



European Journal of Educational Research

Volume 9, Issue 1, 187 - 202.

ISSN: 2165-8714

<http://www.eu-jer.com/>

Prospective Social Studies Teachers' Views on a Creative Drama and Painting Activity with Turkish Coffee

Sehnaz Sungurtekin*

Bursa Uludag University, TURKEY

Dilek Bilhan

Bursa Uludag University, TURKEY

Received: October 4, 2019 • Revised: November 7, 2019 • Accepted: December 28, 2019

Abstract: The purpose of this research was to carry out an interdisciplinary art education activity with Turkish coffee and to evaluate the views of prospective teachers. For this aim, an integrated single case study design with a qualitative research approach was used. The study group consisted of twenty prospective social studies teachers. A questionnaire and semi-structured observation form were used as data collection tools. The data obtained were grouped under specific codes and categories and interpreted with a descriptive analysis approach. The visualised combination of the experiences, feelings and thoughts that the prospective teachers acquired through the natural colour content of coffee and the synthetic content of paints enabled the formation of a great variety of visual effects. The research findings show that prospective teachers gained aesthetic values through these visual effects. The integration of Turkish coffee with creative drama and painting also enabled the students to increase their awareness regarding Turkish coffee as an intangible cultural heritage in the social studies curriculum. Furthermore, it may ensure the dissemination of activities that involve the use of natural materials together with artificial materials for artistic purposes in all fields of teacher education.

Keywords: *Interdisciplinary art education, creative drama, painting, Turkish coffee, prospective teachers.*

To cite this article: Sungurtekin, S., & Bilhan, D. (2020). Prospective social studies teachers' views on a creative drama and painting activity with Turkish coffee. *European Journal of Educational Research*, 9(1), 187-202. <https://doi.org/10.12973/eu-jer.9.1.187>

Introduction

Together with all the things that the artist sees, touches, tastes, feels, perceives and imagines in this existing universe, he/she reflects the social and cultural elements which shape our lives through an adventure of creation into an artwork. In art disciplines, the artist creates visual imagery by nurturing it from society, and this "is one of the universal ways that the human condition and social and cultural values of the past and present are expressed. It is one of the fundamental means by which humans communicate emotions, ideas, ideologies, etc." (Chanda, 2007, p. 24). In a postmodern concept, the artist creates artworks that explore social, political, cultural, and environmental issues with popular images related to society and other mixed media techniques (Marshall, 2005; Ulbricht, 1998). The fact that the artist is continuously productive refers to an artistic process based on experiences, problems and concerns, and this creation process is as important as the artwork. Creative drama is also based on process-oriented experiences such as painting itself. The idea in visual arts that "every visible unit placed on the plane of an image develops its own life" (Kara, 2011) may show the reflection of the artist's experiences and the creative process within a dramatic imagination and understanding. Creative drama includes improvisations and role-plays in a dramatic universe which participants begin to experience from the moment they accept it (Saglam, 2015) and offers opportunities and possibilities to the participants to discover themselves, to know others, and to put themselves in other places by transforming life situations into creative processes (Ustundag, 2014). Creative drama also includes activities for restructuring events, phenomena, experiences, and information (San 1991, as cited in Ustundag, 2014) and provides opportunities for participants to improve their skills in finding innovative solutions to new problems and gaining experiences by using all of their senses (Adiguzel, 2014). However, creative drama and painting also stimulate all senses of the individual to establish meaningful relations with nature (Bilhan, Yilmaz, Daskin, & Sensoy, 2018), the self and others concerning the world.

* Corresponding author:

Sehnaz Sungurtekin, Bursa Uludağ University, Department of Elementary Education, Bursa-TURKEY. ✉ sehnazsun@uludag.edu.tr



Literature Review

Interdisciplinary Art Education

Identifying the needs of the learning-teaching process in an educational system, developing the most appropriate program contents and proper learning environments as well as implementing innovative, creative, and effective teaching methods plays a significant role in making the education process more effective and encourages learning (Yildiz & Tatik, 2019). According to Humphreys (1981), "through interdisciplinary studies, the students discover knowledge about a subject by relating it to the situations in their environment and these efforts enable them to make connections between various fields such as social sciences, natural sciences, mathematics, music, and visual arts" (as cited in Sungurtekin & Bilhan, 2017, p. 130). Kirislioglu (2009) emphasizes that the interdisciplinary concept is not only an opinion and a practice but also a program model and a teaching method. Nowadays, postmodern art has strong interdisciplinary connections to social, personal, cultural, historical, and scientific events. In this context, art is becoming more interdisciplinary. Therefore, teachers should be able to understand current trends and construct future interdisciplinary teaching experiences (Ulbricht, 1998). Research shows that when social sciences are combined with art disciplines such as drama, fine arts, music and literature, they provide students with active learning experiences in classrooms (Shoob & Stout, 2008). The integration of art into different disciplines allows teachers to see in-depth the contribution of art to education and to create productive learning-teaching environments in their classrooms. In the study by Akhan (2013), all prospective social studies teachers in the study group stated that social studies teachers and prospective teachers should know about art subjects. The prospective teachers stated that social studies teachers could benefit by pointing to the power of art that makes it possible to look at the whole, to interpret and to facilitate communication. According to the research findings of Kaf and Yilmaz's (2017) study, the effect of the creative drama method on students' achievement and attitudes towards social studies post-test was found to be statistically significant ($F=29.069$, $p=.000$; $F=5.892$, $p=.018$). It was determined that "creative drama positively influenced attitudes towards social studies courses, as it allowed students to participate cognitively, emotionally and psychologically in the process" (p. 293). Creative drama integrated into the social studies curriculum can make the classroom more exciting and also help students to remember the historical and cultural notions (Turner, 2004; as cited in Kaf & Yilmaz, 2017). Subjects in the social studies courses are not integrated enough with art education practices, including creative drama and painting. Also, interdisciplinary social studies education and art education exploring Turkish coffee culture has not yet been discussed by many scholars. However, research shows that art education has mostly been integrated with creative drama and museum education (Aykaç & Adiguzel, 2011; Karakaya, 2015; Sarac, 2015; Peker, 2013; Yildirim & Tahiroglu, 2012). Therefore, this study is focused on integrating creative drama and painting while working with coffee grounds to make connections on the role of Turkish coffee in social life and to raise awareness about the features of cultural heritage as well as traditions, beliefs, rituals, etc. that exist in culture from the past to the present. An example theme in the social studies curriculum has been chosen for intangible cultural heritage which can be accepted as a social and historical phenomenon. Turkish coffee and coffee grounds, which are one of the main elements of this subject, were used in this study. The prospective teachers conveyed their feelings and thoughts about coffee culture onto the canvas surface while they were playing roles and improvised the rituals of brewing and drinking coffee in Turkish coffee culture in the creative drama process. The application of coffee grounds onto the canvas surface was considered to be a visual aesthetic value and a reflection of their perceptions of Turkish coffee culture. In the next stage, the prospective teachers continued to work with painting materials to reflect the emotions and thoughts that they perceived regarding Turkish coffee culture during role-plays and improvisations. They were asked to express their feelings and thoughts by creating visual imagery with painting materials through this dramatic learning process with Turkish coffee. The whole study was conducted with an interdisciplinary learning approach based on the creative process, dramatic experience, and product.

