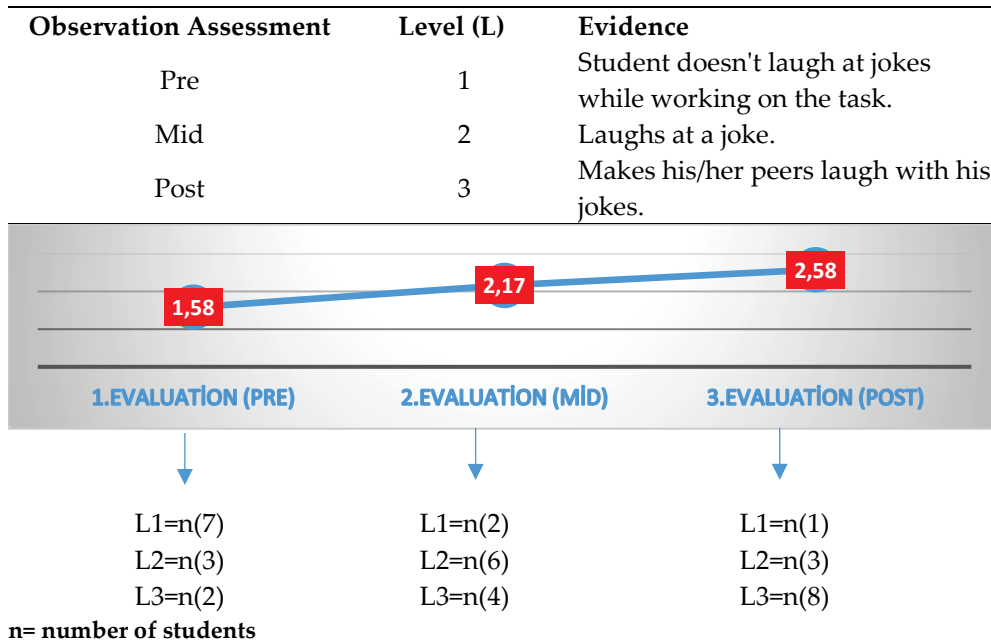


Figure 4. Observation Findings of Sense of Humor Sub-skill

Figure 4 shows that pre (observation) results indicate that the teacher makes few jokes and focuses more on the course content. Most of the students ($n = 7$) did not laugh at the jokes the teacher made during the lesson. In this process, three students had a second level, and two students had a third-level sense of sense of humor. The mean score was 1.58. Additionally, mid (observation) results showed that the majority of students ($n = 6$) "laughed at the jokes". In this process, one student was at the first level, and two students were at the second level. The mean score was 2.17. At the end of the study (postobservation), the majority of the students ($n = 8$) "made their peers laugh with their jokes" and were at the third level of development. The mean score was 2.58. These findings show that teaching activities based on aesthetic creativity support students' sense of humor skills. An example of students' dialog in the development process of creative thinking skills regarding their sense of sense of humor is presented as follows:

- ✓ S2- "Ma'am can I make a bat with origami?"
- ✓ Teacher- "You have to pick one among the ones I chose for you, but can be difficult for you at this moment."
- ✓ S3- "Ma'am, then what are we going to make now"
- ✓ Teacher- "Dog, bird or butterfly... First we are going to make a dog."
- ✓ S1- "Dog is very easy to make; look I have done it."
- ✓ Teacher- "Shall we name the dogs we made. They should have names."
- ✓ S1- "Ma'am I named mine "Çilliyeşiloşkoçileşko." (L3)
- ✓ Teacher- "Very interesting, nice but a very funny name..."
- ✓ S3- "Can you name mine Ma'am?" (L1).
- ✓ Teacher: "...You will never accomplish anything if you give up. You need to fold here crossways."
- ✓ S9- "This is my passion."
- ✓ Teacher- "Yes, if you feel that way you should do it. Have it your way."
- ✓ S9- "Ağalar her yerde :)" (an inside joke) (L3).

Teacher Final Interview: Jokes were observed while they helped each other and exchanged ideas in the aesthetic creativity tasks. For example, all the students laughed at the joke of “ağalar her yerde”. They created with this joke on their own. [28.05.2018]

Observation findings and teacher final interview results show that activities based on creativity improve students' **sense of humor**.

Observation Findings Regarding the Effect of Creative Thinking Skills Activities on Students' Research Skills

Figure 5 shows the observation findings regarding the development of the research sub-skill of the aesthetic creativity development process.

