

379  
N816  
No. 4703

AN ANALYSIS OF BASIC DESIGN EDUCATION  
IN TURKEY AND IMPLICATIONS FOR  
CHANGES IN POSTSECONDARY  
ART CURRICULUM

DISSERTATION

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Haci Yakup Oztuna, B.F.A., M.A., M.F.A.

Denton, Texas

August, 1998

ON

Oztuna, Hacı Yakup, An analysis of basic design education in Turkey and implications for changes in postsecondary art curriculum. Doctor of Philosophy (Art), August, 1998, 179 pp., 12 tables, 8 illustrations, references, 78 titles.

This study explored the current status of Turkish basic art education and the objectives of the first year art program at the university level in Turkey. Also, the researcher attempted to explore the objectives and expectations of Turkish art professors and to examine the applicability of certain concepts of American basic design education in the teaching of studio foundation courses in Turkish art schools. The study included the literature review concerning changes in educational philosophy related to the history of design education in the West and in Turkey.

The sample in this study comprised 24 faculties from the population of 4-year institutions in Turkey and was limited to studio faculty at five universities. In this study, multiple methods of data collection (open-ended interviews and a survey) and analysis and a combination of qualitative and quantitative approaches were used. To determine statistical significance and to explore relationships between item scores of each university and all five universities, Pearson's product moment correlation coefficient was used in the analysis of the survey responses. Responses to open-ended interview questions relating to the eight research questions were analyzed using an ad hoc approach.

The research findings indicated that students should take a proficiency examination to enroll in art school. The findings showed that the origin of basic art education reflected the practical and theoretical concepts of the Bauhaus in Germany and Chicago and that the first year curriculum in Turkish art schools was suitable for the ideas of the foundation system in American art schools because of the educational atmosphere in Turkey. The main concern was how the foundation system in American art schools would be applied in

the Turkish educational system. The findings revealed difficulty in applying the system within 4 years and a need for a 5th year of education. The recommendations for implications of the concepts of American basic design education were based on the findings.

379  
N816  
No. 4703

AN ANALYSIS OF BASIC DESIGN EDUCATION  
IN TURKEY AND IMPLICATIONS FOR  
CHANGES IN POSTSECONDARY  
ART CURRICULUM

DISSERTATION

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Haci Yakup Oztuna, B.F.A., M.A., M.F.A.

Denton, Texas

August, 1998

## ACKNOWLEDGMENTS

I wish to thank my advisor, Professor Connie L. Newton, for her encouragement, patience, and guidance throughout this project. I also offer my gratitude to the members of my doctoral committee: Professors John J. Baier and William McCarter, and Melinda Mayer. I am grateful for their willingness to assist me in the completion of my doctoral work.

My special thanks go to the art professors whose responses to the survey and the interview questions were useful in my study, and my chair in Turkey, Goren Bulut, who encouraged me to complete my dissertation. I deeply appreciate their advice and sharing. I would like to thank my parents and brother, who made so many sacrifices in their own lives to provide the best for me. They always encouraged me to do my best and strive for excellence. I gratefully acknowledge their wonderful influence and support.

## TABLE OF CONTENTS

	Page
LIST OF TABLES	vi
LIST OF ILLUSTRATIONS	vii
Chapter	
I. INTRODUCTION . . . . .	1
Statement of the Problem	5
Purpose of the Study	5
Research Questions	6
Significance of the Study	6
Definitions of Terms	7
Limitations of the Study	10
II. REVIEW OF THE LITERATURE: DEVELOPMENT OF BASIC DESIGN EDUCATION IN THE WEST. . . . .	11
The South Kensington System	12
The British Arts and Crafts Movement	15
The American Arts and Crafts Movement	25
Influences on the Teaching of Design in America Before the Bauhaus	29
Current Basic Design education in Postsecondary American Art Schools	33
Historical Background of the Bauhaus	35
The Ideas of the Bauhaus in the United States	44
III. FINE ARTS IN TURKEY. . . . .	51
Turkish Art Schools From the 15th Century to the Early 20th Century	51
Turkish Art From the Beginning of the 20th Century to the Present	56
Traditional Approaches to Designing Objects in Turkey	62
Current Turkish Studio Art Education at the University Level	68
IV. RESEARCH METHODOLOGY. . . . .	73
Introduction	73
Research Design	73
Sample	73
Instrumentation	74
Procedure of Data Collection	75
Method of Analysis	76

	Page
V. SURVEY AND INTERVIEW FINDINGS. . . . .	79
Survey Responses	79
Open-ended Interview Responses	96
VI. SUMMARY, DISCUSSION, RECOMMENDATIONS AND IMPLICATIONS . . . . .	107
APPENDIX A: Basic Design Education in Postsecondary American Art Schools. . . . .	126
APPENDIX B: Cover Letter. . . . .	134
APPENDIX C: Open-ended Interview Schedule and Survey Questionnaire . . . . .	136
APPENDIX D: Correlations . . . . .	147
APPENDIX E: Open-ended Interview Responses. . . . .	153
REFERENCES. . . . .	175

## LIST OF TABLES

Table	Page
1. Demographic Data About Turkish Art Professors. . . . .	80
2. Art Professors' Opinions on Basic Design Elements and Principles. . . . .	83
3. Art Professors' Opinions on the Objectives of the Current Basic Art Education Course. . . . .	85
4. Art Professors' Opinions on Art Activities . . . . .	86
5. Art Professors' Opinions on the Core Curriculum . . . . .	88
6. Art Professors' Opinions about the Color Textbooks . . . . .	89
7. Art Professors' Opinions on the Core Curriculum . . . . .	89
8. Art Professors' Opinions on Different Learning Styles . . . . .	90
9. Art Professors' Opinions on Teaching the Basic Art Education Course. . . . .	92
10. Art Professors' Opinions on Basic Skills . . . . .	93
11. Art Professors' Opinions on Teaching the Basic Art Education Course. . . . .	94
12. Art Professors' Opinions on Teaching Styles. . . . .	94



## LIST OF ILLUSTRATIONS

Figure	Page
1. Objectives of the basic art education course . . . . .	84
2. Objectives of the basic art education course: Focusing on art activities . . . . .	86
3. The 1st-year curriculum: Courses in the core curriculum . . . . .	88
4. The 1st-year curriculum: Core curriculum. . . . .	90
5. The 1st-year curriculum: Basic skills. . . . .	93
6. The structure of art education before the 1st-year college program . . . . .	97
7. The philosophy of basic art education. . . . .	99
8. The origin of the current basic art education course in Turkey. . . . .	101

## CHAPTER I

### INTRODUCTION

For many years, Turkish culture has reflected the ancient signs of the Mesopotamian civilization and Seljuk and Ottoman cultures. Since the beginning of the 19th century, modernization and Westernization have played a major role within the educational, political, and cultural environment. Although Turkey has great diversity in culture (Islamic, Byzantine, Greek, etc.), Turkish art educators could not value this diversity within educational atmosphere and develop a new educational vision according to changing needs. The practice of basic design education in postsecondary Turkish art schools has not changed for several decades. For many years, the structure of the 1st-year university art curriculum in Turkey has reflected traditional and formalistic approaches. It has reflected the concepts of the Bauhaus and a language of traditional art forms. Although the structure of the 1st-year art curriculum had been discussed for 30 years in Turkey, no analysis of the program has been done.

Today, a need exists to reconsider the post-modern (post-Bauhaus) concepts and the new age of information and to know much about current educational systems and culture outside of Turkey. The educational atmosphere outside of Turkey is advancing so quickly that Turkish educators must constantly adapt. Current educational changes seem likely to move the existing Industrial Age model for education to a learning vision for the 21st century. The new language of traditional art forms in the 21st century will put forward new uses of information technology that will facilitate and enable teaching methods. Reorganization and restructuring activities could help art teachers in developing students' capabilities and skills. The structure of studio foundation courses is critical to

meeting the learning challenges of the 21st century. It requires educators to reconsider all of their basic conceptions for how, when, and where learning occurs. To adapt to Turkish applications the concepts of American basic design education, Turkish educators must realign 1st-year art programs with three conditions: “1) the changing nature of information and knowledge . . . ; 2) the needs of individual learners; and 3) the changing nature of learning” (Dolence & Norris, 1995, p. 22).

In Turkey, few opportunities exist to confer on issues and ideas in basic design education. Also, Turkish educators have not reshaped structures, roles, and functions to address changing needs of design education. Technological innovations, the ideas of students who have been sent abroad, and social, environmental, and philosophical changes in Turkey have necessitated Turkish art educators to rethink about the structure of the first-year foundation programs. A need to assess the 1st-year art programs exists. Challenges will stimulate a rethinking of all current first-year art programs and structures. Educators see the necessity for fundamental change. In a few years, educators will move into the 21st century, and traditional skills will be transformed into contemporary design skills. Turkish art professors should briefly consider technological improvements such as video and the computer that may influence the teaching of the basic design course in the very near future. In the future, the computer and video will have a major impact on the teaching methodology of the basic design course and create a structural shift in the teaching of basic design education. The aspects of post-modernism and the new technology will produce art forms such as environmental art and computer art. The growth of computer power will create the means for fundamental changes in the teaching of basic design. As a result of these changes, the teaching of basic design will change. Although a traditional understanding of the disciplines could serve as a basis for experimentation in the visual arts, technological courses should be integrated into the teaching of the basic art education course to develop students' minds and perspectives on art. For this reason, in Turkey,

educators should think about a new program creating and challenging new opportunities for the investigation of art forms and restructuring the 1st-year art curriculum in an age of new technology and information and post-Bauhaus.

Interactive and multimedia systems are growing in use in American universities, and classroom instruction is changing. The 1st-year university art curriculum in the United States could help Turkish art professors use the practical and theoretical post-modern (post-Bauhaus) concepts to obtain new concepts and to develop a new artistic and educational vision and a new language for traditional art forms. Although the 1st-year curriculum in postsecondary Turkish art schools seems to be more systematic, knowing about the concepts of American basic design education to learn how basic art education should be taught could foster learning for the 1st-year art students in Turkey. Another reason to search the new concepts of the foundation system in American art schools is that it is an undiscovered educational treasure for Turkey.

The following review reflects changes in educational philosophy related to the history of design education in Turkey and the West. The structure of Turkish art and art education was developed from a broad cultural context. The process started at the beginning of the Seljuk and Ottoman Empires and continued through the establishment of the modern Turkish State. In the educational system of Turkish art institutes between the 13th century and the 20th century, the Ottoman State and the later Turkish government played a leading role in the development of art and art education. By sending future Turkish professors abroad to study art, the government helped Turkish art professors synthesize Turkish culture and Western art and teaching styles.

The first innovators of basic art education in Turkey were German educators who were influenced by the Bauhaus school. These educators established the State School of Applied Arts in Istanbul in 1957. The educational ideas of the Bauhaus school were taken as a model. At the State School, basic art education was practiced by the experts, and it

made a major contribution to Turkish studio art education. It included the common terms and subjects of all visual arts (A. Demir, personal communication, November 12, 1997).

On the other hand, the development of design fundamentals was a process beginning in the West in the 1850s. The first important movements in design education began with the South Kensington system and the British Arts and Crafts movement. The primary focus of the South Kensington system was on the design of decorations for industry. The aim of the South Kensington system was to prepare students for future careers, workshops, and factories (Macdonald, 1970). On the other hand, the Arts and Crafts movement originating in England was a creative response to both the ambiguous position of the art laborer and the degeneration of his/her work under the commercialization of architecture and the fine arts. The movement was proposed to reduce the corruption of design and architecture and to restrain the artistic deterioration of the age by making beautiful objects for daily use (Eileen, 1986). This process involved the development of abstraction in art and design and was greatly influenced by theorists of principles of design.

Arthur Wesley Dow and Denman Ross in the United States also played major roles in the teaching of art. Dow's and Ross's ideas in design had a major impact on American schools. Their ideas stimulated a deeper understanding of design and its connection to the curriculum. In addition to this, Dow's synthetic system and Ross's theory of pure design helped students and art educators to achieve higher levels of thinking in design. Dow and Ross applied the principles of design to all the visual arts and media for practical use within the educational environment. Their process was a major influence on American art education until the beginning of the German institution called the Bauhaus. The theoretical and practical approaches of the Bauhaus school became the primary source in the teaching of design in the United States.