Turkish Coffee as Intangible Cultural Heritage

"Culture or civilization is a complex integral that includes knowledge, art, tradition and customs, and similar talents, skills, and habits that humankind has learned and acquired as a member of society... Culture is not instinctive or hereditary but is the knowledge, behaviour, and habits that an individual gains and learns after being born" (Guvenc, 2007, p. 55). Individuals who respect and protect their cultural values, tradition, art and history become transmitters of culture, passing it on to future generations (Akhan, 2013). Languages, religions, traditions, customs, observance, oral products of anonymous folk literature, theatrical plays, rituals and myths are intangible cultural entities (Artun, 2004, as cited in Sidekli & Karaca, 2013). The intangible cultural heritage gives a sense of belonging and identity to the community, group or individual to which it belongs, and therefore, it is important and should be protected (Karabasa, 2014). The United Nations Educational, Scientific and Cultural Organization (UNESCO) classified cultural heritage under the names of social practices, rituals and festive events in the scope of "Convention on the Protection of Intangible Cultural Heritage" (UNESCO, 2003). There is universal concern for the loss of intangible cultural heritage. It is aimed to encourage interested countries to contribute to the protection of this heritage, to raise awareness and to inform the younger generations (Tuna, 2018). Also, creating educational materials in the interdisciplinary social studies and art education curriculum is one of the effective approaches for preserving intangible cultural heritage and ensuring that intangible cultural heritage is transferred to future generations. According to Pehlivan's study (2015) regarding

intangible cultural heritage elements in secondary school social science textbooks and curricula, Pehlivan points out that open education and formal education should emphasize using different methods, techniques and learning materials. The learning objectives of 7th grade social science in Turkey include verbal traditions and narratives with different formats such as folksongs, proverbs and idioms (Gurkan, 2015). In this context, Turkish coffee is one of the features of intangible cultural heritage that should be taught in schools for a sustainable cultural transfer.

Since 2013, Turkish coffee culture and tradition has been listed in the category of "Intangible Cultural Heritage of Humanity" and marked as a cultural value that should be preserved. It is stated that Turkish coffee is a type of coffee tradition that contains the most rituals (Bulduk & Suren, 2015). Coffee is the name given to various species of tropical shrub in the *Coffea* genus in the family Rubiaceae, the seeds of these species, and the beverage prepared from these seeds (AnaBritannica, 1994, p. 387, as cited in Yildiz, 1996). Roasted and ground coffee is mixed by adding the desired amount of sugar to cold water and brewed on a brazier or low heat. When it is served hot and frothy with coffee grounds, it is called "Turkish Coffee". In Turkey, it is often served in an environment where people have conversations as an expression of respect and strengthening of communication. During visits on holy days, the hosts ask "How do you like your coffee?" to guests. The coffee is brewed after guests answer the question by saying "plain, medium or sugary." It is poured into porcelain coffee cups and served with water and Turkish delight, starting with the oldest person. The brewing and consumption of coffee also vary due to cultural differences. The traditional Ottoman coffee brewing and serving methods continue in Turkey.

Deveci (2009) states that in order to teach human reality to students and to raise individuals who know their social responsibilities, it is necessary to start teaching with culture. The Social Studies course, in which cultural transfer can be realized the most in primary education, aims for understanding of the life that people create together and to give individuals a social personality (Sertkaya, 2010). Furthermore, it enables students to recognize their own culture and other cultures and learn about their traditions and customs (Ulusoy, 2009).

The purpose of this research overlaps with the general aim of the social studies curriculum of the Turkish Ministry of Education (Ministry of National Education [MoNE], 2017, p. 8) which is "preserving and improving the cultural heritage that provides national awareness by understanding the basic elements and processes that make up Turkish culture and history". In this context, social studies teachers are obliged to include the issues related to cultural transfer in their teaching process. The research aims to conduct a process-oriented interdisciplinary art education activity with Turkish coffee and to evaluate the views of prospective social studies teachers on this topic. In line with this aim, the research questions are as follows;

- 1) What are prospective social studies teachers' previous knowledge and experiences about Turkish coffee culture?
- 2) What are their feelings and thoughts while brewing and drinking Turkish coffee in the art education activity?
- 3) What are their views on the roles they played during the creative drama process towards Turkish coffee culture, and the reasons for choosing their roles?
- 4) What are their painting techniques when working with coffee grounds and paint materials?
- 5) What are their feelings and thoughts when applying painting techniques related to coffee grounds?
- 6) What are their opinions in terms of touch and smell when working with painting materials?

Methodology

Research Design

The case study uses a holistic approach to understanding complex social events (Yin, 2002). Factors related to a situation, such as environment, individuals, events and processes, are investigated for how they affect the situation and how they are affected by the situation (Yıldırım & Şimşek, 2008). In this research, a holistic single-case design was used, as it was aimed to reveal the emotions and thoughts of prospective teachers who had not participated in an interdisciplinary art education activity before, and to understand how they were affected by this process as defined in "the case". In this type of research design, a single unit of analysis is considered holistically to understand the changes and processes that occur in the relevant situation (Demirel, Tuncel, Demirhan & Demir, 2008).

Study Group

Twenty prospective social studies teachers (ten females and ten males) participated in this research. The reason for working with this study group was that they had attended some optional courses in the social studies teacher training program such as the "drama in education" and "art and museum" courses. The other important factor was to raise awareness on the topic "Turkish coffee" since it is a teaching subject in their future social studies classes at the secondary school level. None of the prospective teachers had attended an interdisciplinary art education activity. One of them had taken part in a study including a drama workshop on "social status of refugees and refugee rights", which university students attended within the scope of the European Youth Forum in Izmir (ES). Only two of them received

training in painting. One of the students had made charcoal and oil paintings (HA), and another had studied only painting in an elective painting lesson in high school (KD). One student had made charcoal studies in line with his interest (ME).

Data Collection

The researchers prepared a questionnaire consisting of open-ended questions and a semi-structured observation form. The questionnaire included seven questions aimed at gathering background information and ten open-ended questions aimed at obtaining views from the prospective social studies teachers in terms of their emotions, knowledge and experiences in the interdisciplinary art education activity working with coffee grounds and painting materials. Data triangulation was used to increase the validity and reliability of the research results. For this reason, the research process, in which the researchers were also involved, was recorded with a video camera.

Data Analysis

The questionnaire and semi-structured observation form were examined by an expert on qualitative research methods to ensure the reliability of the data collection tools. In order to ensure the reliability of the research, code and categories obtained from the semi-structured observation form for video analysis and the questionnaire were compared and analysed by the two researchers. Thus, it is aimed to minimize the differences that may occur between the researchers. A descriptive analysis approach was used to analyse the data. Certain concepts and themes have been defined based on the findings obtained from the literature review and the data collection tools. In line with these concepts and themes, codes and categories were determined. According to the findings related to the first research question, ten codes were defined under the themes of knowledge and experience. Twenty-nine categories related to these codes were obtained. Four codes were determined for the second research question about brewing and drinking coffee. The data obtained from the third research question about role-playing were grouped under two themes: "owner/staff of the coffeehouse" and "customers." According to video analysis related to the fourth research question, 13 codes which represented each technique for using coffee grounds were determined. These codes were categorised as prospective teachers' application styles. The techniques applied with painting materials related to the same research question were collected as seven codes under the theme of "geometric-free forms" and two codes under the theme of "figures". These codes were also categorised according to their application styles. According to the fifth research question related to feelings and thoughts while working with coffee grounds, these were gathered under the "emotional environment" and "cognitive environment" categories. The views on smell and touch while working with painting materials according to the sixth research question were analysed under the category of "emotional environment". The results of the research were obtained by interpreting the relationship between the categories and concepts that emerged. Direct quotations are often used to reveal the views of the interviewed or observed individuals (Yildirim & Simsek, 2008). In the analysis of the data, each candidate was encoded with the initials of their name and surname.