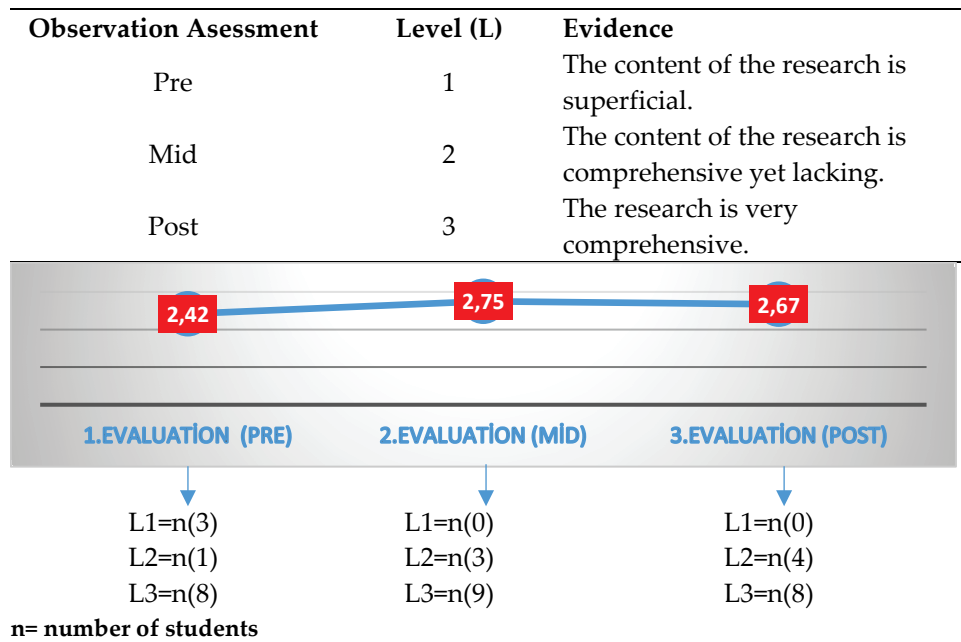


Figure 5. Observation Findings Regarding the Research Sub-skill

Figure 5 demonstrates the (pre) observation results, which indicate that the majority of the students (n = 8) in the Social Studies course investigated the subject given by the teacher very extensively and used all their aspects. The number of students whose “research content was superficial” was three. The number of students whose “research content was comprehensive yet lacking” was one. Their mean score was 2.42. Moreover, in the second evaluation during mid (observation), results indicate that no student was left at the first level. That is, a majority of the students were at the second and the third level. At the end of the study (postobservation), we observed that the majority of the students (n = 8) were at the third level and four were at the second level of research skills. The mean score was 2.67. The students' dialogs regarding this process are as follows:

- ✓ " Teacher- "Did you bring the print out of traditional costumes of the countries you want to visit?"
- ✓ S4- "Yes, Ma'am, I chose China. I did a research on Chinese traditional costumes and evaluated the way they are affected by the culture..." (L3)
- ✓ S7- "I examined the Japanese culture and traditional costumes..." (L2)
- ✓ Teacher- "Let us use the handcrafted papers to make those traditional costumes of your choosing."
- ✓ S6- "I always thought spaghetti as a Turkish dish, but I have come to learn that it actually belongs to the Italians..." (L3)
- ✓ Teacher – "Yes, they have different kinds of spaghetti using various sauces..."

Teacher Final Interview: While researching traditional costumes, the students explored the folk dances, food, spoken language, and information about which they were curious regarding that culture. I examined the traditional costumes in terms of aesthetics and made suggestions; however, the students come up with the spoken language, children's plays, and playgrounds by researching them on their own. [28.05.2018]

Observation findings and teacher final interview results show that activities based on creativity improve students' **research skills**.

Observation Findings Regarding the Effect of Aesthetic Creativity Activities on the Development of Product Creation Skill

Figure 6 demonstrates the observation findings regarding the product creation sub-skill of creative thinking skills.