Consequently, the teaching of design has evolved and been determined by changes in educational philosophy related to the history of design education. The historical

development of design education has contributed to the birth of modern art, formed the background for modern practices in art education (Raleigh, 1968), and sharpened the structure of design education in both American and Turkish art schools. Within this scope, a need for the review and revision of design education programs in Turkey to improve the quality of courses and increasing design education requirements exists. For this reason, it is necessary to explore the curriculum of the 1st-year program, or design core, the objectives and expectations of Turkish art professors, and their educational approaches.

#### Statement of the Problem

At present there is no widely accepted model for the 1st-year university art curriculum in Turkey. Further, no proposals regarding the structure of studio foundation courses have taken into account the learning challenges of the 21st century. The structure of the 1st-year art curriculum in postsecondary Turkish art schools has reflected traditional and formalistic approaches. For many years, Turkish art educators have not reshaped structure and functions to address changing needs of design education in Turkey.

#### Purpose of the Study

This study attempted to explore the current status of Turkish basic art education and the objectives of the 1st-year program at the college level by interviewing art faculty and deans in major universities in Turkey. The interviews of Turkish art professors revealed their objectives, expectations, and educational methodology during the 1st-year program. Based on the results of this investigation, the researcher examined the applicability of certain concepts of American basic design education in the teaching of studio foundation courses in Turkish higher education. The survey and interview reflected the following purposes: (a) to describe the structure of art schools before the 1st-year college program in Turkey, (b) to describe the philosophy of basic art education in Turkish art schools, (c) to discover the current status of basic design education in contemporary Turkish studio art education, (d) to explore the origin of the current art education methodologies, (e) to

identify major components of the core curriculum in studio art education in Turkey, (f) to discover the overall opinions of Turkish art professors about the current basic art education curriculum in Turkish higher education, (g) to identify and describe the areas that Turkish art professors want to change in order to improve the quality of the core curriculum and help raise the standards of basic art education, and (h) to identify the perceived major strengths, weaknesses, and desired outcomes of the 1st-year curriculum in Turkish art schools.

### Research Questions

The research questions in this study, as related to the purpose, are the following:

1. What is the structure of art school before the 1st-year college program in Turkey?
2. What is the philosophy of basic art education in Turkish art schools?
3. What is the current status of basic art education in Turkey?
4. What is the origin of the current art education methodologies?
5. What should be the major components of a core curriculum in studio art education in Turkey?
6. What are the overall opinions of Turkish art professors about the current basic art education curriculum in Turkish higher education?
7. In what areas can Turkish art professors improve the quality of the core curriculum and help raise the standards of basic art education?
8. What are the perceived major strengths, weaknesses, and desired outcomes of the 1st-year curriculum in Turkish art schools?

### Significance of the Study

Design education plays an important role in art schools, and its concepts vary, depending on technological innovations and current social, environmental, and philosophical changes. An age of new technology and information has been showing new

directions for postsecondary studio art education in the United States. An increasing interest in new concepts and ideas based on technological innovations and social, environmental, and philosophical changes exists. New ideas and conceptions in the 1st-year art curriculum in the United States will engage intellectual effort and growth in postsecondary Turkish studio art education, help art professors to explore alternative models in the educational environment, and develop an educational exchange. Furthermore, these new concepts could help Turkish art teachers to think about the present status and the future of studio foundation courses in Turkey.

#### Definitions of Terms

Design is “both the process of organizing the elements of visual form and the product of that process” (Preble & Preble 1989, p. 97). In terms of process, design includes experiences in visual problem solving and creative thinking. In terms of product, it is a practical application of the elements of visual form and of visual materials.

Design education is based on formal visual structure, personal expression, functional simplicity, and use of materials. Also, the goal of this education is to train future designers for the job market and to develop students’ own sense of design through visual perception and experience. In this education, students learn how to use analytical, representational, and interpretative skills for functional purposes. It permits students to reflect on and inquire critically into the origins, development, and applicability of ideas. In this education, students have exercises using symbolic, representational, and visual language. Students try to solve the problems in two and three-dimensional visual thinking. In the 1st-year curriculum, design education includes basic courses, such as design I (two dimensional) and design II (three dimensional). These courses help students acquire a vocabulary of basic design elements and principles for future design and art courses. In these courses, students also strengthen their imagination and creative abilities. At the upper levels, design education consists of disciplines on functional art, such as



graphic design, interior design, fashion design, textile design, architecture, urban and regional design, and environmental design.

Elements of design are visual forms emphasizing the study of line, shape, value, texture, and color. These are the basic components that designers and artists use for art production. These visual forms develop aesthetic sensitivity, and “their use produces the visual language of art” (Preble & Preble 1989, p. 97).

Principles of design are visual forms focusing on rhythm, emphasis, balance, proportion and scale, variety, and unity. These “are concepts that guide the process of developing form” (Preble & Preble 1989, p. 97).

Core curriculum includes foundational art courses, such as design I and II (two dimensional, and three dimensional), drawing I and II (figure and general), art appreciation, and art survey. These courses are prerequisites for the 1st-year art students in the United States. The core curriculum in postsecondary art schools in Turkey generally includes theoretical and practical courses, such as basic art education, mythology (Greek and Turkish), iconography, history of civilization (Mesopotamian), history of general art (Ancient Islamic and Turkish architecture), photography, technical drawing and perspective, anatomy, and artistic anatomy. In addition to these courses, each department has its own field courses for the 1st-year students. These courses are prerequisites for the 2nd-year courses.

Studio art education is a discipline that gives education in painting, sculpture, and applied arts in art schools.

Art education in the United States is a discipline based on art in which art teachers for public schools are trained. Before graduating, these art teachers have taken pedagogical lessons to teach art in public schools. The main focus is on visual art education and teaching. Within the scope of this teaching, there are practical art activities, teaching practices, educational psychology, pedagogical education, analysis of works of art, history

of art, and aesthetics. Also, art education includes material, workshop equipment and methodological themes, such as curriculum, assessment, evaluation, and work plan. In Turkey, art education is given by the departments of art education at the faculties of education. The process is the same with art teachers' training in the United States.

Basic art education in Turkey is called basic design. It emphasizes basic elements and principles of design. It includes the same subjects in foundational design courses as those in the United States. In this course, the teachers' attention is on the use of materials, technical considerations, self-discoveries, and artistic decision making. The emphasis in the basic art education course is on the students' creative ability and their own work. Instead of the teaching of the elements and principles of design separately, instruction is toward the students' own work. According to the students' own work, basic art education teachers teach basic elements and principles of design from a holistic perspective by relating their teaching pedagogy to the cultural, artistic, and historical environment in Turkey and in the West. Also, theoretical courses and practical courses strengthen the basic art education course. This course is offered during two semesters, and it includes 16 hours per week. These hours vary from university to university.

The Faculty of Fine Arts in Turkey consists of departments, such as graphic design, painting, sculpture, ceramics, textile design, traditional arts, stage arts, music, cinema-television, and photography. It gives training in arts education. Also, its purposes are to educate designers for the demands of functional art. The goal of these schools is not to train art teachers for public schools. Faculties of fine arts do not give pedagogical education. Their purpose is to train academicians for fields such as painting, sculpture, and applied arts.

Proficiency in Art is a degree in studio art education, including painting, sculpture, graphic design, interior design, textile design, ceramics, and traditional arts in Turkey. It is equivalent to terminal degrees in other fields, such as the Ph.D. or Ed.D.

### Limitations of the Study

The study of the content of American basic design education was limited to the theoretical foundations of design education. In addition, the researcher limited the study to an examination of the structure of the core curriculum in Turkish art schools and limited research to five major universities, specifically Ankara, Istanbul, Izmir, and Eskisehir, for an examination of the curriculum of basic art education in Turkey.

The review of literature on design was limited to systems, movements, persons, and art schools influencing American design education and design issues. Also, the review of the development of fine arts in Turkey mainly focused on Turkish art and art schools and traditional approaches. This study was not generalized to all areas of the core art curriculum. The main focus of the review was on design instead of on drawing in the teaching of art in the 1st-year art program. By narrowing the field of study to this program, the researcher provided useful information.

CHAPTER II  
REVIEW OF LITERATURE: DEVELOPMENT  
OF BASIC DESIGN EDUCATION  
IN THE WEST

The literature review is divided into two chapters. The following review defines systems, movements, persons, and art schools that have played and continue to play a major role in the development of design education and design concepts in the last quarter of the 19th century and most of the 20th century in the West. The second chapter describes the development of Turkish art and art education. The framework of the following chapter is divided into six areas of major concern. They are as follows: (a) the South Kensington system and the Arts and Crafts movement; (b) the persons who have influenced the teaching of design in the United States, their major contributions to design teaching, and their positions in the overall development of design curricula in the United States in the last quarter of the 19th century and most of the 20th century; (c) the recent status of basic design requirements in American art schools; (d) the historical background of the Bauhaus school in Germany; (e) the concepts of the preliminary course, the persons influencing the teaching of design, and their major contributions to design teaching at the Bauhaus in Germany; (f) the impact of the theoretical and practical concepts of the Bauhaus school within the American educational environment, the persons who have influenced the teaching of design in the United States, their major contributions to design teaching, and their positions in the overall development of design curricula and that of the preliminary course at the New Bauhaus in the United States in the second quarter of the 20th century.

## Design Education in Europe The South Kensington System

The following review of the South Kensington system is important because designers and art educators in this system had a major impact on the teaching of art in the United States. The review describes the philosophy of the South Kensington system and portrays those persons who played a major role in developing the philosophy of the South Kensington system. It also provides a better understanding of these influences on the teaching of art in America.

During the years following the Great Exhibition in London in 1851, a new government integrated the Department of Practical Art into the Department of Science and Art at South Kensington and “initiated in Britain a system of state-aided and controlled art schools and examinations, supposedly concentrating on efficiency and consistent goals” (Chalmers, 1990, p. 71). During the 1850s, many art schools were founded by the government. In 1853 the first national system known, as the South Kensington system, was brought into existence by Henry Cole.

The Department of Science and Art managed the teaching of art in Great Britain, inspected generalist teachers in art, and instructed art masters. The department was named the South Kensington system (Chalmers, 1990). While the general character of the department’s course of instruction reflected the South Kensington system, the description of its staff was the South Kensington circle.

The staff of the South Kensington circle focused on geometry and technical drawing as part of art education. Geometry was thought to be the basis of drawing and design (Macdonald, 1970). Students were trained according to this system. “The South Kensington system was principally a course in the design of decorations for industry” (Efland, 1990, p. 138). Also, it was intended to ready students for future work in workshops and factories (Macdonald, 1970, p. 227).

For a short period, Ralph Nicolson Wornum and Owen Jones were hired in this department, and they played a major role in the philosophy of the South Kensington system. Instead of applying French methods in the instruction of art education, they favored the German methods of art education and attempted to be pragmatic instead of romantic (Macdonald, 1970). In addition to this staff, Christopher Dresser was connected to the new system of art education (Haslam, 1991). He was a designer practicing simplicity in design in the South Kensington circle, and he was also the staff of the South Kensington circle.

#### Ralph Nicolson Wornum (1812-77)

Wornum's artistic career began in Europe between 1834 and 1839 after he entered Sass Academy. The years in Europe helped him to view closely the German, Italian, and French art galleries. After Wornum returned to London, he began writing on art history, and he also attempted to write for the Art Journal. Wornum gave several lectures about ancient ornaments between 1848 and 1849 in Britain. In his lectures, Wornum focused on the historic styles and arranged every kind of ornament into a category.

After the Department of Practical Art had been founded, Wornum was hired as Librarian and Keeper of the Ornamental Casts. He was sent to France to have a better understanding about “the arrangement and character of French art collections, and systems of instruction in the Schools of Design in France” (as cited in Macdonald, 1970, p. 243).