Implementation Process of the Research

The interdisciplinary art education activity was carried out in an art atelier with physical infrastructure and equipment. Coffee-coffee beans, coffee-brewing/serving supplies, computer, music player, photo-video camera, acrylic-spray paints, brushes, a canvas with dimensions of 140x150 cm, and a painting with a width of 50 cm with the theme of the coffee tray were prepared. At the beginning of the activity, some warm-up and ice-breaking activities were carried out to improve communication and interaction between the study group and researchers. After the group sat in a circle, an object was left on their palms while they closed their eyes. The prospective teachers were asked to identify the object by touching, sniffing, and saying what they thought without opening their eyes when their shoulders were touched. Later, some conversations and explanations about Turkish coffee and culture were made by the instructors. At the animation stage of the creative drama, the prospective teachers were asked to walk freely, then stop and close their eyes and think of a role related to Turkish coffee culture (e.g. a beautiful girl serving coffee in the Ottoman palace, a person who brews Turkish coffee at the fireside, a bride and groom at the ceremony for asking for a girl's hand in marriage, or people drinking Turkish coffee in a coffee shop). The activity went on with the researcher's instruction of "Imagine yourself as one of the characters related to Turkish coffee culture, tell me who you are and what you do when I touch your shoulder" (Figure 1). The researcher started the improvisation by saying, "Now open your eyes in your role, who are you and where are you? Please recreate places related to coffee culture, such as a coffee shop, coffee-makers in the Ottoman palace, a family home." Past experiences of coffee culture were mentioned, and proverbs and music/lyrics about Turkish coffee were used. Turkish coffee was brewed and drunk during the improvisations. Natural colourants were used on various surfaces such as textile fibres, murals and paintings (Develioglu and Karadag, 2011). Since coffee is also used as a colourant, the researcher asked the group to apply painting techniques such as pour painting, drain painting and splatter painting by using coffee grounds on a large canvas surface (Figure 2).



Figure 1. Warm-up



Figure 2. Working with coffee grounds

The prospective teachers worked on the same canvas surface using yellow, red and blue acrylic paints and gold and silver spray paints (Figure 3). The researcher, as the artist, placed a small picture, which represents a traditional coffee tray that she had prepared before the study, at the bottom, half inside and half out of the large painting. The coffee tray is a symbol of Turkish coffee culture and used to serve coffee in society. She wanted the prospective teachers to look from a creative perspective and to show the meaning of crossing boundaries in order to develop their aesthetic skills. She also used her artistic expression in order to give aesthetic value to the painting. "Since each tool has its own domination on the surface of the painting, the artist has created a style that transforms his own data into shapes and images. The resulting shapes and images are what he wants to see" (Kara, 2011). Along with the concrete (tangible) and abstract forms that the prospective teachers made on the canvas; the artist then painted objects related to Turkish coffee culture (coffee pot, tray, coffee grinder, cup with handle, etc.). The geometric forms and figures which the prospective teachers painted show that they made imaginary connections with Turkish coffee culture. These forms and figures are considered to be concrete and abstract visual values of painting. Returning to the categories of "A cup of coffee is remembered for 40 years", the prospective teachers were asked to express their feelings as a 'still image' by saying just one word and then to write their initials on the canvas. The researcher completed the painting as an artist, considering the whole process and twenty cups of coffee (Figure 4)[†]. At the end of the study, a questionnaire was applied to the prospective teachers.



Figure 3. Working with painting materials



Figure 4. Completed version of painting

Findings

Knowledge and Experiences about Coffee Culture

The views about Turkish coffee culture were grouped under the categories "knowledge" and "experiences" (Table 1).

Table 1. Prospective teachers' knowledge and experiences of Turkish coffee culture

Codes	Categories	Views of Participants
Knowledge	Considering coffee as a symbol.	<i>Coffee is a representation of togetherness, conversation, and gathering.</i> "(HA) <i>"Coffee reminds me of friendship and conversation."</i> (NG) <i>"The coffee drinking culture of our people shows their sincerity."</i> (MO)
	The unifying power of coffee.	
	Creating a friendly chat environment.	
Interaction	Being a symbol of friendship.	
Tool		

[†]The painting, "Twenty Cup of Turkish Coffee will be Remembered for Forty Years", 135x150cm, Coffee Grounds, Paint and Collage on Canvas, by artist Dilek Bilhan was exhibited at the "Contemporary Art Exhibition", CerModern, Ankara/Turkey, 6-4.12.2018.

The international exhibition jury members selected the works within the scope of the "2nd International Symposium of Art Education Research-New Paradigm Research Methods".

Table 1. Continued

Codes	Categories	Views of Participants
Necessity in Life	The positive effects of coffee on people.	"I imagine fondness, love and peaceful people when coffee is mentioned."(NF)
	Existence in every aspect of life.	"A cup of Turkish coffee a day is beneficial to the body..."(FS)
	Reflection of coffee in songs.	"I know that there are songs like 'If I were a cup of coffee' and coffee has an impact on our daily lives."(FS)
Cultural Transfer	Coffee has a memory of 40 years.	"For me, coffee culture is specific to Turkish culture."(AG)
	The way of serving coffee in Turkish Culture.	"I know that serving coffee with water has been a tradition since Ottoman times."(FS)
	Serving it when asking for the girl's hand, visits, feasts, and conversations.	"I know that coffee is a drink usually consumed by adults and that children cannot drink it."(TA)
	Adding salt to the groom's coffee.	
Association with History	Entering Ottoman culture.	"We can see the character, lifestyle, and history of our people within a cup of coffee."(AG)
	An important element of Turkish culture.	"The warmth of the Turkish people, their dignity, and their characteristic which leaves traces everywhere they go, and they cannot be easily forgotten."(AG)
	How it is reflected in Turkish society.	"Coffee, which is consumed by everyone in the world, has been identified with our culture and named Turkish coffee."(YY)
Communication Environment		"Coffee and the "coffeehouse" have matured society culturally."(YY)
	Coffee creates different environments.	"It has always been an element that we drink with pleasure in every environment. Perhaps these environments have emerged because of coffee."(MO) "Creating an intimate environment."(MB)
Diversity	Serving salty coffee and making a joke with it.	"The salt added to the groom's coffee at the ceremony of asking for the girl's hand. The salty coffee that he has to drink."(TB)
	Differences in drinking and serving coffee between cultures.	"With the influence of Balkan culture, we drink plain coffee with desserts."(DY)
	Differences in its taste and flavour.	
Experience Environment	The taste of coffee brewed in the embers is very different.	"I had a coffee brewed in the embers in a cafe in Istanbul, and it really tasted very different."(EC)
	In different cities, cafes, coffeehouses.	"When you ask about my experience with coffee, I can talk about the ceremony of asking for the girl's hand, festive mornings, and coffee servings during the day as an experience."(SK)
	Introduction to coffee for the first time in the family.	
Recalling Togetherness	At the ceremony of asking for the girl's hand.	
	Remembering the conversations accompanied by coffee.	"I have a better time in places where I am drinking coffee, and I think it is reflected in our society in this way."(NF)
Association with Emotions	Sharing memories.	"When we get together with friends, we drink coffee to deepen the conversation."(KU) "A time when memories are expressed accompanied with coffee."(TB)
	Ensuring the reflection of the emotions.	"We get the opportunity to take a break from troubles by drinking a cup of coffee during the conversation of two friends or against the troubles in our lives."(MU)
	Enjoying the environment more when it is accompanied by coffee.	"Pleasure coffee, chat coffee."(HA)
Drinking Habits	Drinking after a meal.	"I have a daily habit of drinking a cup of coffee after a meal."(FS)
	Drinking every day.	
	Forming a habit.	

In Table 1, concepts and categories were developed to describe the characteristics of the obtained data related to the prospective social studies teachers' knowledge and experiences. According to the findings, coffee is accepted as a symbol, it creates a conversation environment, its unifying power is as a symbol of friendship, and it is seen as a means

of communication and interaction. Having positive effects on human beings in all areas of life and being reflected in songs were seen as categories explaining the importance of coffee in society. The categories representing cultural transfer were seen as coffee having a 40-year memory, its way of being served in the Ottoman Empire, and as a beverage served when asking for a girl's hand and during visits, feasts, and conversations. The prospective teachers associated coffee with history; it is seen as an important element of Turkish culture. They indicated that coffee creates different environments and that there are differences in drinking-serving coffee between cultures and differences in its taste and flavour. Other opinions were grouped under the codes of recalling togetherness, association with emotions, and drinking habits.

Feelings and Thoughts while Brewing and Drinking Coffee

The prospective teachers were asked about their feelings and thoughts when brewing and drinking coffee while role-playing. Findings are shown in Table 2.