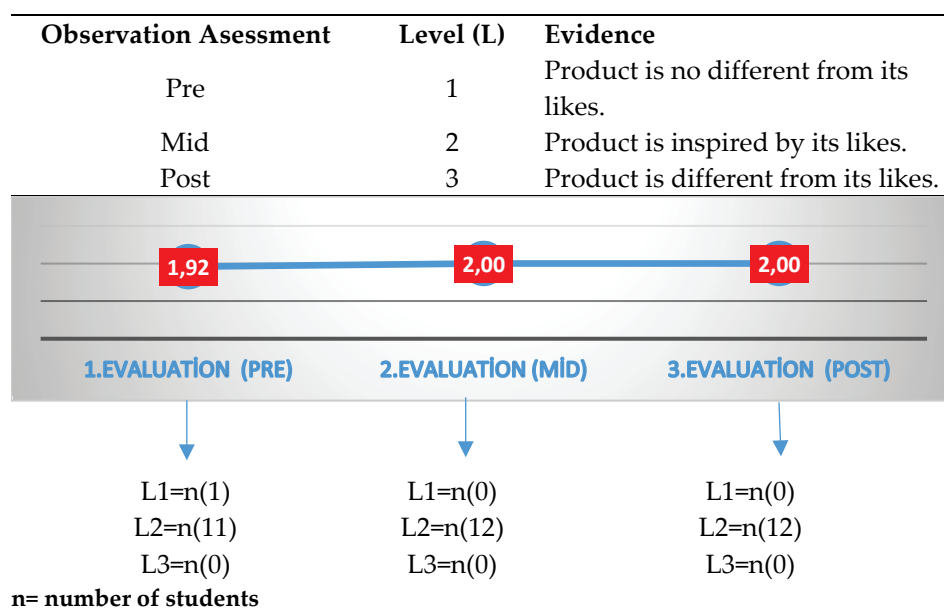


Figure 6. Findings Related to the Observation Results of Product Creation Sub-Skill

Figure 6 shows that the pre (observation) results and indicates that the majority of students ($n = 11$) in the Social Studies course were at the second level; that is, their products were “inspired by its likes”. The students were inspired by the product the teacher provided as an example. One student was at the first level whose “product was the same as its likes”. Their mean score was 1.92. In the second (mid) and the third phase (post) of the study, all the students ($n = 12$) remained at the second level. The mean score was 2.00. No student made unique and different from its likes. All the 3D products (e.g., ping -pong ball, origami, traditional costumes) were evaluated throughout the process. The sample of a classroom dialog in this process is as follows:

- ✓ S5- “If I was up to me, I would make an origami cat.”
- ✓ S8- “I want to make an airplane, a real airplane...”
- ✓ Teacher- “I don’t know how to make cats.”
- ✓ S5- “Is this all you know about origami?”
- ✓ Teacher- “Unfortunately, I can only make a butterfly or a bird.”
- ✓ S5- “Can I paint the butterfly I made?” (L2)
- ✓ S8- “I already knew how to make an airplane; thus, I was able to make one.” (L2)

Teacher Final Interview: Notably, the imagination of the students was vast. One student suggested we make the birds from a more rigid material so that they could fly. Another student wanted to make a one-person airplane. Some students wanted to design different clothes. Additionally, one student wanted to make origami cats, but I did not know how to do that so we could not. In other words, I observed that the students could produce unique products but due to the lack of material and my insufficient knowledge, the range of their product was limited. [28.05.2018]

The final interview with the teacher shows that the aesthetic creativity activities partially improve students' product creation skills due to reasons such as absence of materials and limited teacher efficacy.

Observation Findings Regarding the Effect of Aesthetic Creativity Teaching Activities on the Development of Problem-Solving Skills

Figure 7 shows the observation findings of students' problem-solving sub-skill of creative thinking skills in line with the aesthetic creativity teaching process.