From his training, the designer Wornum believed that the student should reflect the structures of historic adornments and that he or she should produce new designs by organizing objects existing within nature. According to Wornum,

“It is only by a knowledge of the characteristics of styles--the standard types of all ages, that even system will effect that variety and individuality of expression, which alone will secure a permanent gratification of success . . . . The great art of the designer is in the selection and arrangement of his materials, not in their execution. There is a distinct study of ornament wholly independent of the merely preliminary exercises of drawing, colouring and modeling.” (as cited in Macdonald, 1970, p. 245)

Wornum focused on learning ornaments and arranged them theoretically and scientifically. In his Analysis of Ornament ([1876] 1887) he stated,

“The whole grammar of ornament consists in constant repetition and series. A perfect contrast of form may be defined as the two sides of a solid or section of the solid, generated by the revolution of an outline around a given axis; as, for instance, a sphere is the solid generated by the revolution of a semicircle around its diameter. Repetition and series are nearly identical. Series comprises repetition, and defines its order.” (as cited in Macdonald, 1970, p. 245)

### Owen Jones

Even though Ralph Wornum’s Analysis of Ornament was a major influential source on ornaments supported by the science and art department, the main reference book was Owen Jones’s Grammar of Ornament (Macdonald, 1970). The book had a major impact on design, and it “contained a hundred chromo-lithographed plates illustrating ornament from several different cultures and eras” (Haslam, 1991, p. 13). In the second half of the 19th century, The Grammar was considered as a major book for a school of art. The Grammar contained “120 plates (in full colour) of notable types of historic ornament, selected because of their structural connection with one another. A list of thirty-six propositions is given, some on form, some on colour . . . a few on general principles” (Macdonald, 1970, p. 247). In this book, Jones emphasized that the general forms should be divided into several parts and adorned by general lines. Also, he stated that the spaces might be filled in with adornment, which might again be divided into several parts for closer view. The Grammar primarily influenced interior ornaments including wallpaper, wall and door paintings, and curtain fabrics (Macdonald, 1970).

### Christopher Dresser

Christopher Dresser (1834-1904) was the most dynamic designer in the South Kensington circle. In 1856 Dresser “executed the ‘Plans and Elevations of Flowers’ therein” (Macdonald, 1970, p. 249). In 1859 he joined the staff of South Kensington and published Unity in Variety and Rudiments of Botany.

Dresser trained as a botanist at the University of Jena. This training helped him “to be interested in the principles of plant structure and in the power and forces of growth” (Macdonald, 1970, p. 249). He lessened plant forms to simple flat symbols. This reduction was useful for designers’ stamps and stencils.

Dresser’s two-dimensional designs . . . had a rather eccentric character. It is remarkable to see one of them with the Futurist title “Force and energy”. The three-dimensional objects which he designed . . . under the influence of his official visit to Japan in 1876 are astonishing for their period. His teapots, pitchers, cruets, and kettles are truly remarkable for their clean sharp line, absence of ornament, and modernity. They could almost have been produced fifty years later at the Bauhaus. (Macdonald, 1970, p. 249)

Additionally, Dresser manifested extreme passion for Japanese art. When the collection of Japanese art put together by Sir Rutherford Alcock was exhibited at the 1862 International Exhibition in London, Dresser had a chance to draw objects in this collection. In 1879 he established his own company “to trade in Japanese and other oriental goods” (Haslam, 1991, p. 24).

Dresser’s books had an impact on many designers. He was the only member of the South Kensington circle practicing simplicity in design. This was reflected in his theories. His Principles of Decorative Design contained useful applications “for the designing of furniture, work in clay, stained glass, upholstery, and iron-work” (Macdonald, 1970, p. 249). He focused on appropriateness and believed that “the material of which an object is formed should be used in a manner consistent with its own nature and in that particular way in which it can be most easily worked”(as cited in Macdonald, 1970, p. 249).

## The British Arts and Crafts Movement

### Philosophy of the Arts and Crafts Movement

The British Arts and Crafts movement was a social mission and an art movement to rectify an undesirable result of the Industrial Revolution. It was also an effort to better the quality of daily life, to make culture accessible to everyone, and to reinstate the union of art



with craft that had been lost since the Renaissance (Efland, 1990). Designers in Britain realized that factory conditions were far from ideal. The realization brought the long campaign for social, industrial, moral, and aesthetic reform. The Arts and Crafts movement represents one aspect of that campaign (Naylor, 1971).

The social consciousness of Ruskinian aesthetics; the relation of the medieval to the modern; the aestheticism of art for art's sake; the sudden enthusiasm for Japanese art; and even a post-Darwinian affection for nature all came together in varying degrees in the arts and crafts movement, which in turn influenced art education. (Wygant, 1983, p. 103)

The Arts and Crafts movement was also proposed to reduce the corruption of design and architecture and to restrain the artistic deterioration of the age by making beautiful objects for daily use. It was basically a response to the appearance of early mass-produced consumer wares,

which fluctuated between indiscriminately applied machine-carved ornament and smoothly polished surfaces devoid of any ornamentation. The crafts aesthetic promoted an "organic" correspondence between design, materials, work process, and use. It praised roughness, irregularity, and variety; it condemned machined perfection. (Eileen, 1986, p. 14)

The Arts and Crafts movement reflected not only a philosophy of art and life that emphasized the artist and consumer, but also the object made. Arts and crafts would suppress the ugliness of daily life by focusing on craftsmen as artists. The purpose of this movement was aesthetically to value the industrial works in everyday life and to humanize and embellish industry in the process by using handicraft techniques instead of using competitive commercial management (Eileen, 1986).

#### The Ideas of British Architects, Craftsmen, Designers, and Educators

By breaking free from the restraints of the past, British architects and craftsmen generated a new art and a personal aesthetic that would embody architecture, design, and fine arts toward the end of the 19th century. Although the interest in individuality, fashion, and newness was clear, the British supporters of this revival distanced themselves from the stylistic extravagances of Art Nouveau. Their attempts were made toward the organization

of a society in which all people would be creative. These architects and craftsmen directed their regard to the society that formed them and to the people who designed and made them (Naylor, 1971).

Designers, applied artists, and decorators attempted to define the craftsman as an artist and

“to form a professional identity in sharp contrast to the academic norm. They rebelled ‘against the turning of men into machines, against artificial distinctions in art, and against making the immediate market value, or possibility of profit, the chief test of artistic merit.’” (Eileen, 1986, p. 13)

During the first stages of the Arts and Crafts movement, a comprehensive assumption of the British Arts and Crafts philosophy reflected a strong belief that industrialization had caused the inclusive demolition of “purpose, sense, and life”. These 19th-century visionaries clarified the cost of mechanical “progress” in terms of human woe and demotion. In addition, they observed the ruin of basic human values brought about as a result of poverty, overpopulated areas, bleak factories, and the quintessence of cheaply made products (Naylor, 1971).

The thought of rebellion led to a refusal or reinterpretation of the accepted explanations of the design process. In England, social awareness within the design profession showed a tendency against conventional social and academic views, and this tendency led to a strong individualism (Naylor, 1971). Each designer learned to shape his or her own way and to establish a personal representation of the craft doctrine. Designers such as Crane, Benson, Gimson, Voysey, Mackmurdo, De Morgan, Lethaby, and Ashbee were spreading the forms and philosophy of design and ornament, preparing the way for Art Nouveau and individual views on the social uses of design and architecture for the standards and dogmatism of the modern movement (Naylor, 1971).

The philosophy of the Arts and Crafts movement was derived from Ruskin’s aesthetics and Morris’s critique of art under capitalism. Under these circumstances, the

leaders of the crafts reanimation believed that they were questioning the existing economic system to support the artistic work of designers and craftsmen (Eileen, 1986).

In England, Ruskin, Morris, and their followers within the Arts and Crafts movement recognized the existence of the unmanaged progress of technology “as a threat to man’s spiritual and physical well-being”(Naylor, 1971, p. 9). The movement’s leaders criticized both mechanical methods of production and the insincerity existing in the extravagant and subjective use of decoration characteristic of the Victorian era. According to the movement’s protagonists, “beauty . . . was to be found in simplicity rather than complexity” (Efland, 1990, p. 152). They proclaimed that the industrial system had to be given up without intent to reclaim. The leaders of the movement also believed that the guild system of manufacture and education had to be revived. “If apprentices were educated by masters, then the design of crafts would be an integral part of the training process and design education would be a natural outgrowth of mastery of a craft ” (Efland, 1990, p. 152).

#### The Art Worker’s Guild and the Arts and Crafts Exhibition Society

Two English groups, the Art Workers’ Guild and the Arts and Crafts Exhibition Society, reflected the art origins of the movement. The Art Workers’ Guild was not open to all craftspersons; it was open to the male-dominated, elite level of the crafts movement. This elite wing consisted of a network of designers and applied artists who would control arts education in the early 20th century. On the contrary, the Exhibition Society was for all craftspersons who fulfilled the requirements of its jury. The society’s periodic exhibitions were held from 1888 to 1916. The goal of the society was to increase public awareness of the true basis of craftsmanship by naming both the designer and maker of each object. In addition, it supported speeches and demonstrations of craft techniques by Morris, Crane, Cobben-Sanderson, and other major artist-craftsmen (Eileen, 1986). The exhibition society showed the best work, and these best works had a major impact on design both on

the Continent and in the United States.

Styles ranged from the classic repeating patterns of Morris carpets, velvets, and tapestries and the carved medievalized furniture of his firm to the peasant motifs of the Donegal Industrial Fund and the whiplash lines and geometric abstractions of the Century Guild: from the graphic, Pre-Raphaelite images of Walter Crane to the streamlined hollow ware of W. A. S. Benson and the chaste but intricate jewelry of the Guild of Handicraft under C.R. Ashbee . . . There was a basic aesthetic commitment to fitness of purpose, unity of effect, and quality of execution. (Eileen, 1986, p. 15)

In this movement, there were the four principles including “regard for the material, regard for the use, regard for construction, and finally, regard for the tool” (Efland, 1990, p. 152). The first principle of the movement asserts that the material is important and that designers should use the material for the best quality. According to the second principle, the leaders of the movement believed that the form, design, and decoration of an object should not be damaged by the use for which it was made. That is, the decoration, form, and design of an object should be suitable for its use. Also, the functionality of form was important. The third principle asserts that the structure of an object should reflect the source of its beauty. The tool principle requires that the work of a tool reflect dynamic expression and a sense of great pleasure (Efland, 1990).

#### Local Traditions in Great Britain

The adjustment of local traditions as the embodiment of an English native form developed from the Gothic revival. According to John Ruskin, Gothic buildings reflected the ideal demonstration of applicability in design: “It is one of the chief virtues of Gothic builders, that they never suffered ideas of outside symmetries and consistencies to interfere with the real use and value of what they did” (as cited in Kaplan, 1987, p. 80). Also, William Morris participated in Ruskin’s ideas about the use of a Gothic building. Native styles were seen both as being native to England and as being derived from human needs. Its stylistic prescriptions were not important. Local styles invoked a pre-industrial past in their undecorated structure and natural materials. Morris, Marshall, Faulkner and

Company. (Later Morris and Co.) were the first to emphasize this pre-industrial past, expressing the natural features of materials. After that, they preferred a freer use of Pre-Raphaelite elements and a revision of 17th-and 18th-century styles instead of using Gothic forms (Kaplan, 1987).

Another important influence on the Arts and Crafts movement was the arts of Japan in the 1870s and 1880s.

The japonesque is most closely associated with the aesthetic movement, whose credo that the artist's only duty was to beauty and his own self-expression would seem antithetical to the Arts and Crafts ideal of social responsibility . . . The Japanese use of open screens and partitions to define space and the delicate balance achieved by careful positioning of furniture influenced architects from Paris to Pasadena. (Kaplan, 1987, p. 80)

The asymmetrical and stylized surface decoration was adapted by many designers.