Table 2. Codes and categories for feelings and thoughts while brewing and drinking coffee

Codes	Categories	Views of Participants
Social environment	Creating a friendly atmosphere.	"A new environment of togetherness and friendship has emerged."(ES, EC, MU)
	Deepening the conversation.	"We had a conversation with friends while drinking coffee, and our friends kept asking "who does not have a coffee?"(MB)
	Highlighting naturalness.	"I was very excited while brewing and drinking coffee, one of my favourite drinks and the indispensable one."(NG)
	Adding excitement.	"We experienced the sweet complexity of doing something together."(DY)
	Ensuring cooperation.	"It was a good feeling to share the same things with people in a certain place."(ES)
	Sharing.	"There was the sweet peace of waiting in the coffeehouse while the coffee was being brewed."(TB)
	Giving peace.	"We created a beautiful ambience."(MB)
	Creating beauty.	
The structure, texture, and smell of the coffee	Recalling/Reminding.	"The smell and flavour of the coffee took me to that moment."(EC)
	Brewing technique.	"I usually brew coffee on the stove, and since I brewed it using a machine for the first time, it overflowed. Therefore, I had a hard time."(EC)
		"Brewing and drinking coffee was nice."(KU, HA) "Brewing coffee was difficult, but it was nice to drink it; after all, it is Turkish Coffee."(MO) "I got the feeling that I had ordered coffee in a cafe with my friend while brewing coffee."(ME)
Role	Bringing fiction and reality together.	"I felt like I was drinking coffee in my own office."(AA)
	Ensuring realistic role-play.	"Role-playing and reality were together."(DY)
	Make it easier to get into a role.	"I experienced the stance and feeling of a businessman."(AA)
	Staying in the role.	"It helped me to get into the role."(SK) "The fact that my friends continued their roles put me in an interesting mood."(NG)
Affective Reactions	Cooperation, regardless of gender.	"While everyone can brew and drink their own coffee, brewing coffee with female friends for the whole class made us feel like we were as one."(FS)
	Positive and negative emotions caused by the features of the coffee.	"I always feel emotional, relaxed, calm, and peaceful while brewing and drinking coffee."(AG)
		"I did not get pleasure while drinking it."(ME)
		"I felt impatient while wondering about the taste of the coffee."(YY)
	Being a routine in everyday life.	"I felt special while brewing coffee because I was the one who brewed the coffee for the great sultan."(FC) "I felt happy."(AA, NF, FC)
		"The feelings of togetherness, solidarity, and friendship were aroused."(ES, KD, MU, FS)
		"Since coffee is indispensable in my life, I did not feel mixed emotions."(TA)

As seen in Table 2, the categories related to the social environment are defined as creating a friendly atmosphere, deepening conversation, highlighting naturalness, adding excitement, ensuring cooperation, sharing, giving peace and creating beauty. The categories related to structure, texture, and smell of coffee are defined as reminding/recalling and brewing technique. The roles were defined in terms of bringing fiction and reality together, ensuring realistic role-play, making it easier to get into a role, and staying in the role. The views of cooperation, positive/negative emotions caused

by the characteristics of the coffee, comfort, calmness, getting no pleasure, impatience, feeling peaceful, private and happy, and considering it indispensable were expressed in the category associated with affective reactions.

Roles and reasons for choosing roles in the creative drama process

Prospective teachers' views can be seen in Table 3.

Table 3. The selected roles and reasons for choosing them

Role	Reasons for Choice
Owner and Staff of the Coffeehouse	Owner of the coffeehouse in the workshop "I chose this role because I wanted people to be in a good environment and to be happy."(ES)
	The person brewing the coffee "I chose it because it was the character I frequently encountered in my own life."(ME)
	The person serving the coffee "Brewing coffee is real art. The most important factor in experiencing a moment which will create a forty-year-long memory is the unforgettable taste of that coffee."(AG)
	A woman working in the coffeehouse "Serving means cherishing. I wanted to share my love with them by serving the ones I cherish."(NF)
	A coffeehouse girl in the Ottoman period "As a woman, we spent a lot of time in the kitchen, so I wanted to act as an employee working in the coffeehouse."(KU)
	I chose this role because "Because I thought I could brew coffee well."(EC) "I chose this role because the attire, the figures and the humour of the coffeehouse girls attracted my attention."(FC)
Customers	A person with a profession "Since I grew up in the coffeehouse culture, actually, I chose myself, the role of those ages."(YY)
	Young man living in the neighbourhood "I have no special reason for choosing this role."(KD) "I chose one of the roles based on the situations I have encountered in daily life."(MU)
	Peasant "As I was accustomed to the village culture, I did not have any trouble determining my role, because coffee is an indispensable drink in the village coffeehouse."(KA)
	Fortune-teller "I chose that role because I made a connection between the coffee culture, coffeehouse, and the young men in the neighbourhood. The role of the fortune teller was appropriate for me because I could establish many relationships with myself and past experiences."(FS)
	Ordinary customer working in a job "I wanted to have a different experience because I would take such a role for the first time."(SK)
	Man drinking coffee "How I usually behave when I go to cafes. Real-life."(HA)
	The big shot of the neighbourhood "I chose it to taste that warm conversation and to understand the environment."(MB)
	Someone waiting for his friend "For me, drinking coffee is time spared for yourself. So, I played the role of drinking coffee alone to get my head together."(DY) "I was a member of the big shot team of the neighbourhood in the coffeehouse. I chose this role based on the meaning that the coffeehouse reminds me of."(TB)
	65-year-old man talking with his friends about beautiful past days in the coffeehouse while drinking coffee "The reason why I chose the role I played in the workshop is that drinking coffee while reading my book and waiting for my friend and having a nice chat with my friend and sipping my coffee... it reminds me of peace."(NG) "I played this man because I wanted to put myself into the place of that elderly man, who was tired of working, talking about the good old days."(MO)
	Businessman comes to get into a partnership "Because I encountered this situation in my daily life, in my immediate surroundings."(AA)

As seen in Table 3, the prospective teachers played different roles. The statement "Serving is cherishing. I wanted to share my love with them by serving the ones I cherish"(FC) reveals the tradition of serving coffee in Turkish culture as well as the reason for choosing the role. Some roles were familiar in daily life, and some prospective teachers integrated themselves quickly with the role they had chosen. There were no difficulties in role-playing for this reason. Sense of responsibility, caring about communication, longing for the past, being natural, feeling proud, feeling peaceful, happiness, excitement, and fun were some expressions of the prospective teachers.

Findings from video analysis

Dimensions were determined in order to observe the painting techniques, and the data were analysed using video recordings. The dimensions of the observations are given below;

The social dimensions: Emotional-intellectual interaction, question and answer, instructing, listening, observing each other and researcher, wondering, paying attention, following the instructions and forms, cooperation, assessment, using materials, desire to work with painting materials.

Activities: Warm-up activities, verbal lecturing (giving information), question and answer activities, role-playing, brewing and drinking coffee activity, working with coffee grounds and painting materials, and evaluation activities.

Observation of language: Gestures, clapping, body language, verbal communication language (style, accent, intonation and emphasis), gestures and facial expressions.

The codes which were determined for the researchers and prospective teachers to be used in observation and analysis are as follows:

Researchers: Asking questions, feedback, instructions, motivation, sampling and re-expression, drawing/painting/cutting.

Prospective teachers: Painting techniques with coffee grounds; drain-splatter-pour painting, printing, finger-palm painting, splashing and spraying. Painting techniques with painting materials; free stroke with a brush, brushstroke with a figurative and non-figurative brush (point, touch), spray painting, drawing.

Observation 1 (06:28-07:53): The researcher asked the questions, "We have cups. What is at the centre? Canvas. What can be done in the next stage?" to the candidates, and received their responses: "I would like to throw it on you"(DA), "We would like to leave traces of ourselves rather than throwing them"(FS), "Splashing in different ways"(NG), "We can make a circular shape using the bottom of the cup"(NF), "We can leave our fingerprints"(ES), "I can leave my lip print"(BC). In response to a candidate's saying, "I can distort my friend's shapes"(YY), the researcher asked the question, "for creating a contrast?", and the candidate answered "yes". The candidates wanted to paint by splashing, leaking, plastering, pouring/pouring and shaping, leaving traces, and distributing the coffee grounds.