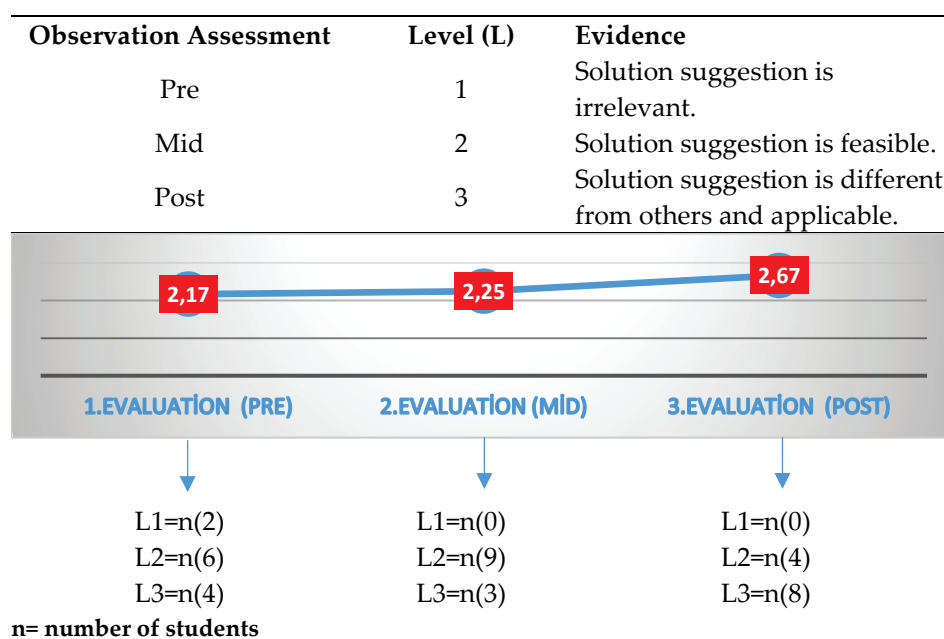


Figure 7. Observation Results of Problem-Solving Sub-Skill

Based on Figure 7, pre (observation) results indicate that half of the students ($n = 6$) in the Social Studies course "suggested feasible solutions". The number of students in the first level, that is, the students who had an "irrelevant solution suggestion," was two. Four students had "different and applicable solution suggestions". Their mean score was 2,17. At the second (mid) stage of the study, we observed that the majority of students ($n = 9$) were at the second level and three students were at the third level. The mean score was 2.25. According to the results of the postevaluation, four students were at the second level and eight students were at the third level. The mean score was 2.67. A sample excerpt from the classroom dialog regarding this process is as follows:

- ✓ Teacher- (Shows pictures of two playgrounds) "Which playground do you think belongs to a country in which children's right is in effect? Which one is more aesthetical? In one of the playgrounds, the playthings are broken while in the other one they are well-kept. How can we make playgrounds more useful? Please suggest solutions by making use of the Declaration of the Rights of the Child."
- ✓ S10- "On 23rd April the Republic was declared. The enemy was defeated. The thing that affected me the most in this issue is the ending of the monarchy. I made me really happy because otherwise, we wouldn't have playgrounds or the Sultan could be able to remove all the playgrounds when the playthings broke. Now, we can solve the problems of this type by just writing a petition to the municipality." (L2).

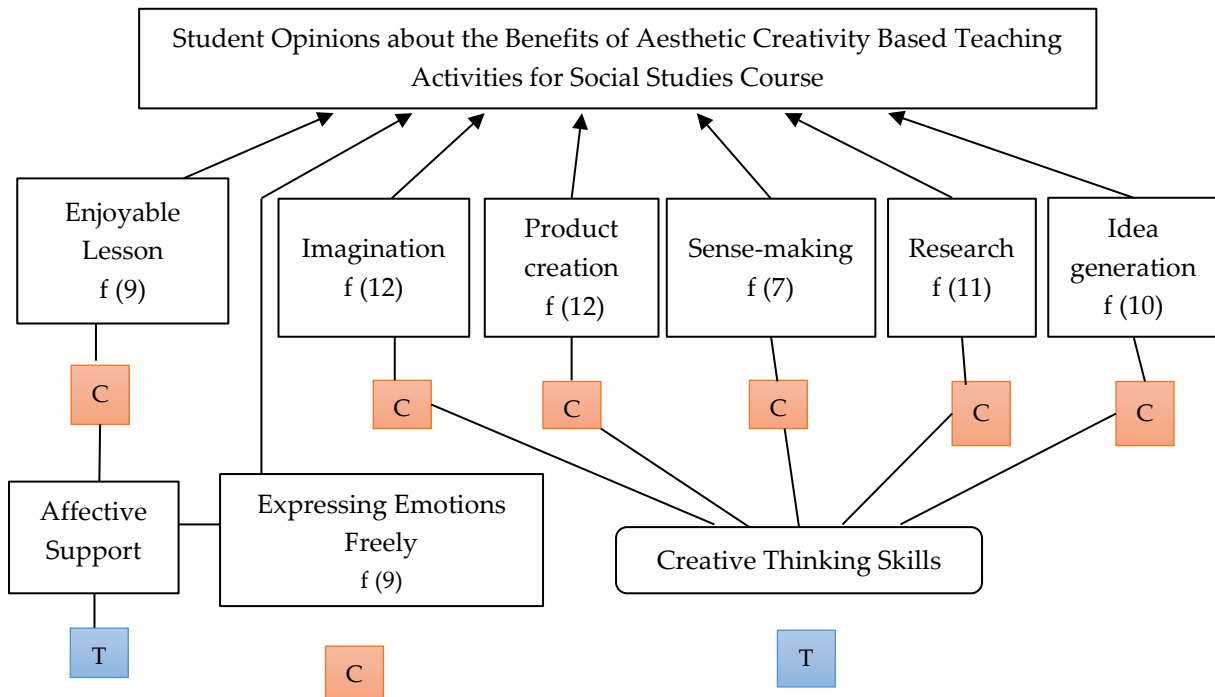
- ✓ Teacher- "Yes, 23rd April was accepted as a children's day and all the children had rights of health, education, play, and so on. All children in the world have all the rights."
- ✓ S12- "Ma'am, I researched the children living in Africa and found that they benefited less from these rights. We have to write a letter to the senior executives and ask them for help." (L3)
- ✓ Teacher- "How do you think we can find a way to keep the children's playgrounds clean, or to make our world cleaner?"
- ✓ S7- "We need to warn people" (L2)
- ✓ S9- "First we have to perform our own duties... We must not spit; we should not throw garbage in places. Our rights cannot prevent us from fulfilling certain responsibilities." (L3)