#### Designers and Educators Within the Arts and Crafts Movement

A.W.N. Pugin(1812-1852). Pugin was one of the early 19th-century British reformers. Pre-industrial England inspired him. While Pugin deplored classical styles, he preferred the asymmetry and naturalism of Gothic adornment. Although Pugin did not originate the thought of the rebirth of the Gothic, he was thought to be among the first persons to infuse it with a moral dimension, affirming that its use would refresh values that had been debauched by the modern world. By turning to Catholicism, Pugin emphasized the medieval style as ideal for the building of the great cathedrals. He believed that they reflected proof of an order and balance, significance of community, and pleasure in labor missing from 19th-century life. Pugin became aware of a lack of design standards and a degenerating quality of life. By advocating Gothic principles, he contended that design standards would be reinstated. For him, there were two design rules. The first rule was that “there should be no features about a building which are not necessary for convenience, construction, or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building” (as cited in Kaplan, 1987, p. 52).

Pugin's comment about modern life, his search for more absolute and more practical design, and the inspiration he obtained from the Gothic had an impact on the next generation of design revisers. "His goal of reuniting art and labor, designer and craftsman, and the spiritual with the everyday provided the ideological foundations of the Arts and Crafts movement" (Kaplan, 1987, p. 54).

William Morris. The main representative in the Arts and Crafts movement was William Morris (1834-1896). Morris, a poet and one of England's energetic socialists, tried to unite social reforms with the reinstatement of applied design and handcrafts (Wygant, 1983).

Although the ideals of the movement were derived from the writings of Carlyle and Ruskin, these ideals were brought into practice and use by William Morris. According to Morris's ideas, art was not for the few. The leaders of the movement and Morris were socialists.

In their view, art could not have a real life and growth under the contemporary system of "commercialism and profit mongering." For Morris, the revival of the crafts was more than a mission to restore beauty; it was a way to reform society. (Efland, 1990, p. 152)

In Britain the destructive impact of the utilization of the machine was first shown by the leaders of the crafts movement. The leaders drew attention to the problems of "the applied art and the machine," "applied art by the machine," or "applied art for the machine." From these concerns, the leaders of the movement began experiments to define art from the sociological perspective. That is, they did not use the old approach through philosophy and aesthetics. Scheidig (1967) stated about Morris:

[He] saw the disaster which nineteenth-century capitalism and "the ways of Manchester" were causing by their ruthless use of machines, precipitating the fall of the craftsman, the loss of pleasure in work through exploitation, and the mass production of rubbish. (p. 7)

For this reason, Morris founded an association under the guidance of creative artists to stop the decay. This association supplied paintings, wood-carvings, furniture, and metal

utensils made by craftsmen. According to Scheidig (1967), “Morris hoped that the creative artist, through joining with others, and producing articles of quality, would be taken out of his isolation as a pure academic, and find his function in everyday life” (p. 7). In addition, Franciscono (1971) emphasized, “William Morris believed and practiced a simplicity and directness of form in art which in itself went far to anticipate, and to inspire strongly, the similar attitude of the modern movement” (p. 27).

However, Morris’s antagonism toward the machine made his products uneconomical. Although Morris was an enemy of capitalism, he had to discover vendees for his association’s products within a capitalist environment. His hand-made products were costly. Scheidig (1967) stated that “the products of his hand-printing press, the Kelmscott Press, were perfect examples of type-setting, printing, paper, illustrations and binding” (p. 8).

Walter Crane. In addition to Morris, another main figure in the British Arts and Crafts movement was Walter Crane. He was a socialist like Morris, insisting as follows:

“as a class, the modern workman is engaged in a great economic struggle--an industrial war, quite as real, and often as terrible in its results as a military one--to raise his standard of life or even to maintain it amid the fluctuations of trade, and, as a rule, he is not in a position to cultivate his taste in art.” (as cited in Efland, 1990, p. 152)

Walter Crane most clearly explicated the philosophy behind the movement in the introductions that he wrote for exhibition society catalogues. Crane thought of art production as a social deed.

The crafts movement was a protest against “a commercial or capitalist organization of industry” and the resulting ugliness of daily life. On the positive side, it actively promoted a new, higher standard of art and a new class of artist-craftsmen. It encouraged each workman to discover “proper capacity and appropriate range of expression” for each material. It offered handicraft as a means to train all the faculties, to develop mental, ethical, and physical virtues and bring wholesome, real pleasure to its practitioners. (Eileen, 1986, p. 15)

In this manner, Crane believed that art symbolized the true values of human life and labor and that all work could become aesthetic (Eileen, 1986).

T. J. Cobden-Sanderson. While Walter Crane remained close to the art and politics of Morris, T. J. Cobden-Sanderson explained the philosophy of the movement in a more idealistic manner. He regarded art as the engine of social innovation. Then, the Arts and Crafts movement proposed the following:

“to bring all the activities of the human spirit under the influence of one idea, the idea that life is creation, and should be creative in modes of art, and that this creation should extend to all the ideas of science and of social organization.”  
(as cited in Eileen, 1986, p. 16).

Cobden-Sanderson joined mysticism with ethical socialism. The purpose was to feature “the idea of art over the objects made in its name” (Eileen, 1986, p. 16).

C. R. Ashbee. Spiritualism was important form in the thought of architect C. R. Ashbee (Eileen, 1986), who believed that the workshop environment would encourage liberty and individuality. As a result, the output would be made better. Ashbee incorporated these thoughts in his Guild and School of Handicraft (1888). This school was a practical attempt to emphasize the teachings of Ruskin and Morris. In the operation of this school, many young pupils gained skill by applying the principles of art to materials such as metal, wood, leather, and paper (Eileen, 1986). It was to be an association of individual craftsmen producing quality goods. Its training workshops had a task against the degenerating standards of contemporary training. This was the first workshop to hold the character of a school. The practical education of the craftsman occurred in a master’s workshop. “This training, like the master’s workshop itself, suffered from the pressures of machine production. With Ashbee’s Guild the trade union idea of modern times took the place of Morris’ romantic-medieval notion of the union of craftsmen” (Scheidig, 1967, p. 8). Ashbee’s ideas were similar to those later put into action by Walter Gropius in the German Bauhaus. His school also reflected a connection to the ideas of the Bauhaus school.



Additionally, Ashbee focused on the development of the individual through community. In 1902 he made an effort toward organizing a paradigm of “the good life where the craftsman would be self-supporting, a farmer as well as an artisan; where life and labor, work and play would flourish in a mutually nourishing environment” (Eileen, 1986, p. 17).

Although Ashbee emphasized Morris’s ideas, he did not participate in Morris’s opposition to the use of the machine. Instead of this idea about the hated machine, Scheidig (1967) indicated that “he wanted to “put the machine in its place”, limiting its usefulness to mass production. All creative production was to return to the workshop of the individual craftsman” (p. 8). In this regard, Ashbee reflected some direction toward the basic principles of the future Bauhaus.

John Ruskin. John Ruskin (1819-1900) was the first professor of art history at Oxford University and a major art critic of his day. He participated in Pugin’s abhorrence of the classical world. Ruskin believed that

the opposite qualities--asymmetry, irregularity, and roughness--made Gothic architecture superior, permitting the craftsman freedom of expression . . . and that factory work had disturbed the natural rhythms of life, that it turned once creative craftsman into mere cogs in the wheel of machinery so that they, like their products, lost uniqueness. (Kaplan, 1987, p. 54)

Ruskin insisted that designers became unknown workers as a result of the Industrial Revolution. Because of this, he focused on returning to handwork and individuality. As a result, quality would be revived (Kaplan, 1987).

Ruskin viewed art as ““the expression of man’s rational and disciplined delight in the forms and laws of creation of which he is part”” (as cited in Efland, 1990, p. 134). For Ruskin, art was the imitation of nature, but in this imitation delight was important. In addition to imitation and delight, Ruskin believed that moral purpose was a major factor in great art. For this reason, Ruskin thought that Greek art reflected admiration for the human form and believed that artists should dedicate time to magnificent subjects. According to

Ruskin's ideas, all art is based on laws of organic form, which was obtained from nature as created by God (Efland, 1990). This strengthens the thought that "art is a spiritual insight and morality and thus important in human progress" (Efland, 1990, p. 135).

### Design Education in America

#### The American Arts and Crafts Movement

In the United States, the Arts and Crafts movement occurred between 1890 and 1910 and was typified by the growth of societies, guilds, and classes. All of these had direct origins in England (Kaplan, 1987).

Philanthropy through the crafts reflected a significant facet of Anglo-American exchange. Ashbee was a major member of the Anglo-American cultural exchange. Other leaders of design reform also visited the United States. Around the late 1870s, Christopher Dresser gave a series of lectures ("Art Industries," "Art Schools," and "Art Museums") in Philadelphia. In 1891 Walter Crane's work was exhibited at the Boston Museum of Fine Arts. Crane continued both his work and his socialist views. Because many British craftsmen emigrated to the United States, the exchange became lasting (Kaplan, 1987).

Americans who had visited Britain put into use new ideas about design, craft communities, and philanthropy. During the last quarter of the 19th century, Charles Eliot Norton, the first professor of the Fine Arts Department at Harvard, had a 45-year friendship with John Ruskin, and Ruskin's ideas about the role of art in society had a major impact on him.

A promoter of the craftsman ideal, Norton became the first president of the Boston Society of Arts and Crafts and, like his English counterparts, was involved in a wide range of activities--from manual training and model housing for the poor to writing books on medieval architecture and supervising the design of new typefaces. (Kaplan, 1987, p. 57)

The British Home Arts and Industries Association, founded in 1884, was influenced by the work of Charles Godfrey Leland. Leland had established a manual

training program for the Philadelphia school system in the United States. “The Association’s goal was ‘to encourage the practice of handicrafts and revive old ones, more especially in village and country places out of touch with the organizations for art and technical instruction enjoyed by the large towns’” (as cited in Kaplan, 1987, p. 57).

The Arts and Crafts movement had often been linked stylistically with the Art Nouveau and Aesthetic movement and politically with progressivism and socialism. In the 1870s and 1880s, the Aesthetic and the Arts and Crafts movements were derived from the same stylistic sources. Oriental and Gothic art were the most significant sources. As the Aesthetic movement diminished, the Arts and Crafts widened its sphere to embody vernacular design.

According to Kaplan (1987), “A new seriousness replaced the Aesthetic ‘sweetness and light.’ A focus on form and structure replaced the emphasis on surface decoration” (p. 59). Unlike the earlier Aesthetic aim of “art for art’s sake,” the goal of Arts and Crafts reformers was to integrate art into daily use. That is, they focused on “art for life’s sake.” Arts and Crafts considerations were more social, emphasizing bettering conditions for the working classes. However, it did not have an adequately amplified program or an agreement to be connected to progressive politics in the United States. Instead, it was recognized as nationalism. On the positive side, nationalism carried architecture and the decorative arts into a new stage of comfort and usefulness. On the negative side, it reflected bigoted patriotism. It was intrinsically associated with an international response to each country’s geographic, climatic, and historical situations (Kaplan, 1987).

[The element] of nostalgia for a simpler time that probably never existed had led many to conclude that the Arts and Crafts movement was deeply conservative and anti-modernist. Others, however have viewed it as the crucial link between the Victorian and International styles, contributing to the modernism of the 1920s through the principles of simplicity, abstraction, and utility and the rejection of academic styles. At the turn of the century in America these forces--the conservative and the progressive--were not mutually exclusive but in the next two decades they were to become polarized. (Kaplan, 1987, p. 59)

The conservative elements reflected various revival styles, such as Tudor, Spanish, and colonial. During the 1920s, the adjustment of the architecture and furnishings to pre-1840 America developed from a nationalistic search. The purpose was to keep up the merits exemplified by the colonial past. On the other hand, progressives such as Frank Lloyd Wright believed that designers must learn both to recognize the existence of the machine and to embrace it. Wright claimed that the art of the future must be destined by the machine's superior potential under the artist's creative power.

The craftsman's ideal was spread to the American public through crafts exhibits, salesrooms, catalogues, and other printed materials, tastemakers, craftsmen, and reformers. The American public had a chance to see English examples and diverse styles, such as medieval, aesthetic, colonial, peasant, and native American, due to the early exhibitions in Boston and Chicago.