Observation 2 (09:21-17:10): Since the painting was thought to affect the aesthetic formation, the researcher said, "Leave a mark in line with your suggestions. Stand out one by one and leave it in one way and one place" and wanted to see the painting techniques using coffee grounds. Each prospective teacher applied his suggestion and formed different shapes; some completed the action in one stroke, and others used more space on the canvas by continuing the strokes. After using techniques such as drain painting, splatter painting, and pour painting, some prospective teachers needed to shape their coffee grounds with their hands. Painting techniques using coffee grounds are shown in Table 4 and Figure 5.

Table 4. Painting techniques applied using coffee grounds

Techniques	Prospective Teachers' Application Styles
Working with a cup	-Pouring and stroking with the top of the cup,
Throwing	-Shaping with hands after throwing, -Just throwing,
Pressing-Printing	-Fingerprinting by pressing the thumb, -Hand printing after pouring the coffee grounds, -Making a lip print by lying on the ground, and fingerprinting by taking coffee grounds from another shape. -Pouring from above, immersing both hands in the coffee grounds and making three fist prints side by side,
Drain painting	-Just draining, -Turning the cup upside down and draining the coffee grounds in circular motions, - Standing upright in front of the canvas and draining the coffee grounds in the cup towards the centre,
Staining	-Forming stains by hand by pouring the coffee close to the canvas surface,
Dripping	-Dripping by holding the cup above and then shaping,
Splatter Painting	-Just splatter painting, -Pouring the coffee grounds upwards with an angle of 90 degrees, splatter painting from the upper edge to the other corner twenty-two times,
Shake-Splash	-Shaking several times by throwing forward from below, grasping the excess coffee grounds in his/her friend's cup with five fingers and splashing them on the canvas surface,
Painting	-Creating spots with fingers next to the shape, marking a spot to the centre of the shape drawn using lines,
Spot Painting	-Dripping and printing on the shape of the previous prospective teacher
Dripping-Printing	-Pouring forwards, -Upending the cup and pouring and giving a curved shape by hand, -Pouring from above to a point on the canvas, -Creating oval shapes by pouring.
Pour painting	-Drawing successive lines out of shape, pouring by circular motions and forming a short line downwards,
Lines	-Plastering in a circular shape by taking much of the coffee using the index and middle fingers,
Plaster painting	

Observation 3 (18: 00-39: 23): The researcher stated that "We will start working with painting materials" and continued the application. Considering the social dimension of the environment, applause, enthusiasm, satisfaction, and approval as well as behaviours of having fun, creating circles with brushes, and painting by using the hand were observed when the materials were given. Painting techniques using painting materials are shown in Table 5 and Figure 6. The prospective teachers created visual and aesthetic images through the discipline of painting as an expression of their views on the place and importance of Turkish coffee culture in social life. These images were evaluated with regard to Turkish coffee culture since they reflected the impressions which they had experienced in reality and their fictions about Turkish coffee culture during the study.

Table 5: Painting techniques applied using painting materials

	Techniques	Prospective Teachers' Application Styles
Geometric-Free Forms	Wavy Shapes	-Brown wobbly wavy shape from the top downwards, -A brown cube with a red base. -A yellow, blue and green circle consisting of brush touches in the lower right corner
	Pressing-Printing	-A circle formed by pressing the paper in the lower right section (Figure 6),
	Plaster painting	-A yellow, red and blue circle intensely plastered on the paper,
	Pour-Drain painting	-Vertical lines formed by pouring and draining the red paint horizontally from the top right to the left corner,
	Stain painting Lines	-A yellow and red stain, -Blue zigzag line from the left edge downwards, -A thick line from the cube to the outside, -Brown, thick, short horizontal lines in two similar ellipse shapes, -Nested yellow, red and blue squares and a black spot in the circle in the centre, yellow lines side-by-side out of the squares, -Circular shape and a short line below.
Figures	Plaster painting	-A yellow sun in the upper right corner, -A yellow car with two human-like spots in it, "88 FACA" inscription on the upper section, -Portrait of woman with yellow hair. -Blue, yellow and red colours in the lower-left corner, a concave shape similar to a ladder or railway track. -Two hearts in the upper right corner, one in blue, the other in red.
	Touches-spots	-Purple, brown and blue trees side-by-side in the right section, -A light brown tree, -An oxide-red tree trunk in the centre and tree branches with buds. -A brown rooster with a yellow comb. -A pink flower with brown stem and petals in a flowerpot.



Figure 5. Working with coffee grounds



Figure 6. Forming by pressing

Feelings and Thoughts while Working with Coffee Grounds

The prospective teachers' feelings and thoughts about the process of working with coffee grounds were gathered under two categories, namely, "emotional environment" and "cognitive environment". The data for the emotional environment were determined as creativity, comfort, happiness, excitement, desire to work, purity, sincerity, feeling like an artist, curiosity, and freedom. The prospective teachers expressed their feelings and thoughts as follows:

"...I relaxed so much"(FS), "As I poured the coffee, I felt that I was pouring my happiness out"(AA), "It was a great pleasure to reflect what I had in my mind"(NG), "It left me with a different feeling... I am thrilled to do natural work together"(SK), "I felt like I was making a masterpiece, like a real artist"(FC). Others expressed their emotions by emphasizing freedom;

"At this stage, we were able to shape as we wished; it reminded me of the concept of freedom"(KD), "Doing all this made me incredibly free"(KU), "Unlimited freedom in my imagination, behaving as much as I can without thinking"(MU).

The codes related to the cognitive environment are; the appearance of the artist, the presence of desire, inability to decide, failure to reflect expectations, getting away from dark thoughts, natural work, encouragement, fun, monitoring the process of coffee in life, spontaneity, and originality of the shape. Views along these lines were the following: "I think we did pretty natural work while we were splashing coffee"(SK), "I put the coffee freely on the canvas. I thought that the natural, spontaneous shape would be better"(ME). "It is an enjoyable and sincere process"(AG), "We watched the process of coffee in life, with different traces; but none of them is alike; they are unique"(TB), "I decided to draw the first letter of my name with spots using coffee. However, the coffee grounds were not enough"(HA). One prospective teacher stated that his expectation was not fulfilled: "When I poured the coffee, I tried to make a shape come out, but the shape I wanted did not come out"(MB).

Views on Smell and Touch while Working with Painting Materials

The views of the prospective teachers related to the question: "What kind of feelings did the smell of the painting materials and touching them arouse?" reveal the findings of the emotional environment. Therefore, codes were determined as change, feeling like a painter, dissatisfaction, acting individually, feeling very good, confusion, serenity, softness, not being anxious, psychological relaxation, not being accustomed, feeling free, and being careful. Some views on the process of working with painting materials were as follows: "It allowed me to paint something with the brush on the texture of coffee using a brush"(MU), "I felt free all at once because I had choices and a brush, and this enabled me to act more individually and more freely"(ES), "The softness of the brush, the beauty of the colours, and touching the canvas were things I experienced for the first time. That is why I felt so good"(EC). One prospective teacher expressed his feelings on the smell of the material as "This smell made me feel the discipline of painting"(KD). The statements of those who expressed their views on both materials were "Painting materials are softer while coffee is wild, and I can manipulate these materials according to my wishes"(DY), "While coffee is a natural substance, the paint is a chemical substance; thus, it caused some trouble in terms of the smell"(HA), "Naturalness in coffee... it left a pleasant smell in my memory. However, the materials for painting were unfortunately artificial"(AG), "The smell of coffee created the effect of a friendly atmosphere and a peaceful moment for me... I felt creative. The smell of painting materials bothered me and caused a headache"(FC), "I was not pleased when I smelled the paints because we were used to the smell of coffee"(YY). Those who felt a difference in terms of emotion stated that the difference stemmed from the materials used. "Since I was not used to painting materials, I felt different because it came to me as a new task"(YY), "I felt different because one is a natural material and the others are paint substances"(EC), "One is natural, easy to clean. The paint is artificial"(ME). One prospective social science teacher expressed the difference in terms of the smell of the material as "There was a little change because the smell was different, but not much changed because they were both arts"(MB).