Teacher Final Interview: For the activities and the task worksheets, we asked students to offer solutions on more than one topic. While students were offering solutions by associating them with the Social Studies course content, a deeper understanding was achieved due to the repetition of the topics. In addition, they had the opportunity to share their suggestions with me. [28.05.2018]

Findings show that teaching practices based on aesthetic creativity improve the students' *problem-solving skills*.

Interview Results

In this section, interview findings are presented in order. Figure 8 demonstrates the opinions of the students after the application regarding the Social Studies course.



(T:Theme; C:Code; f: Frequency)

Figure 8. Students' Opinions about the Social Studies Course after the Application

Figure 8 shows that student opinions are presented under two titles: **affective support** and **creative thinking skills**.

Under the theme of **affective support**, two codes were used: expressing emotions freely and enjoyable lesson. Nearly all the students in the study group (f = 9) stated that they improved in these categories. The following quotes are from students when they talked of “**expressing their emotions freely**”:

“I could not share my opinions with the teacher in Social Studies course before. When she asked us to bring pictures of traditional costumes. I was able to suggest that I brought pictures of traditional cuisine because traditional costumes didn’t interest me...” (S2)

“We learned to understand the emotions of people; We learned to empathize with people. Those types of activities in the Social Studies course made me really happy.” (S7)

“A fun, thought-provoking lesson that twists our brains...It’s peaceful.” (S12)

The following quotes are from students when they stated that they had a more **enjoyable lesson** than before:

“After you’ve arrived, Social Studies course has become more enjoyable. We have done different, funny activities. It was like combining Visual Arts course with Social Studies course.” (S1)

“In the previous Social Studies course, we used to read something from the book, the teacher used to distribute some tests and we solved them. This was much more fun than any other lesson we’ve had so far.” (S8)

The codes included in the theme of **creative thinking skills** were imagination, product creation, sense-making, research, and idea generation. The students (f = 12) expressed their development regarding “**imagination**” and “**product creation**” as follows:

“I imagined that the ping-pong ball I decorated would reach children in other countries. I imagined that they would send me gifts in the same way I did and we would become friends. I had a lot of fun especially while making that child’s traditional costume (China) with a handcrafted paper.” (S4)

“I imagined that I would grow up and win a cup for my country. I want to participate in the tournaments in Japan. If I could have a Japanese pen-friend, we would make jokes and laugh. I have a very good sense of sense of humor, people always laugh at my jokes. In our previous Social Studies lessons, we didn’t make jokes.” (S7)

“With regard to product creation (S10) stated his/her opinions as: “We have done some activities in almost every lesson. I loved all the activities. Together with my sister at home, we watched videos of origami frog tutorials and we made many animals with paper. It was a lot of fun. In the same category, (S7) expressed his/her opinion as” I made traditional costumes of the country of my choosing, I made an origami dog and named him “Boncuk”.