Crafts society, workshop, and department store showrooms brought producers and consumers together; they served simultaneously as art exhibits and commercial ventures . . . . A wide diversity of printed material--from exhibition covers through typography, domestic shelter, arts and crafts, housing plan-book, teacher instruction, socialist, and labor magazines--carried the messages of Ruskin, Morris, and true craftsmanship into twentieth-century America. (Eileen, 1986, p. 20)

In the United States, as in England, artists and intellectuals deplored the degeneration of art and the diminishing of labor's consort with industrialism. Socialist followers of Ruskin and Morris in the United States always remained on the periphery of the crafts reanimation. The Arts and Crafts movement never undertook a central position in the socialist program. As an art movement, it prepared the way for modernism. However, it was not "modern." "It rejected revival styles as 'inorganic,' as foreign to the spirit of Progressive America . . . Arts and crafts ironically encouraged functionalism, even though its own essential style was Romantic" (Eileen, 1986, p. 28).

The Arts and Crafts movement in the United States expounded a vision of art to labor that promised an alternative model of society.

Arts and crafts came to stand for the universalizing of art and the ennobling of labor, the merging of beauty and utility so as to regenerate the handicrafts, humanize the fine arts, and free workman and consumer from the tyranny of mass production. (Eileen, 1986, p. 28)

In 1871 the Commonwealth and the city of Boston gave Walter Smith the position of headmaster of the government design school at Leeds in order to apply the South Kensington educational system in the United States. During Smith's tenure (1871-1882), Massachusetts initiated a program that was to spread throughout the country. This system was comprised of public school instruction, free evening classes for adults, state exhibitions of drawing, teacher institutes, and a new Normal School of Art. The Massachusetts school applied the system of the Royal School of Art, its English prototype. By applying the system of this British school, art supervisors and certified classroom teachers were trained. A division of labor was thought to be more effective than a system of special art instructors (Eileen, 1986).

Teacher training duplicated the rigid standardization of the South Kensington system as a whole, a curriculum against which Ruskin had protested vehemently during the 1850s. In contrast to Ruskin's call for drawing from nature, Massachusetts relied upon the copying of symmetrical, abstract ornaments, unattached to actual surfaces and divorced from symbolic meanings. Each year's work, built upon the previous set of exercises, included freehand drawing from copies, drawing from both dictation and memory, and design. A short course prepared the potential teacher to follow these rules and sequences, give blackboard descriptions, and handle geometric cutouts. (Eileen, 1986, p. 83)

Not only European styles, but also Oriental and Middle Eastern design had an impact on American Arts and Crafts architecture. Orientalism had been popular in European painting since the mid-19th century. Some English Aesthetic movement designs reflected Persian patterns. "In America the grilles and screens used in Richardson's houses . . . were direct reflections of the English interest; the work of other American architects appears to have been influenced by Middle Eastern abstractions and overall forms as well" (Kaplan, 1987, p. 108).

Far East-Japan was a major source for many American Arts and Crafts designers.

America had prepared the way for Western trade to Japan.

[Japanese garden houses] were built at the 1876 Centennial Exposition in Philadelphia and the 1893 World's Columbian Exposition in Chicago; during the 1890s substantial collections of Japanese art were being assembled in the United States. The first English language book on Japanese architecture was published in 1886 in Boston and the amount of writing in American Arts and Crafts literature devoted to Japanese subjects is overwhelming. Japanese motifs, from curved gable ends to nearly wholesale replication of pagodas and torri gates, appeared in Arts and Crafts houses and bungalows from coast to coast. (Kaplan, 1987, p. 109)

Although Frank Lloyd Wright paid attention to Japanese architecture, the most important source for him was the Japanese print. From his large collection of prints, he learned "a composition of simple, interlocking geometric elements" (Kaplan, 1987, p. 109). He drew attention to characteristic qualities in Japanese prints, such as simplistic geometry and the geometrical analysis of Hokusai (Kaplan, 1987).

### Influences on the Teaching of Design in America Before the Bauhaus

#### Arthur Wesley Dow

Dow studied at the Academia Julien in Paris, in 1884 and under Jean-Francois Millet at Ecole National des Arts Decoratifs. He spent his summers at Pont-Aven, Brittany (Morgan, 1985). After returning to the United States in 1890, Dow continued his research at the Boston Museum. He focused on "the ancient arts of the Egyptians, Americans, Aztecs and Japanese" (Morgan, 1985, p. 234). Dow met Fenollosa, an Orientalist. In 1893 he became assistant curator of Oriental art at the Boston Museum and the curator of Japanese Prints in 1898. He served as an access to the collection of Japanese art. All of Dow's associates helped him to develop the "synthetic" system of the composition of art. He prepared "the system by experimental study in his art classes in Boston and set down the results in his textbooks, Composition and the Theory and Practice of Teaching Art" (Morgan, 1985, p. 235).

Dow became a teacher at Teachers College of Columbia University in 1904. His ideas were affected by his association with John Dewey, a teacher in the school at that time. Dow enlarged his ideas through his teaching at Pratt Institute, his Ipswich Summer School, and at Teachers College (Stankiewicz, 1990).

Influences on Dow's ideas. Dow was influenced not only by Gauguin's synthetism and the theories of Seurat but also by the Japanese art in France (Wygant, 1983). Influences on his ideas include the interest in decorative arts. In his teachings, historic ornaments provided much of the basis for experiments in line composition. A major influence was Fenollosa, to whom Dow credited his synthetic system (Wygant, 1985). Dow's friendship with Fenollosa and their studies in Japanese art played a major role in the development of Dow's theory of the elements and principles of design (Stankiewicz, 1990).

Dow's synthetic system. Dow called his theory of design "synthetic" because "his elements and principles were the building blocks for all forms of art past, present, and future" (Efland, 1990, pp. 178-179).

In his system, Dow (1928) analyzed three basic elements of design to achieve harmony. These elements were line, dark and light, and color.

The term LINE refers to boundaries of shapes and the interrelations of line and spaces . . . The term NOTAN, a Japanese word meaning "dark, light," refers to the quantity of light reflected, or the massing of tones of different values . . . The term COLOR refers to quality of light. (p. 8)

The Synthetic Method was based on this outline:

Line with spacing, with character, with expression, with principles of design, the composition of line, and representation with line; dark and light or notan as massing values, quality of tones, composition of dark and light, and light and shadow in representation; and color as hue, value, intensity, color harmony and color composition. (Morgan, 1985, p. 235)

Each element was considered an appropriate exercise that would develop a sensitivity toward that element (Moynihan, 1980).

The elements of composition were revised by five principles: opposition, transition, subordination, repetition, and symmetry (Morgan, 1985).

Opposition . . . was defined as the right angle, or the vertical contrasted to the horizontal; transition was illustrated as any line or mass which might be placed at the spot of the formation of a right angle to soften the angle by a diagonal line, a curved line, or some other shape; subordination . . . was the parts of a form or a design to a single element such as to a central axis or to a dominating mass. . . . Repetition . . . was noted as the source of rhythmic feeling; and symmetry was providing a picture or design in exact balance. (Logan, 1955, p.111)

The synthetic system was different from the academic system.

The academic system was taught by first learning to draw in an imitative, representational manner, copying masters or plaster casts, and then composing original art. In the synthetic system, original composition was fostered from the instruction of the first element. (Morgan, 1985, p. 235)

Also, “the synthetic system was based on the Oriental structural design concept and was flat, decorative, and essentially two-dimensional in scope” (Morgan, 1985, p. 235).

Dow’s synthetic approach became dominant in art-teacher training schools for many years. The main contribution that Dow made to art and design education was that he changed the direction of the schools from training in accurate drawing toward the practice and appreciation of art and the development of [creative] power (Logan, 1955; Macdonald, 1970).

#### Denman Waldo Ross

In the United States, Denman Ross, along with Dow, was a major figure in design education. Ross developed theories of design with educational applications and wrote a book about the theory of pure design. He developed his theory from the scientific point of view. “Ross taught art educators, artists, and craftworkers through his summer school courses at Harvard from 1899 through 1914; during the academic year, his courses reached future architects, art historians, and museum directors” (Stankiewicz, 1990, p. 93).

Stankiewicz (1990) stated that Ross was a major collector of Oriental art. His early experiences as a student in Charles Eliot Norton’s class at Harvard and his reading of



Ruskin sharpened his ideas. Besides these, “Owen Jones, Ralph Wornum, and Gottfried Semper, a German architect who was also a part of the South Kensington circle” played a major role in Ross’s ideas (Stankiewicz, 1990, p. 95).

Ross believed that expression in art was based upon natural law (Wygant, 1985). Ross’s aim was to develop a scientific theory. In 1907 he published his Theory of Pure Design. Stankiewicz (1990) observed that “Ross himself described his work as a contribution to science more than to art and distinguished the artist’s personality . . . from rules and principles that anyone could master” (p. 95). Ross’s purpose was to emphasize the principles of design. According to Ross, ““There are new things to paint but no new ways of painting”” (as cited in Stankiewicz, 1990, p. 95). Ross also believed that originality should not be expected in formal structures or coloring. He wanted to separate composition from the impurities of insight and religious emotion.

For Ross, there were three principles: harmony, balance, and rhythm. “These are the principal modes in which Order is revealed in Nature and, through Design, in Works of Art” (Ross, 1933, p. 1). According to Ross (1933),

[Rhythm means] changes of sensation; changes in muscular impressions as we feel them, in sounds as we hear them, in sights as we see them; changes in objects, people, or things as we know them and think of them, changes which induce the feeling or the idea of movement, either in the duration of Time or in the extension of Space. (p. 1)

For Ross, harmony meant “some recurrence or repetition, some correspondence or likeness. The likeness may be in sounds or in sights, in muscular or other sense-impressions. It may lie in sensations, in perceptions, in ideas, in systems of thought” (p. 1).

Rhythm, harmony, and balance of forces-analyzed separately in line, shape, value, hue, intensity, and texture-depend further upon positions, directions, and distance. Balance is equilibrium, subject to law and theoretically measurable, but actually to be judged finally only by the sensitive eye, as “occult balance.” In complex forms, the directional force may depend further on various gradations--of magnitudes, angles of convergence, frequency of intervals, of texture, tone, hue, or intensity. (Wygant, 1985, p. 160)

According to Stankiewicz (1990), Ross recommended using dots or spots to embody each principle.

Each spot of paint had three qualities, each of which could affect the final design: tone (value or hue), measure (area), and shape. A major part of Ross's contribution to design theory was his work with color expressed in the form of set-palettes often based on works by particular masters. (p. 97)

The main purpose was to give emphasis to studying the past and to use principles obtained from such study to present art.

In his theory of color, Ross sought harmonies through secondary and tertiary colors of reduced intensity. The principles of harmony, balance, and rhythm were employed in each of the three dimensions of color, such as hue, value, and intensity (Wygant, 1985).

From 1915 till his death in 1935, Ross worked for "the Drawing Advisory Committee to the Boston Public Schools" (Stankiewicz, 1990, p. 97). Although art educators can find Ross's ideas in design texts today, he has been overlooked in the history of art education. Like Dow, Ross stimulated self-expression for little children (Stankiewicz, 1990).

### Current Basic Design Education in Postsecondary American Art Schools

#### Program Philosophies

The goal of each art school is to prepare students for a professional career. The basic objective of art schools is to foster the growth of the students' ability and to help students to be problem solvers visually and creatively. Being a visual problem solver reflects a result of the student's experience and art education (Lewis, 1995).

Educational objectives relate the areas, "such as conceptual to technical, individual to collaborative, process to product, abstract to concrete, functional to stylistic, depth to

breadth, liberal arts to fine arts, and intuitive to analytical” (Lewis, 1995, p. 72). The objectives emphasize the importance of design within society and culture, the relationship between design and other fine arts, and the importance of technology in design courses (Lewis, 1995).