Discussion

The research findings indicated that the prospective teachers knew the songs, ditties, and idioms about Turkish coffee and experienced these in their own family life. One candidate (FS) emphasized the song "Bir fincan kahve olsam" (If I were a cup of coffee); this showed that he considered coffee as an essential element of society. Folk songs are one of the most effective teaching materials that enable individuals to connect with the past. In a study conducted by Unluler (2018), the views of students on achieving the cultural objectives in the Social Studies lesson by using folk songs were obtained. The "Kahveyi Kavururlar" (they roast the coffee) folk song of the Eskisehir region was among these folk songs. According to the research findings, the majority of the students stated that they found the songs interesting, learned the topic better, and wanted to listen to more folk songs. Yagbasan and Ustakara (2008, p. 234) emphasize that coffee contributes to the socialization of individuals. "... conversations are half-distant without coffee; friendships do not grow. That is why forty years of life have been given to the memory of a cup of coffee". In the study by Ulusoy (2011), related to the question, "Why is a cup of coffee remembered for 40 years?" most of the candidates replied that it was because coffee was scarce in the old times, that serving coffee means cherishing the other person, and because of the importance of the conversation made while drinking coffee. The findings of Ulusoy's study are similar to the findings in this study in terms of keeping Turkish coffee culture alive.

While making and drinking coffee in this art education activity, the prospective teachers stated that "A new environment of togetherness and friendship has emerged"(ES, EC, MU), and "We had a conversation with friends while drinking coffee"(MB). These expressions can be a reflection of the concepts of friendship and conversation in coffee culture. Encouraging cooperation and sharing are seen as positive feelings and thoughts towards the social environment. "The smell and flavour of the coffee took me to that moment"(EC), "I got the feeling that I had ordered coffee in a cafe with my friend while brewing coffee"(ME). According to these statements, the structure, texture and smell of coffee evoke something by taking the individuals to past events and environments. We learn 1% of what we learn through tasting, 1.5% through touching, 3.5% through smell, 11% through hearing, and 83% through seeing (Aksu, as cited in Ustundag, 2014). In this context, the prospective teachers experienced a learning process by using their senses and had the opportunity to have a more in-depth look at the issue by putting themselves in the place of imaginary people related to coffee culture and history. They accepted the created dramatic universe and were aware of fiction and reality. In this sense, they started with their own life experiences in their improvisations. One prospective

teacher playing the role of a businessman expressed that "I felt my future goals and dreams"(AA). This statement illustrates one of the principles that role-playing prepares the individual for life (San, 2009). Creative drama prepares learners for situations they may encounter in life. Learners build scenes based on imagination and discover the dramatic universe without forgetting the truth and realities of life (Ustundag & Adiguzel, 2007). The prospective teachers discovered and experienced the dramatic tension in an imaginary universe through make-believe play (Saglam, 2015) and tried to reflect these experiences onto the canvas. In this way, the relationships between dramatic experience and learning were established. This learning process also covers the objectives of reflecting images formed in the mind onto the canvas, making connections between the arts, and comprehending that many substances can be used as paints. Each prospective teacher tried to use his/her coffee grounds differently. The efforts to use the material differently may reflect the desire of the individual to present himself/herself differently from the others. This situation may strengthen the self-confidence of prospective teachers and improve their awareness of being creative. While using the painting materials, they experienced various strokes in the case of approaching, retreating, and reaching by standing upright towards the canvas. The prospective teachers did not hesitate to work on each other's shapes and created forms that could be considered to be their continuation. They worked in a wide area for much more extended periods than they did with the coffee grounds. Acrylic-spray paints enabled the application of coloured, toned, and layered painting techniques.

The prospective teachers used concepts reflecting the emotional environment such as happiness, sincerity, excitement, comfort, and purity during the process of working with coffee grounds. They expressed their feelings with the concepts of art such as creativity, freedom, feeling like an artist, curiosity, and desire to engage. Although there were expressions of concern such as the inability to decide on the shape and the failure to reflect their expectations, the prospective teachers stated that they felt emotionally happy and psychologically relaxed. Artistic activities provide individuals with spiritual relaxation as a result of the reflection of their inner impulses by activating them through all their senses, and art therapy is widely applied in the treatment of some diseases nowadays (Demarco & Clarke, 2001). The statements "I wanted to go home and paint. It encouraged me in terms of self-disclosure"(DY) and "I wanted to work for hours"(FS) show that working with coffee grounds may have had a positive impact on the prospective teachers. Leonard and Odutola (2016) emphasized in their study that prospective teachers who are not specialized in art education have negative perceptions and assumptions about art and their artistic skills. In this study, although the prospective teachers did not receive any art training, they did not have negative feelings and thoughts about their painting skills and this process. The statement, "I wanted to reflect what I cared about and make my colour visible to people"(ES) indicates the desire to be seen by others and to express one's inner impulses through art/art education. The statement, "... I decided to draw the first letter of my name with spots using coffee"(HA) reflects the desire to reveal one's identity and leave a mark. It can be said that the uncertainty in the expression "I was curious because I did not know how to make coffee while pouring coffee"(NF) aroused curiosity and motivated the prospective teachers to work.

When working with coffee grounds and painting materials, the majority of the prospective teachers stated that they had different emotions. According to them, painting techniques with coffee grounds were limited but could be used in an unlimited and controlled way by combining them with a brush. Using acrylic spray paint for the first time had a significant effect: "The smell of the special materials of the painting discipline disturbed me and caused a headache"(FC), "I was not very pleased when I smelled the paints because we were used to the smell of coffee"(YY). According to San (2004), "the senses are the physical equipment of the subject, that is, an organism. They may direct one to an external object, to receiving messages and communications from the external world, that is, to see, hear or touch the object or to taste and smell it". Half of the prospective teachers indicated that coffee grounds were natural and smelt more pleasant. They felt that the acrylic-spray paint was artificial and that the smell was unpleasant. The prospective teachers working with painting materials stated their feelings with the expressions of not being accustomed, acting individually, feeling free, change, being careful, and feeling like a painter. In the statement, "The softness of the brush, the beauty of the colours, and touching the canvas were the things I experienced for the first time. That is why I felt so good"(EC); the three primary colours were explained as the beauty of the colours. According to Ozol (2012, p. 185), "What brings people to the integration with colours is that their lives gain more meaning while adding the richness of colour observed in nature to their colour worlds." The prospective teacher (EC) experienced a sense of value by practising painting art. It seems that painting materials had a positive effect on his feelings. The statement by (DY): "I wanted to create a colourful, harmonious composition with paint when I wanted to throw and spatter coffee" shows that he felt the different effects of the two materials and wanted to achieve aesthetic expression by emphasizing the phenomenon of colour in the art of painting. "The motive of using colour and producing aesthetic values using the possibilities of colour has enabled people to contribute to the phenomenon of art by themselves" (Ozol, 2012, p. 187). With the statement, "I felt creative when I was working with coffee. I realized that I could look at things from different perspectives", (KD) perceived the free and unlimited aspect of art, and working with different materials improved his perspective. "Originality is a concept that can exist through the reflection of individuality and the search for innovation comes from the combination of subject, freedom, criticism, and creative thinking; and it is very much related to the intuition, imagination, and background of the subject (Ozorhon & Uraz, 2009). (FS) used the word "confusion" to talk about a change in her emotion by expressing "...both of them intermingled and they had a new texture and smell...", which can be considered as an indicator of artistic awareness and expression. The state of feeling

like an artist, as part of the dramatic universe in creative drama, which continued while working with painting materials can be seen in the following expressions: "... painting with a brush, I felt like a painter"(AA), "I felt freedom while pouring coffee, and artistic values while using paints"(KD). Kirisoglu (2009, p. 30) emphasizes that "art training should be carried out in a process similar to the purpose and process of an artist for each student, and each student should learn by making art in an environment where the artistic atmosphere is created." Therefore, an artistic learning and teaching process was created in line with this approach mentioned. The statement, "I understood that art is a real work of labour"(BC) shows the consciousness of understanding and appreciation of the artist's effort. A statement like "I would not have thought of using coffee grounds for such a purpose"(KU) interprets an understanding that ordinary materials can be used as a visual expression tool in art education. The statement, "It was nice to see the harmony and accord of colours while working with the specific materials of the painting discipline..."(NF) illustrates that he established the relationship between painting and artistic value. In conclusion, the interdisciplinary art education activity allowed prospective teachers to reflect their feelings and thoughts, achieve aesthetic values, and gain awareness about cultural themes.