More than half the students (f = 7) stated that teaching practices based on aesthetic creative thinking provided a **better understanding of the knowledge**. Student expressions were as follows:

“In the past, we used to do activities in the Social Studies course, but I didn’t understand the course this well until now. Now we’re doing more activities and I understand the course content better. We’re producing things while having fun at the same time.” (S9)

“I think the lessons were very good. For example, learning is more permanent in that way, I can keep more things in my mind, I can do research. I don’t have to memorize the course content.” (S2)

Again, under the theme of creative thinking skills, nearly all the students (f = 11) stated that they enjoyed conducting the **in-depth research** in the Social Studies course for the purpose of aesthetic creative thinking:

"I did research, I wanted to learn about different topics. I love the Indians. I learned a lot about them. (S4)"

"The teacher asked us to check the tutorials for origami dogs, birds, and butterflies. But I researched flowers and insects instead. Also in traditional costume activity, my mother made me choose Italian clothes. I'd rather design casual clothes." (S8)

Finally, under the theme of creative thinking skills, nearly all of the students (f = 10) stated that they produced very **different ideas** in the Social Studies course for the purpose of aesthetic creative thinking:

"In the activities that we did with the teacher, I learned more. I learned more about the countries while doing research on them. I suggested we motorize the origami bird. I had previously designed a device that mashes strawberries and tomatoes. Why drones have been banned in Turkey? I would be much fun and cool if we motorized the bird." (S6)

"I wanted to draw a map on a ping -pong ball instead of a flag. We could also add two eyes and a mouth on it to make it a puppet. Then we could do drama work by making them talk. We felt we were very valuable in the lesson; the lessons were great fun." (S7)

On the whole, interview results indicate that the applications based on aesthetic creativity in the Social Studies course develop the students' creative thinking skills and provide emotional support and meaning to the students.

Discussion

Social Studies is an interdisciplinary course where multiple disciplines are blended. The content of this course comprises various facts, concepts, and principles. Notably, the very nature of the course increases the knowledge load of the course and creates the misperception that the learning process should be based on rote learning. However, Social Studies courses provide students with a formal (planned) way to gain awareness of social life itself. If there is no "thinking process" involved in Social Studies courses, memorization is inevitable, which is far from the basic philosophy and learning approach of many curriculums. Seefeldt, Castle, and Falconer (2015, p. 114) state that personal experiences boost our thinking because they are direct sources of knowledge and very inclusive. The Social Studies course in this study includes real life and attaches great importance to creating a large picture of social reality belonging to the universe with means of thinking. In a Social Studies course where thinking is the basis for all teaching activities; understanding, interpreting and predicting, making connections, comparing, production, evaluation, reasoning, analysis, and synthesis skills of the students are developed. In this research, we aimed to determine the students' creative thinking skills (imagination, idea generation, sense of humor, research and product creation) development in a Social Studies course through aesthetic creativity teaching activities.

Creativity is a critical point in the development of innovative and effective citizens (Uçuş, 2017). Panigrahi (2017) states that creativity can be improved and that innovation has benefits for teachers and students. Creativity is innate, and the continuity of creativity, its degree of development, and emergence vary individually (Aral, 1999). Imagination is one of the mental competencies of creativity. Vygotsky (2004) states that imagination is the basis of creative activities and is a critical component of all aspects of life that enable artistic, scientific, and technical creation. Imagination also explains that everything

created by the human hand outside of nature is based on the imagination. Reid (2008) states that aesthetics is involved in any case that integrates with the acts of feeling, hearing, touching, and dreaming. The use of imagination is one of the key mental activities of creative thinking. Forming mental images is the beginning of creating in any design process and is expected to occur. The findings of this study show that teaching practices based on aesthetic creativity in a Social Studies course allowed students to use their imagination. In this context, esthetic creativity activities have an effective role in the development of imagination ability a basic mental competency of creativity.

One of the dimensions of creativity is to see things from different perspectives and to produce original ideas. Michalko (2011, p. 49) states that creative individuals are constantly merging conceptually separate objects, concepts, and ideas, and creating new combinations from different contexts or categories. Yıldırım (1998, p. 39-40) explains that by doing the same things, it is not possible to expect different results and that different results can be reached with different approaches. He also states that a creative idea will not emerge immediately. In this research, the activities based on aesthetic creativity were applied in a 17-hour teaching process to monitor the students' creative thinking development. The findings also demonstrate that the idea generation sub-skill of creativity had the most progress in these activities. It is an approach of perspective that includes actions such as creative thinking, detecting problems and gaps in knowledge, developing ideas and hypotheses, and producing original ideas (Aktamış & Ergin, 2006). As Mazman Budak (2012) stated, aesthetics improves the sense of appreciation in children and helps them gain new values and perspectives on the world. In this context, we assert that aesthetic creativity teaching activities support the ability to produce ideas, which is one of the sub-skills of creative thinking. Aesthetic perceptions do not only affect emotions. The cognitive and affective domains do not have a clear cut distinction. Individuals who engage in activities that stimulate aesthetic feelings do not experience emotions such as anxiety, and stress. Because the mind is at ease, it is productive cognitively.