While some art programs are focusing on “portfolio development, formal skills, computer competency, internships, job placement, and industry recognition,” other programs based on the liberal arts and sciences emphasize more extensive general education that helps students become “aware of what formal education has to offer as a tool to maximize an individual’s potential in all areas” (Lewis, 1995, p. 72). Programs including fine arts, focus on teaching “conceptual problem solving and design process, and are less focused on the end product as an educational objective” (Lewis, 1995, p. 72).

#### First-year Foundation Curriculum in Undergraduate Art Programs

Design education gets “the form of a program offered within the fine arts department of a liberal arts college or university . . . or a separate professional art school, which may be associated with a college or university” (Lewis, 1995, p. 61). Most current design programs at the university and college level reflect a linear framework, beginning with studio core education and leading to a field of study such as fashion design, interior design, textile design, and graphic design. The curriculum of some design programs is nonlinear, and it creates an opportunity for students to search for a diversity of procedures and applications outside the department. According to these programs, their strength consists of this “depth” foundation in which critical and analytical skills are developed by design principles.

On the other hand, some of these depth programs reflect an inflexible and limited course sequence. Programs offering linear design curricula are involved in developing a better understanding of basic principles in foundation courses. This idea gradually develops toward experimentation and conceptualization (Lewis, 1995). Consequently,

foundation programs of several art colleges and universities, listed on the Internet were analyzed to provide a better understanding of the status of a 1st-year foundation curriculum in undergraduate art programs (see Appendix A).

An analysis of the current foundation curriculum at the university level in the United States shows that the basic curriculum structure developed at the Bauhaus still has a dominant influence on art schools in the late 20th century (Phelan, 1984). All these colleges and universities generally have similar basic course offerings. Unlike many art schools, the California Institute of the Arts does not offer a foundation program. "Students apply directly to an individual program" (Forest, 1989, p. 52). Also, different from other art schools, the School of the Art Institute of Chicago offers a four-dimensional course in addition to 2-D and 3-D design courses. In all of these colleges and universities, the foundation curriculum is the same for all disciplines. In addition to basic traditional skills, the elements of time, motion, and sound have become a reality of the foundation curriculum. Basic computer application and a separate color theory course in the foundation have also become a major part of the curriculum.

#### Historical Background of the Bauhaus

The Bauhaus school was founded by Walter Gropius in 1919 in an attempt to comprehend the whole of life. The goals of Gropius were derived from the English Arts and Crafts movement. The main purpose of the Bauhaus was to integrate each individual into a free, collective body. A community of students "has to learn to master not only themselves and their own powers, but also the living and working conditions of the environment" (Moholy-Nagy, 1970, p. 168-69).

"The Bauhaus . . . developed its methodology over the years in response to the needs of modern art and modern design which differ greatly from that tradition of Western art which evolved from the Renaissance" (Phelan, 1981, p. 7). The Bauhaus has always

been thought of as the center of modernism. It imported the various European art movements into the school. The Renaissance tradition of Western art developed a diversity of expressive form, shape, device, and techniques for the representation of all human relationships, feelings, and experiences. These were used by visual artists in the early 19th century. Technology began undermining traditional values, and an important result was the development of modern art. The inventors in art of the 19th century, such as Constable, Courbet, Degas, Monet, Seurat, and Cezanne began searching the facts beyond the classical traditions. They looked at other fields, such as physics, chemistry, and psychology, rather than using the classical art forms or methods. They also used scientific inquiry in their work. After that period, the Bauhaus developed a new methodology related to the scientific inquiry. This methodology was applied to teaching studio foundation courses. In the teaching of the foundation courses, the Bauhaus brought a fresh approach to the examination of each element, such as color, line, shape, form, and space. This was the approach of a pluralistic aesthetic value system. The Bauhaus emphasized this diversity in its preliminary course.

While traditional academic training was emphasizing art making, which was imitative of past art and historical methods and forms, the Bauhaus focused on a number of solutions to problems in the traditional academic notion. There was a single solution to pictorial problems. The Bauhaus applied practical approaches to the solving of aesthetic problems. In other words, it was using contemporary scientific methodology, which accepted new ideas and thoughts.

The journey of the Bauhaus continued to Dessau in 1926 and ended in Berlin in 1933. It was an attempt to combine both academic art education and the traditional training of craftsmen (Phelan, 1981). Bauhaus training was based on workshop experience in the crafts. It also attempted to create a community of skilled artists in a collaborative effort. The slogan of the new era was prototypes of industry. This reflected the end of the

influence of the Arts and Crafts movement, and it marked the beginnings of modernism (Anscombe, 1991). Moreover, the ideas of the Bauhaus teachers were based upon the use of expressionist, constructivist, cubist, and futurist rhythms and conceptions (Franciscono, 1971). Art movements, such as dadaism, expressionism, constructivism, and neo-plasticism made contributions to the Bauhaus (Kuhn, 1957).

### Concepts of the Preliminary Course at the Bauhaus in Germany

Before students chose the field on which they would focus, they had to take the preliminary course during the first year (Anscombe, 1991). The preliminary courses at the Bauhaus were two-dimensional design, color, drawing, and three-dimensional design (Sheridan, 1990).

The preliminary curriculum is divided into three parts:

- A. Basic practical instruction
- B. Basic form instruction (practical and theoretical)
  - 1. perception
    - a. science of materials.
    - b. study of nature.
  - 2. representation
    - a. study of geometric projection
    - b. study of construction
    - c. technical draftsmanship and building of models for all three-dimensional structures
    - d. designing
  - 3. design
    - a. study of space
    - b. study of color
- C. Scientific subjects  
 Basic laws of mathematics, physics, mechanics, and chemistry with respect to their practical application and to the logical understanding of the significance of numbers and measurements, substances and form, force and motion, proportion and rhythm for the processes of design. (Wingler, 1969, pp. 107-109)

The basic course was the prerequisite for all work of the Bauhaus and was compulsory for every admitted student. The basic form course was two semesters, and the basic practical instruction was one semester (Wingler, 1969). The preliminary course was taught by Johannes Itten, Moholy-Nagy, and Josef Albers.

Johannes Itten's approach in the preliminary course. Itten designed the first preliminary course in 1919 at the Bauhaus and synthesized German and Swiss educational views. The Froebel method influenced his training; he studied at the Stuttgart Academy. Moreover, he was an important figure within German aesthetic thought. His teaching at an elementary school in 1908 reflected the progressive educational environment of that time. In his art training, Itten actively opposed the dogmatic, imitative instruction of the academies. His ideas in art teaching came from the educational views of Rousseau, Pestalozzi, Froebel, Cizek, and Montessori (Engelbrecht, 1990; Franciscono, 1971; Raleigh, 1968; Whitford, 1991). That is, their reform traditions of early education had the basic belief "that education is essentially the bringing out and developing of inherent gifts through a guided process of free and even playful activity and self-learning" (Franciscono, 1971, p. 180).

In directing the foundation course at the Bauhaus, Itten was faced with the tasks of discovering the students' creative abilities, helping them to choose a vocation, and teaching them the basic creative approaches for their future careers (Itten, 1965). He believed that the first Weimar years were not the romantic period of the Bauhaus and that these years were the years of universal interests. According to Itten (1964),

It is not only a religious custom to start instruction with a prayer or a song, but it also serves to concentrate the students' wandering thoughts. At the start of the morning I brought my classes to mental and physical readiness for intensive work through relaxing, breathing, and concentrating exercises. The training of the body as an instrument of the mind is of the greatest importance for creative man . . . . The relaxing, tone, and breathing exercises with short talks on general topics of practical life . . . produced the essential receptivity in class. (pp. 11-12)

Itten (1965) stated that the training of the body is important to the creative artist. After that, He started to teach the principles of design. Itten (1964) believed that there were three principles: experience, perception, and ability. He stated, "First, I tried to evoke a vivid feeling for the theme through visual experience; next followed the intellectual explaining and comprehending, and only then the execution of the task" (p. 12).

In Itten's course, there were two exercises. One of these required students to play with numerous "textures, forms, colors, and tones in two and three dimensions (Whitford, 1991, p. 55). The second exercise consisted of the analysis of works of art. This analysis was thought of in terms of rhythmic lines, which were the expressive content of the original. Before studying these exercises, Itten gave his students opportunities to free their bodies and minds by physical exercises such as breathing and meditation (Whitford, 1991). It was important to "prepare and coordinate physical, sensual, spiritual, and intellectual forces and abilities" (Itten, 1964, p. 10). This insight was to build the complete person as a creative being. Also, it was the goal and method of his teaching (Itten, 1965). Whitford (1991) noted that these play-type exercises are related to Hoelzel's and Froebel's ideas about play and to the dadaist concept of making collages and collections of different kind of materials.

Itten (1964) started the morning sessions by making the students exercise, exhorting them to relax their bodies by movements of the arms and legs, mental concentration, and tone vibration. He put motivation into action in strange ways—for example, "by cutting up the lemon in a still-life for his students to eat in order to experience the real essence of lemon" (Raleigh, 1968, p. 286).

The purpose of Itten's teaching was to help students gain the means of artistic expression and to expand an atmosphere of creativity that encouraged original work. Itten (1965) believed that each student should realize "himself" and that the student's original works should be "genuine." According to Itten (1964), "The student should gain natural self-confidence and eventually find his profession" (p. 10). For this reason, he believed that "imagination and creative ability must be freed and strengthened. When this is accomplished, technical-practical requirements can be brought in and finally also economic considerations of the market" (Itten, 1964, p. 10).



One of the functions of the preliminary course was to release the extraneous information of the students. For Itten, the instructor's role was to help students find their own styles. According to him, there were "three basic types of subjective form personalities: naturalistic-impressive, intellectual-constructive, and spiritual-expressive" (Raleigh, 1968, p. 286). In his educational view, "each person is part of the absolute formative energy permeating the universe, it is only necessary to liberate one's inner moving energy for a new and purer form to emerge" (as cited in Raleigh, 1968, p. 286).

Itten's theories in design education were set between free expression and formal analysis. His preliminary course also reflected analytic style design. The general theory of contrast formed the foundation of his design teaching. "Light and dark, material and texture studies, form and color theory, rhythm and expressive forms are discussed and presented in their contrasting effects" (Itten, 1964, p. 12). Itten (1964) stated that "the students had to study the contrasts in three ways: to experience sensuously, to objectify rationally, to realize as a synthesis" (p. 18). In the Weimar Bauhaus, Itten's students not only studied the contrasts, such as hard-soft, light-heavy, and smooth-rough visually, but also examined them with their fingertips. In other words, Itten developed in his students the sense of touch (Itten, 1965). In Itten's (1964) teaching, studying the old masters was significant because "it sharpens the consciousness of order and structure in the picture plane and feeling for rhythm and texture" (p. 17). In the study of the old masters, Itten believed that students should not fall into academic imitation, because it could be harmful for them. With this in mind, he said that students should analyze works of the old masters. The main reason was to help students to see how the old masters had solved the same problems by analyzing "linear composition, sculptural relationships, color, chiaroscuro values, and lines of tension" (Phelan, 1981, p.11).

Itten left the Bauhaus in 1923. The teaching of the preliminary course passed on to Moholy-Nagy and Albers. "The romanticism was seemingly ended and terms such as

'function,' 'analysis,' 'economy' were substituted for 'feeling,' 'subjective,' and 'genuine'" (Raleigh, 1968, p. 287).

Moholy-Nagy's approach in the preliminary course. After Itten left the Bauhaus in 1923, Moholy-Nagy became principally responsible for the preliminary course at the Weimar Bauhaus (Engelbrecht, 1990; Moynihan, 1980; Whitford, 1991). He shared the teaching of the preliminary course with Albers from 1923 to 1928. Moholy-Nagy completely changed the function of the preliminary course. "All the metaphysics, meditation, breathing exercises, intuition, emotional apprehension of forms and colours, were blown out of the window" (Whitford, 1991, p. 128). He focused on problem solving in the class sessions instead of emphasizing empathy and using various exercises to relax the students. Also, Moholy-Nagy focused on scientific and intellectual development rather than growth in empathy. In the preliminary course, Moholy-Nagy was interested in space, physical and structural laws of matter, balance, and kinetic energy (Moynihan, 1980).