Conclusion

The conclusion has been reached in this research study that prospective social science teachers possess information not only regarding the place and significance of Turkish coffee in society but also Turkish poems, proverbs and songs about Turkish coffee that they have experienced both in their family lives as well as on their family visits. The act of brewing coffee has been determined to generate positive emotions and thoughts such as collaboration and communion amongst prospective teachers. Concepts related to the social environment such as friendship, fondness, casualness, excitement, collaboration, communion, peace and the creation of beauty were observed during the preparation and consumption of coffee. During the creative drama process, the prospective teachers played different roles related to Turkish coffee culture. When asked about their emotions and opinions about the roles they played, the statements were in the following themes: the coexistence of fact and fiction, assisting the achievement of realism in role-playing and making it easier to play a role. Upon observing the painting techniques during the application of coffee grounds and painting material, the prospective teachers painted by splattering, spilling, pouring, pouring and giving shape, making marks, daubing and scattering the coffee grounds. It was seen that the prospective teachers applied a variety of painting techniques with coffee grounds and painting materials so that these varied painting techniques provided aesthetic value and a contribution for the artist to complete artwork at the end of this interdisciplinary art education activity. Some prospective teachers chose to conclude the action in one movement, while others chose to continue with several movements, thereby making use of a larger space on the canvas. The prospective teachers stated that they felt excitement, withdrew from their thoughts, and experienced psychological relief and a sense of freedom while painting with coffee grounds on canvas. Furthermore, they expressed opinions such as spontaneity, indecisiveness, falling short of expectations, and sincerity resulting from the natural application of coffee grounds. The prospective teachers expressed that the painting materials were softer and more easily controllable and that in terms of smell, the paint's chemical nature had a different effect on them as opposed to that of coffee, a natural material. The prospective teachers were asked whether they experienced an emotional difference between working with coffee grounds and painting materials. While pouring the coffee grounds, their statements were as follows: freedom, feeling creative, and awareness of the ability to look at events from different angles. Statements about working with the painting materials were feeling artistic, being able to give shape more efficiently, the ability to control and the ability to mix paints in order to achieve uniqueness.

Recommendations

Humans have dominated the world with their culture, not with their biological adaptation power, and continued their existence with their culture (Guvenc, 2007). Artistic and cultural activities cannot be separated from social events and phenomena in history. Societies exist and gain identity with what they produce. In this context, we need to bring into consideration the fact that art education in teaching cultural elements and values is vital in terms of cultural transfer. Themes related to past and present social and cultural experiences should be included in the course content by bringing different disciplines together. The collaboration of creative drama and a different art discipline can improve prospective teachers' awareness of creating cultural memory by allowing them to experience cultural elements in a dramatic universe. The use of ordinary natural and artificial materials for artistic purposes can be allowed to be expanded into all areas of teacher training. Thus, instructors from different disciplines may carry out these applications together and create learning environments that provide a broader perspective to prospective teachers. Conducting these studies with teachers from different disciplines through in-service training will provide more interdisciplinary art education practices that make connections with the cultural values of the past and present in schools.

Teaching coffee culture through painting can also be considered as a suggestion for other practitioners. Images that represent coffee culture can be created in the creative drama process and transferred to different painting surfaces such as walls, floors, papers. Also, the concepts/words (friendship, love, respect, sharing, communication, etc.) that are prominent with coffee culture can be depicted. Practitioners can integrate different objects or materials from everyday life that can represent intangible cultural heritage elements into this interdisciplinary art education activity.

This research was conducted with prospective social studies teachers since coffee culture can be integrated with the subjects in the social studies curriculum. It can be applied to prospective teachers in different disciplines. This study is limited to creative drama and painting. However, it can also be integrated with various disciplines of science and art. Another limitation of the study was working with coffee ground and painting materials. In conclusion, it is considered that the practitioners can design and implement their learning-teaching processes in line with the needs of their target groups by associating the interdisciplinary art education activity applied in this research with different science and art disciplines.

References

- Adiguzel, H. O. (2014). *Egitimde yaratici drama* [Creative drama in education]. Ankara, Turkey: Pegem Academy.
- Akhan, N., E. (2013). Sosyal bilgiler ogretmen adaylarinin sanat algilari ve sanat konularinin ogretimine yonelik gorusleri [The art perceptions of social studies teacher candidates and their opinions on teaching topics related to art]. *Usak University Journal of Social Sciences*, 6(OYGE- Special Iss.), 146-162.
- Aykac, M., Adiguzel, O. (2011) Sosyal bilgiler dersinde yaratici dramatin yontem olarak kullanilmasinin ogrenci basarisina etkisi [The effect of using creative drama as a method in the social studies class on students' achievement]. *Kastamonu Educational Journal*, 19(1), 297-314.
- Bilhan, D., Yilmaz, N., Daskin, R., & Sensoy H. (2018). An interdisciplinary crossroads regarding "the endemic plants of Uludag": The opinions of pre-service teachers. In *Proceedings of the 12th International Technology, Education and Development Conference* (pp. 6495-6505). Valencia, Spain: IATED Publishing. <https://doi.org/10.21125/inted.2018>
- Bulduk, S., & Suren, T. (2008). Turk mutfak kulturunde kahve [*Coffee in Turkish culinary culture*]. Paper presented at the 38th International Congress of Asian and North African Studies, Ankara, Turkey.
- Chanda, J. (2007). Achieving social and cultural educational objectives through art historical inquiry practices. *The Journal of Aesthetic Education*, 41(4), 24-39.
- Demarco, A., & Clarke, N. (2001). An interview with Alison Demarco and Nichol Clarke: Light and colour therapy explained. *Complementary Therapies in Nursing and Midwifery*, 7(2), 95-103. doi: 10.1054/ctnm.2000.0508
- Demirel, O., Tuncel, I., Demirhan, C., & Demir, K. (2008). Coklu zeka kurami ile disiplinlerarasi yaklasimi temel alan uygulamalara iliskin ogretmen-ogrenci gorusleri [Teacher and pupil views about activities based on multiple intelligences and the interdisciplinary approach]. *Education and Science*, 33(147), 14-25.
- Deveci, H. (2009). Sosyal bilgiler dersinde kulturden yararlanma: ogretmen adaylarinin kultur portfolyolarinin incelenmesi [Benefitting from culture in the social studies course: Examining culture portfolios of teacher candidates]. *Electronic Journal of Social Sciences*, 8(28), 1-19.
- Develioglu, O., & Karadag, R. (2011). Genel bir bakis: Dogal boyarmaddeler [Natural dyestuffs: An overview]. *Marmara University Journal of Science*, 23(1), 21-32.
- Gurkan, B. (2015). *Sosyal bilgiler ders kitaplarinin somut olmayan kulturel miras acisindan incelenmesi* [An examination of the books of the social sciences lesson in terms of intangible cultural heritage] (Unpublished master's thesis). Cukurova University, Adana, Turkey.
- Guvenc, B. (2007). *Kulturun ABC'si* [The ABC of culture]. Istanbul, Turkey: Yapi Kredi Culture Art Publishing.
- Kaf, O., & Uygungul Yilmaz, O. (2017). Effects of creative drama method on students' attitude towards social studies, academic achievement and retention in Turkey. *European Journal of Educational Research*, 6(3), 289-298. <https://doi.org/10.12973/eujer.6.3.289>
- Kara, D. (2011). Sanat yapitinin olusum sureci [Formation process of artwork]. *Suleyman Demirel University Journal of the Faculty of Fine Arts*, 4(8), 1-5.
- Karabasa, S. (2014). Uygulamalari acisindan somut olmayan kulturel miras ve folklore [Intangible cultural heritage and folklore in terms of implementations]. *Folklore & Literature*, 20(80), 99-105.
- Kirisoglu, O. T. (2009). *Sanat, kultur, yaraticilik, gorsel sanatlar ve kultur egitimi-ogretimi* [Art, culture, creativity, visual arts and culture education-teaching]. Ankara, Turkey: Pegem Academy Publishing.
- Marshall, J. (2005). Connecting art, learning, and creativity: A case for curriculum integration, *Studies in Art Education*, 46(3), 227-241. <https://doi.org/10.1080/00393541.2005.11650076>
- Ministry of Education (2017). *Social studies curriculum*. Retrieved from <http://ttkb.meb.gov.tr/program2.aspx>
- Leonard, A. E., & Odutola, A. O. (2016). I am artistic: Mixed method case study research of preservice generalists' perceptions of arts in education. *Studies in Art Education*, 57(3), 279-299.