Koestler (1964) treats sense of humor as one of people's creative activities (as cited in Yerlikaya, 2009); Bayülgen (2011) states that sense of humor is related to cognitive skills such as problem-solving, creativity, language skills, and ability to cope with stress. Individuals with a strong sense of sense of humor can perceive things others do not, and due to their more relaxed and flexible nature, they are able to use their creativity more. The findings of this study reveal that the sense of sense of humor is the most developed sub-skill of creative thinking skill. Similarly, Treadwell (1970) concluded that sense of humor influences creativity based on the development of a cartoon test that required a sense of humorous subtitles; and Ziv (1983), in a study of the effect of the sense of humorous atmosphere on students' creativity scores, revealed that sense of humorous atmosphere significantly increased students' creativity scores. These findings support the research results. Aesthetic teaching activities appeal to the affective field, stimulate emotions, interpret the elements of the beautiful and ugly, and provides enjoyment while engaging in activities. Emotions play a major role in cognitive learning because they affect the perceptual field positively in the transmission of stimuli from the environment. Mentally relaxed students can express themselves and their perceptions more freely or have no concern about creating new forms. Therefore, students' aesthetic creativity practices may greatly improve their sense of sense of humor. Students feel comfortable and make mental connections quickly and easily in a classroom with a free-thinking environment. They can also make humorous shares because they feel happy and that they can laugh freely.

San (2003) mentions that creative people have traits such as curiosity, patience, and the ability to invent, do experiments, and research (p. 10). Students are inclined to conduct research on a topic there they are interested in or curious about. Yaman and Yalçın (2005) examine the effect of problem-oriented learning processes on creative thinking skills in a science course and find that a problem-oriented learning approach improved creative thinking skills more compared with traditional methods. Similarly, Çınar and İlik (2013) concluded that the problem-based learning process developed students' creativity. The problem-based learning process begins with a striking problem. Students also try to resolve the problem by conducting research.

In this study, students had a noticeable change in their creative thinking skills with the help of aesthetic creativity activities in the Social Studies course. This finding indicates that the aesthetic creativity-based activities fulfilled students' needs to obtain information through research. Creative thinkers view problems from various perspectives and observe all variables by looking for the unforeseen (Michalko, 2011, p. 34). Sungur (1997) states that problem-solving is a comprehensive ability to learn and acquire knowledge and skills that require continuous improvement. Teachers should also be careful to not reject students' opinions (Sternberg, 2003). The findings of this study show that aesthetic creativity-based teaching activities improve students' problem-solving skills, which is one of the sub-dimensions of creative thinking. Ormrod (2013) states that original activities can help students to make meaningful connections between school subjects and their lives outside of school and that students improve their problem-solving skills in this. Notably, the students having never experienced aesthetic creativity-based teaching activities before could have been the cause of their willingness to understand and solve the problem. Curiosity is the most obvious driver for an individual to conduct research. Questions waiting to be answered guide the process. In addition, the interest in the subject keeps curiosity alive as well. Notably, aesthetic-based activities are also of interest to students and are new and different to them. Notably, each individual needs his/her emotions to be nourished and a strong stimulus to stimulate him/her mentally.

Aktamış and Ergin (2006) state that one of the factors affecting creativity is an original product equipped with at least one new, consistent, problem-solving, and unique feature. Ülger (2016) examines the relationship between creativity and creative thinking skills in students' painting skills and observes a significant relationship between enrichment a creative thinking sub-dimension, and technical skills and creative elements sub-dimension of painting skills. Findings from this research also support that students' ability to create products, which are the sub-indicators of creative thinking, improved after the aesthetic creativity teaching activities. However, although the students produced unique product ideas, they did not reach level 3, producing unique and very different products from its likes. The teacher expressed his/her opinions regarding this matter by claiming that this may be because of her lack of knowledge and materials at the time of the activity. Therefore, students remained in level 2. Solomon (1987) supports our findings in a sense that it was also found that a Social Studies course was not prioritized in elementary schools and that that was why materials and certain methods do not sufficiently develop students' thinking skills. Davidovitch and Milgram (2006) emphasize that preservice and in-service workshops for teachers are a necessity to feed the teachers' creative thinking skills. Although creativity is an innate feature, it does not only develop depending on the individual's own potential only. This finding shows that the appropriate teaching context (e.g., teacher competence, material) provided to students has a critical role in the development of their creative thinking skills.