Moholy-Nagy designed his preliminary course on the elements of form and on the basis of the numerous relationships brought into existence by forms. In his preliminary course, his purpose was "to make students aware of three-dimensional relationships of sculptural relationships and tensions" (Moynihan, 1980, p. 141). At this point, "his aim was to educate his students toward visual experience, space and architectural" (Moynihan, 1980, p. 142). Students were introduced to basic techniques and materials and to their rational use. Moholy-Nagy opened his students' minds to new media and techniques (Whitford, 1984).

[He] stressed terms like "spontaneity" and "inventiveness," expressing the aim of making each student conscious of their creative power. Instead of trying to bring students to preconceived ideal results, as traditional education in art and architecture sought to do, the foundation course concentrated on stimulating and nurturing their creative powers. (Engelbrecht, 1990, pp. 22-23)

After the Bauhaus was closed in 1933, Moholy-Nagy came to the United States and

founded the New Bauhaus in Chicago in 1937. Now it is the Illinois Institute of Technology (Findeli, 1990).

Josef Albers's approach in the preliminary course. Albers was an elementary school teacher for 12 years before beginning work as an instructor at the Bauhaus from 1923 to 1933. His academic training began "at the Royal Art School (1913-15), the Kunstgewerbeschul in Essen (part-time from 1916-19), and the Art Academy in Munich (1919-20)" (Mecklenburg, 1989, p. 26). In 1920 Albers began to study at the Bauhaus. He was a student in Itten's preliminary course. After the Bauhaus moved from Weimar to Dessau in 1925, Albers was appointed "Young Master." He took over full responsibility for the preliminary course after Moholy-Nagy's resignation in 1928 (Whitford, 1984).

Josef Albers focused on material study; students would study the aesthetic and physical possibilities of materials such as metal, paint, glass, wood, stone, and textiles. This process was to prepare the students for the workshops in the advanced courses (Phelan, 1981). In his course, students gained insights from discovery and "experimentation with sheets of paper, metal and other materials are of obvious relevance to every kind of artistic and design activity and such experimentation was an important addition to the preliminary course" (Whitford, 1991, p. 133).

In his preliminary course, Albers allowed his students to use the actual materials with which they would work in the future, and students focused on specific qualities of materials and gained a deeper knowledge of them. In this course, the subject matter was the study of many properties and use of materials. Albers dealt with the course through the inductive method.

Albers considered that there were five main aspects of materials. Materials were divided into elements, such as dimensions, mass, movement, energy, and expression. The study of dimensions included the analysis of many progressions "from point to line to plane to space and to volume" (Moynihan, 1980, p. 137). The study of mass included

proportions, rhythms, and additive and subtractive variations. The study of movement introduced aspects such as dynamics and statics. Moreover, the study of energy included both the active and passive qualities of materials, and the study of expression consisted of light and dark, color, and matter. Students tried to explore and solve problems in class and to develop projects by working on these five aspects of materials (Moynihan, 1980). In these studies, students thought about the visible surface aspects of materials and used the sense of touch to be able to discover different ways in which the qualities of materials could be used in design relationships. Besides this, “students built constructions in order to test the uses, the basic properties and the performance of each material . . . in combination with the other materials” (Moynihan, 1980, p. 138). Albers’s studies led to constructive thinking.

The main goals of Albers in the preliminary course were self-discovery and individual development. Also, students attempted to achieve “varying degrees of self-discipline, critical ability, accuracy and clarity of thought” (Moynihan, 1980, p.138). Responsibility and a comprehension of the need for economy were other goals to be accomplished in the preliminary course.

In the preliminary course, Albers focused on experimentation, and students acquired knowledge of more careful and skilled observation by developing an imaginative and creative approach to their work. Albers drew attention to the teaching of constructive thinking in the preliminary course. According to Albers, “It encourages the interchange of experience and the understanding of basic laws of form and their contemporary interpretation. It counteracts the exaggeration of individualism without hampering individual development” (as cited in Moynihan, 1980, p. 130).

Additionally, the study of surfaces or textures was the main emphasis in Albers’s preliminary course. According to Albers, the study of textures or surfaces “was another method of the study of form and development of individual sensibility” (as cited in

Moynihan, 1980, p. 140).

Terms such as texture, structure, and facture had special meanings for Albers, Moholy-Nagy, and other Bauhaus Masters. For Albers, the term structure referred to the surface qualities of materials. With the term structure, Albers also tried to show how materials had been organically formed. The term texture referred to the material's appearance. The term facture referred to the manner in which an artistic work is made (Moynihan, 1980).

### The Ideas of the Bauhaus in the United States

In the mid-1930s, after the Bauhaus was closed by the Nazis in 1933, its faculty members, such as Josef Albers and Laszlo Moholy-Nagy, emigrated from Germany to the United States. Before coming to the United States, they had taught the preliminary course at the Bauhaus (Behrens, 1995 ). After Josef Albers arrived in 1933, he taught his investigations of color theory at Black Mountain College, North Carolina, for 16 years and then at Yale University until 1958. (Atkins, 1993; Behrens, 1995). He taught studio foundation courses at Yale University's School of Art and Architecture. These courses included color, basic design, and basic sculpture. The courses "proposed an unified way of looking at and thinking about the world, of seeing and making, of understanding and valuing visual experience, of developing practical skill . . . in the integrated use of the eye and hand" (Martin, 1995, p. 248). In 1937, Moholy-Nagy founded the New Bauhaus in Chicago and carried the philosophy of the Bauhaus teaching to the United States.

Josef Albers in the teaching of art. At Black Mountain, Albers exactly duplicated the program of the Bauhaus in Germany. The curriculum that Albers adapted at Black Mountain proposed "an alternative to the predominant methods of art: the Beaux-Arts practice of copying the art of the past, the use of scientific formulas, and the untutored self-expression encouraged by progressive educators" (Harris, 1988, p. 52). The core of the visual arts curriculum included courses such as drawing, design (Werklehre), and color in

the first semester. The curriculum for this semester was designed not only for the beginning art student, but also for the general student, and these courses were supported by projects in the workshops of the school (Harris, 1987, 1988). The content of the curriculum was an analysis of the elements of form; its method aimed at both discovery and invention. In addition, its purpose was “a constant and accurate ‘seeing and perceiving’” (as cited in Harris, 1987, p. 16).

For Albers, basic design was interpreted as exercising planning.

[His students studied] principles of design such as proportion, described by Albers as the relationship of parts to one another and the whole, symmetrical and asymmetrical design, geometric and arithmetic progression, the Golden Mean and the Pythagorean theorem. Spatial studies in illusion, density, intensity, size and foreshortening were investigated using matches pated [sic] flat on surfaces and straight pins applied vertically or diagonally to supports. Streamlining in natural and manmade forms was discussed in terms of the movement of a fish through solids. (Harris, 1988, p. 53)

The principles of Gestalt theory were essential in all of Albers’s courses. In this theory, “the image is read as a whole and for meaning” (Harris, 1988, p. 53). Indian designs also had a great impact on Albers’s ideas.

Albers named the course in basic design Werklehre to differentiate “it from the usual course which deals primarily with designs on paper rather than with materials” (Harris, 1988, p. 53). According to Albers,

“Werklehre is a forming out of material (e.g. paper, cardboard, metal sheets, wire), which demonstrates the possibilities and limits of materials. This method emphasizes learning, a personal experience, rather than teaching. And so it is important to make inventions and discoveries.” (as cited in Harris, 1987, p. 17)

The design course was based upon the preliminary course at the Bauhaus in Germany, and it examined two types of exercises, such as constructive (the capacity of materials) and combinative, or matière (the surface appearance of materials). Studies of materials were aimed not to copy a textbook or a table, but to make a direct contact with material (Harris, 1987, 1988). According to Harris, “The exercises in construction explored the correlation between form and material and how changes in form offset the appearance and behavior of

material. The structure of the material was related to such qualities as elasticity and firmness” (p. 78).

Although Albers had emphasized the constructive capacities of materials at the Bauhaus, he focused on the matière studies or combinative exercises at Black Mountain. The main themes in his courses were relativity and interaction: “Matière influence nearby matière, as color influences color” (as cited in Harris, 1988, p. 53). Because of this, the surface appearance of materials influences our sense of other surfaces. By applying proportion and placement, students learned to change and strengthen the quality of materials. Materials were explored for both their tactile and their optical qualities. The purpose of the course was to educate the eye. By juxtaposing and altering the qualities of materials, students made soft materials look hard and cold materials look warm (Harris, 1987, 1988). According to Albers, “Great design is simple. Save your energy, save your scissors . . . . Simplicity means reduction of complexity. To be simple today is a social obligation” (as cited in Harris, 1987, p. 83).

The themes of interaction and relativity were central to both the color studies and the design course. Albers focused on the color theories of Goethe, Weber-Fechner, Ostwald, and others. In addition, Albers thought that “the visual process, encompassing both the physical and psychic aspects of seeing as well as the interplay of other senses, such as smell and hearing, is far too complex to be explained by a single theory” (Harris, 1988, p. 54). Instead of a new color theory, Albers supplied the tools for a better comprehension of the nature of the visual environment. In one of the class exercises, students placed a single color “on different backgrounds to make it appear as two different colors, and in another different colors were placed on different backgrounds to make them appear the same” (Harris, 1988, p. 54).

[In the study of color] students studied systematically the tonal possibilities of colors, their relativity, their interaction and influence on each other, cold and warmth, light intensity, color intensity, physical and spatial effects . . . to prepare

for a disciplined use of color and to prevent accident, brush, or paint-box from taking authorship. (Harris, 1987, p. 20)

Students also sought to create the intermediate color by overlapping two transparent sheets of different colors. For these studies, paper was used rather than paints. The reasons for this were the changes in color after it dries and the difficulty of reproducing the exact color if it is needed again (Harris, 1987, 1988). At Black Mountain, students had a chance to exercise the principles that they studied in the basic courses in the workshops of the school.

The New Bauhaus in Chicago. Moholy-Nagy, another educator at the Bauhaus, founded the New Bauhaus in Chicago in 1937. Now it is the Institute of Design of the Illinois Institute of Technology. The aim of the school was to train artists, industrial designers, architects, photographers, and teachers. In addition, Moholy-Nagy's main goal was to have students and art faculty work closely with industry. This school was based upon the principles and educational methods of the German Bauhaus, and these principles adjusted to the circumstances and needs of the United States.

[The curriculum at the Institute of Design] relies strongly on creative potentiality. The main intention is to produce an adequate rhythm between the biological capacities of the student and the contemporary scene. The goal is no longer to re-create the classical craftsman, artist and artisan, with the aim of fitting him into the industrial age. By now technology has become as much a part of life as metabolism. The task therefore is to educate the contemporary man as an integrator, the new designer able to re-evaluate human needs warped by machine civilization . . . . An education . . . must be indivisible, integrating elements of art, science, and technology. (Moholy-Nagy, 1956, p. 64)

The Institute of Design emphasized both technological training and the growth of the individual within the group. Art and natural and social sciences were integrated into the school's curriculum. The students had to learn both the aesthetic means of expression and the technology of materials. They had also to undergo the organic use of materials and "to face practical design problems . . . to satisfy given needs with given means in order to earn a living" (Moholy-Nagy, 1956, p. 64). In this school, the students continued taking theoretical and practical courses and in the workshops of the school. Each student had to



spend two semesters (a school year ) in the preliminary courses (Moholy-Nagy, 1970). Each student experienced a progression “through three suggestive stages: (1) observation, perception, and description; (2) systematic exploration and analysis; and (3) conscious manipulation and action” (Findeli, 1990, p. 8). This structure reflects the introduction of scientific courses into the curriculum.