- Ozol, A. (2012). *Sanat egitimi ve tasarimda temel degerler* [Basic values in art education and design]. Istanbul, Turkey: Pastel Publishing.
- Ozorhon, I. F., & Uraz, T. U. (2009). 1950-60 arası Turkiye Mimarligi'nda ozgunluk arayislari [The issue of originality in Turkish Architecture between 1950-60]. *Journal of Istanbul Technical University, Architecture, Planning, Design*, 8(2), 89-100.
- Pehlivan, A. (2015). *Acik ve orgun egitim sosyal bilgiler ders kitaplari ve ogretim programinda somut olmayan kulturel miras ogelerinin incelenmesi* [Examination of the intangible cultural heritage elements in open and formal education social studies textbooks and curriculum] (Unpublished master's thesis). Anadolu University, Turkey.
- Peker, N. (2014). Sosyal bilgiler dersinde sanal muze kullanimi ve sosyal bilgiler ogretmen adaylarinin sanal muze kullanimina yönelik tutumlari [Use of the virtual museum in social studies and social studies teacher candidates' attitudes towards using the virtual museum] (Unpublished master's thesis). Aksaray University, Aksaray, Turkey.
- Saglam, T. (2015). Drama ve tiyatro [Drama and theater]. In E. T. Erdogan (Ed.), *From pre-school to primary education: Drama from theory to practice* (pp. 45-54). Ankara, Turkey: Egiten Publishing.
- San, I. (2004). *Sanat ve egitim* [Art and education]. Ankara, Turkey: Utopya Publishing.
- San, I. (2009). Ne zaman egitimde yaratıcı drama ne zaman tiyatro/drama? [When is creative drama, when is theatre/drama in education?]. *Creative Drama Journal*, 4(7), 5-13.
- Sarac, A. (2015). *Sosyal bilgiler dersinde drama yontemi kullanilmasinin tutum, basari ve kalıcılıga etkisi* [Effect of drama method on success, permanence and attitude in the social studies lesson] (Unpublished master's thesis). Balıkesir University.
- Sertkaya, B. K. (2010). İlkogretim II. kademe sosyal bilgiler dersi ogretiminde kultur aktarimi ve kulturel kimlik gelistirme [Culture transfer and cultural identity development in secondary school social studies education] (Unpublished master's thesis). Balıkesir University, Balıkesir, Turkey.
- Sidekli, S., & Karaca, L. (2013). Sosyal bilgiler ogretiminde yerel, kulturel miras ogelerinin kullanimina iliskin ogretmen adayı gorusleri [Opinions of teacher candidates related to the use of local and cultural heritage items in teaching social studies]. *Gaziosmanpaşa Journal of Scientific Research*, (5), 20-38
- Sungurtekin, S., & Bilhan D. (2017). Cagdas sanati anlamaya yönelik muzik, dans/devinim ve resim alanlarini kapsayan disiplinlerarasi bir sanat egitimi uygulaması [An interdisciplinary art education practice containing music, dance/movement and painting for understanding contemporary art]. *Ankara University, Journal of Faculty of Educational Sciences*, 50(2), 127-165.
- Tuna, S. T. (2018). Somut olmayan kulturel mirasin korunmasi baglamında Turkiye'de egitim alanında yapılan bilimsel calismalar uzerine bir bibliyografya denemesi [A bibliographical study on the scientific studies on safeguarding intangible cultural heritage in Turkey]. *Journal of Education*, 5(1), 68-78. <https://doi.org/10.21666/muefd.354350>
- Ulbricht, J. (1998). Interdisciplinary art education reconsidered. *Art Education*, 51(4), 13-17. <https://doi.org/10.1080/00043125.1998.11654335>
- Ulusoy, K. (2009). The assessment of process the aim of culture and heritage in social sciences lesson for the fourth and fifth grades. *E-Journal of International Social Science*, 18, 1-26.
- Ulusoy, K. (2011). Turk toplum hayatında yasatılan kahve ve kahvehane kulturu (bir sozlu kultur ve sosyal cevre egitimi calismasi) [Coffee and coffeehouse culture in Turkish society (a verbal culture and social environmental education study)]. *Journal of National Folklore*, 23(89), 159-169.
- UNESCO (2003). Somut olmayan kulturel mirasin korunmasi sozlesmesi [Convention on the protection of intangible cultural heritage]. Retrieved from <http://www.unesco.org.tr/Home/Page/181?slug=Somut-Olmayan>
- UNESCO (2013). Turkish coffee culture and tradition. Inscribed in 2013 on the representative list of the intangible cultural heritage of humanity. Retrieved from <http://www.unesco.org/culture/ich/en/RL/turkish-coffee-culture-and-tradition-00645>
- Ustundag, Tulay., & Adiguzel, O. (2007). Dramada ogrenme ve ogretme sureci [Learning and teaching process in drama]. In A. Ozturk (Ed.), *Drama in primary education* (pp. 48-67). Eskisehir, Turkey: Anadolu University Publishing.
- Unluer, G. (2018). Making use of songs in cultural teaching in social studies classes. *Hitit University Journal of Social Sciences*, 11(1), 581-594. <https://doi.org/10.17218/hititsosbil.365821>

- Yagbasan, M. & Ustakara F. (2008). Turk toplumunda kahvehane ve kafelerdeki iletisimsel ortami belirlemeye yonelik bir alan arastirmasi (Gaziantep ili ornegi) [A field study determining the communicative atmosphere at the coffee houses and cafes in Turkish society (the sample of Gaziantep city)]. *Firat University Journal of Social Sciences*, 18(1), 233-260.
- Yildirim, A., & Simsek, H. (2008). *Sosyal bilimlerde nitel arastirma yontemleri* [Qualitative research methods in social sciences], Ankara, Turkey: Seckin Publishing.
- Yildirim, T., Tahiroglu, M. (2012). Sanal ortamda gerceklestirilen muze gezilerinin ilkogretim ogrencilerinin sosyal bilgiler dersine tutumlarına etkisi [The effects of virtual museum visits on elementary students' attitudes towards social studies courses]. *Electronic Journal of Social Sciences*, 11(39), 104-114.
- Yildiz C. M. (1996). The place of coffee houses in society. *Firat University Journal of Social Science*, 8(2), 157-194.
- Yildiz & Tatik, (2019). Impact of flexible and non-flexible classroom environments on learning of undergraduate students. *European Journal of Educational Research*, 8(4), 1159-1173. <https://doi.org/10.12973/eu-jer.8.4.1159>
- Yin, R., K. (2003). *Case study research, design and methods* (3rd ed.). Thousand Oaks, CA: Sage Publications.