Hetland (2013) states that understanding and thinking are closely linked. He claims that creativity constitutes new things that have not been thought of before and that new ones are made from old ones. Linking old knowledge with new one increases the meaningfulness of knowledge. There are several factors that affect this such as attention, and active participation. It is possible from the very beginning that aesthetic creative-based activities would attract students' interest and make it easier for them to focus on the lesson. Notably, students actively construct their knowledge in the learning process. Therefore, actions related to cognitive and affective domains may have provided the integrity of learning and strengthened the context.

One of the elements that support the development of students' creative thinking processes is the classroom atmosphere. In the development event of creativity, the organization of the emotional environment, as well as the physical environment, is essential. For children to be creative, they should be made to feel that they are valuable and accepted as they are (Yıldırım, 2016, p. 134). Findings from the research have revealed that aesthetic creativity practices in Social Studies courses offered a pleasant classroom environment, and when the students are emotionally supported, they express their feelings comfortably. In our activities, the students did not feel pressured, and they could freely express their ideas and had the opportunity to work comfortably.

Conclusion

In this research, we examined the development of students' imagination, sense of humor, research, product creation, problem-solving, and idea generation in the context of creative thinking skills with the help of aesthetic creativity-based teaching activities in a Social Studies course. The duration of the aesthetic creativity-based teaching activities was 17 hours. There were noticeable developments in students' research, problem-solving, and imagination skills. Moreover, in the idea generation and sense of humor sub-dimensions, the students improved the most. Students also improved their product creation skills. However, no student reached the level of producing unique and different products. The teacher claimed that this might have been caused by the lack of knowledge on his/her end the limited number and range of materials. Therefore, the development of this skill remained at the second level. We concluded that the aesthetic creativity teaching activities facilitated the interpretation of knowledge by providing students with a pleasant classroom environment and provided emotional support by enabling students to express their feelings comfortably.

As a result, we have revealed that aesthetic creativity teaching activities in a Social Studies course develops students' creative thinking (imagination, sense of humor, research, product creation, and idea generation) skills and provides them a sensible and comfortable learning environment.

Suggestions

According to the results of this research, in which the development of creative thinking skills of students with the aesthetic creativity teaching activities in Social Studies course was examined, the following implications are provided:

- In this the research, imagination, humor, research, product development, and idea-generation sub-dimensions of creative thinking were examined. Other sub-dimensions of creative thinking can be observed in further research.

- In the study, aesthetic creativity-based activities revealed positive contributions to the understanding of knowledge. For this reason, teachers' awareness can be increased to include activities related to the affective field.
- The study revealed that aesthetic creativity-based activities establish a comfortable classroom atmosphere. For this reason, students' feelings should be considered as much as what they learn, and teachers' awareness should be strengthened in this sense.
- The effects of aesthetic creativity-based interdisciplinary teaching activities on creative thinking or other thinking skills can be investigated.
- The contribution of aesthetic creativity teaching activities to promote cognitive development and affective development can be tested by various research methods.
- The number of aesthetic teaching activities in the Social Studies curriculum can be increased.
- Unlike this research, a case study, action research can be conducted to solve the problems that arise during the teaching process.
- Among the important factors supporting creative thinking are teacher characteristics. In this context, in-service training can be provided to teachers to improve their creative thinking skills in teaching (e.g., activity preparation, material design, sub-dimension teaching competence).

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Appendix 1

Table 1. Course Flow in Social Studies course on Aesthetic Creativity Teaching Applications

Date	Course Hours	Outcomes	Topic	Creative Thinking Sub-skills	Activities of Performance Tasks
15-22 nd March 2018	4	SS.4.4.4. Develops ideas for designing unique products based on the needs around.	Science-Technology and Society		"I am building a playground for children " "Which Playground is more Aesthetic?"
05-19 th April 2018	4	SS.4.6.1. Gives examples of children rights.	Active Citizenship		"I have children rights " "Child Rights and Aesthetic Order"
22-27 th April 2018	3	SS.4.6.4. Explain the relationship between the independence of the country and individual freedom.	Active Citizenship	*Imagination *Idea generation *Sense of Humour *Research *Product creation *Problem-solving	"23rd April Song with Ping pong Ball"
13-17 th April 2018	2	SS.4.7.1. Introduces various countries around the world.	Global Connections		"I am making origami "
20-27 th April 2018	4	SS.4.7.3. Compares cultural elements of different countries with cultural elements of our country	Global Connections		"Traditional Costume Design of Different Countries " "Which Flavors From Which Country?"

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