The preliminary curriculum was divided into three parts:

1. The basic design shopwork.
2. Analytical and constructive drawing, modeling, photography.
3. Scientific subjects
  1. Basic Design Shopwork  
In the basic workshop the student learns the constructive handling of materials; wood, plywood, paper, plastics, rubber, cork, leather, textiles, metal, glass, clay, plasticine, plaster, and stone;
    - a. their [sic] tactile values;
    - b. structure;
    - c. texture;
    - d. surface effect and the use of their values
    - e. in [sic] plane,
    - f. in [sic] volume
    - g. and in [sic] space. Henceforth the student becomes (1) volume- (2) space- and (3)kinetic-conscious.
    - h. in order to develop his auditory sense, he experiments with sound and builds musical instruments.
    - I. He learns the subjective and objective qualities, the scientific testing of materials;
    - j. existence of the fourth dimension (time).
  2. Drawing, Modeling, Photography
    - a. as he experiments, he builds with small motors or other devices, toys, moving sculptures, spatial constructions, etc.
    - b. and develops his sense for proportion, and penetrates this work with the different
    - c. visual representation. He sketches by hands and with photo apparatus as well in black and white and in color and he works in clay. Standard nature forms will be analyzed and his analytical method leads the student to the [sic]
    - d. elementary forms, later to the construction of these forms in relationship to each other
    - e. with the aim of free composition.
  3. Scientific Subjects  
The following scientific courses complement shopwork and

drawing:

1. Geometry
2. Physics
3. Chemistry
4. Mathematics
5. Biology
6. Physiology
7. Anatomy
8. Intellectual integration. (Moholy-Nagy, 1970, p. 169)

After Moholy-Nagy's death in 1946, the application and graphic reproduction of natural and man-made structures continued to be a major factor in the teaching of the foundation course. The use of geometrical structures was thought to be a means of educating visual potentials. The construction of complex abstract forms was useful for students in familiarizing themselves with optical illusion and formed the possibilities of creating different shapes. Teachers also focused, for a time, on the teachings of Albers at the Bauhaus and later at Black Mountain. Free-hand drawing and mechanical drawing were combined in compositions. The main emphasis in the foundation course shifted toward practical design in order to prepare students at the Institute of Design for future careers (Wingler, 1969). As a result, the concepts and methods of the Institute of Design were applied to numerous other educational institutions and have continued to be applied in the American educational environment. The ideas of the New Bauhaus have become influential in American art schools.

#### Summary

This chapter reviewed the literature on the development of basic design education in the West. The literature offered a background and perspective for the teaching of design that has evolved by changes in educational philosophy related to the history of design education in Europe and the United States. The chapter was divided into two sections. The first section covered the development of design education in Europe. This section reviewed the literature on four topics: The South Kensington system, that designers and art educators had a major influence on the teaching of art in Europe and the United States.

Secondly, it focused on the British Arts and Crafts movement, a major art movement in Europe and the United States and proposing to reduce the corruption of design and to restrain the artistic deterioration of the age by making beautiful objects of daily use. The ideas of Ruskin and Morris had a major impact on the teaching of design in the United States. The second section of the chapter focused on design education in the United States relating to the history of design education in Europe. It showed the relationship between the ideas of designers and art educators in Europe and the United States. The section also focused on the importance of theoretical and practical approaches of the Bauhaus school on the teaching of design in the United States as a primary source until now. For this reason, the researcher could not find many resources about the current literature of the 1st-year basic design education in postsecondary art schools in the United States. A few sources were available, and there was a lack of sources because the 1st-year curriculum of postsecondary American art schools has reflected the structure of the foundation courses at the Bauhaus.

## CHAPTER III

### FINE ARTS IN TURKEY

The following review describes the development of Turkish art schools, art education, and art from the 15th century to the present. Describing cross-cultural educational environments of the past and the current Turkish art education provides useful information in recommending changes in postsecondary art curriculum in Turkey. It also forms a basis for the research methodology. The framework of the study suggests four areas of major concern. They are as follows: (a) Turkish art schools from the 15th century to the early 20th century; (b) Turkish art from the beginning of the 20th century to the present; (c) traditional approaches of designing objects in Turkey; and (d) current Turkish art education at the university level.

#### Turkish Art Schools From the 15th Century to the Early 20th Century

Anatolia is a culturally complex land. In this land, the ancient indigenous cultures--Hittite, Phrygian, Lydian, and others--lived before the Seljuk and Ottoman Empires. Turkish art institutes between the 13th and the 20th centuries reflected the synthesis of these cultures and ethnic experience.

In the development and expansion of the Ottoman state, the educational system was to play a leading role, and in fact, a unique institution, the palace schools was established to provide the state with well-trained leaders chosen on the basis of achievement criteria. (Szyliowicz, 1973, p. 52)

Mehmet the Conqueror (1451-1481) founded the court schools. He established a painting atelier within this court school and invited European artists such as Gentile Bellini, Costanzo da Ferrara, and Matteo de Pasti. According to Szyliowicz (1973), "The

palace schools played a leading role in the development of the Ottoman Empire and trained the architects, sculptors, the calligraphers, the painters, the cannon- founders, the naval architects, and the builders of the Empire” (pp. 77-78).

The institution of the nakkashane, the most important group of artists and craftsmen, was established shortly before the conquest of Istanbul by Mehmet II (Atil, 1980). There were six stages of the nakkashane. These were the formative years under Mehmet II, Beyazit II, and Selim I (1451-1520); the transitional period under Suleyman I and Selim II (1520-74); the classical period (the entire 17th century); the second classicism under Ahmet III during the first half of the 18th century; and the final period extending to the Republic. The purpose of the institution was to present all forms that were the basis of Ottoman decorative arts and crafts. The nakkashane artists included the nakkas (decorator, painter, illuminator, and craftsman).

The duties of the nakkas ranged from ruling marginal lines on folios (cedvelkes), tracing designs, drawing, painting, and illumination to the execution of portraits of individuals (sebihnuvis) or of groups (meelisnuvis), architectural rendition (tarrah), and wall decoration. The nakkas was also responsible for affixing the tugra (imperial signature) on the fermans (edicts) of the sultans. (Atil, 1980, p. 140)

The artists of the nakkashane were responsible not only for architectural decoration and furnishings, but also for themes that were transmitted to metal work, ceramics, and textiles. Young students were admitted into the training schools and graduated as assistants of artists in the nakkashane. After that, they became masters themselves. For example, the sahnamecis (historiographers of the sultan) composed historical events of Ottoman history. They were institutionalized under Suleyman the Magnificent. Another nakkas was Osman, who had his own school under the patronage of Murat III and produced hundreds of miniatures. Matrakci Nasuh, the painter and historian of the Ottoman court school, illustrated the manuscripts. He joined in the campaigns of Suleyman's reign. His manuscripts reflected the most important products of the Ottoman court school (Erol, 1988). In addition, painters such as Levni, Buhari, and Mehmet experimented with

perspective. Training inspired by engravings, architectural drawings, and Western designs was adopted in the court studios.

In the 18th century, European cultural elements entered into the Ottoman society, and the Ottoman Empire's conservative attitude toward Europe began to change.

European-made products and art works began to enter the country, and there was a trend toward imitating the European style in clothing, accessories, and women's jewellery.

These cultural changes influenced Ottoman painting (Erol, 1988).

In the second half of the 19th century, Turkish painters were able to have first-hand knowledge of Western art by going to Europe. They turned academic studies in Turkey toward the European style. Artists in the palace school during the 19th century painted in oils. In the palace school, the courses on topographic drawing in the curriculum of military schools and the painting classes accepted into secondary education played a major role in establishing the tradition of Western-style painting in Turkey (Erol, 1988).

Turkish painters, who trained in military schools, played the most significant role in the Westernization of Turkish painting. In the 19th century, the sultans and statesmen began to found military schools to restore the former power of the Ottoman Empire, because the power of the Ottoman state had begun declining around this time. They attempted to train army officers according to Western methods. For this purpose, the first Imperial Land Engineering School, *Muhendishane-i Berr-i Humayun*, was founded in 1793 under the authority of Selim III. Following this school, the Imperial War Academy, *Mekteb-i Funun-u Harbiye-i Sahane*, was opened in 1834. The education in these schools was systematized in two stages: the preparatory section and military and architectural instruction. These two schools included drawing lessons in the curriculum and trained the first representatives of Turkish painting (Giray, 1996). Moreover, the schools included painting and engraving courses in their curriculum. The aim of the curriculum was "to enable young officers to produce topographic lay-outs and technical drawing for military

purposes” (Erol, 1988, p. 92). During this time, there were no painting classes in civilian schools. Furthermore, society’s attitudes toward painting and painters were not favorable. Erol (1988) stated, “The establishment of courses in naturalistic painting in military school . . . led to the phenomenon of ‘soldier painters’ in Turkey” (p. 92).

Several artists were sent to European countries in order to be trained as educators for the military schools. Ibrahim Pasha, Tevfik Pasha, and Husnu Yusuf were the first graduates from the Engineering and Military Academy and also the first painters to be sent to study abroad (Giray, 1996). Atil (1980) wrote,

Many of its graduates, such as Ferik Tevfik, Osman Hamdi, Huseyin Zeki, and Ahmet Ali (called Seker Ahmed due to his sweet disposition), were sent to Vienna, London, Paris, Rome, and Berlin to further their studies, working with such masters as Boulanger, Gerome, and Cabanel. These artists executed portraits, still life, landscapes, genre scenes, and military subjects in the prevailing traditions of the West. (p. 230)

In addition to these developments, in the 1860s the Ottoman School, Mekteb-i Osman-i, was founded as a secondary school in Paris. The purpose of this institution was to educate young men who had been sent to Paris for study and to raise their language skills to follow the lessons in French schools; however, the school closed in 1874. Students who trained in this school, such as Ahmet Ali Efendi and Suleyman Seyyit, reflected a Western approach and technique in their art work (Erol, 1988; Giray, 1996).

During the 19th century, in addition to military academies, civilian schools were opened, and they included art lessons in their curriculum. For example, art lessons were included in the 4-year curriculum of the Hendese-i Mulkiye (College of Mathematics, 1869). Secondary schools such as the Istanbul Galatasaray Sultanisi (1869) and Darussafaka Lycee (1873) focused on the teaching of art. Darussafaka Lycee played a major role as an institution in the development of the fine arts. The school emphasized painting from printed examples and from photographs. Beginners imitated printed examples, which were an accepted method at that time (Erol, 1988).

Finally, the Academy of Fine Arts was founded in 1883, with Osman Hamdi as the director of the school. The academy applied the educational system of the Paris-Ecole Nationale Supérieure Des Beaux-Arts. Osman Hamdi studied in the studio of Jean-Léon Gérôme in Paris and reflected the Orientalist approach in his works. He was also one of the members of the Orientalists movement in the 19th-century European painting (Giray, 1996). Most of the artists graduating from the Sanayi-i Nefise Mektebi were trained in Europe, and they expressed European style in their work (Plastic Arts, 1996). During the first quarter of the 20th century, the only art institution in the country was the Academy of Fine Arts. It was renamed Güzel Sanatlar Akademisi after 1928. The Girls School of Applied Arts was founded in 1914, and Omer Adil was appointed as the director of the school. In 1915 the painting studio at the Academy of Fine Arts was led by Omer Adil, Hikmet Onat, and Ibrahim Calli. All of these artists had been sent abroad for study.

After World War I, the Ottoman Empire collapsed because Turkey had been invaded by the forces of the Western powers. Between 1919 and 1922, the war of independence was won, and the Turkish Republic was established in 1924. Following the foundation of the Turkish Republic, “all schools were annexed to the Ministry of Education. The Ministry of Education was charged with the task of implementing a contemporary mode of education training for Turkish citizens by opening primary and secondary schools” (Education, 1996).

Szyliowicz (1973) stated that “ the first and most famous of the Western educators was John Dewey, who was invited to Ankara in 1924. He was followed by the German Professor Kuhne in 1925, and the Belgian Homer Buyse in 1927” (p. 205). Dewey was invited to Ankara by Atatürk, the leader of the Turkish Republic. The purpose of the invitation was the creation of an educational system suitable for development. In educational reform, Mustafa Kemal Atatürk had been influenced by the reports of these three educators. In 1928, following these reforms, the Latin alphabet instead of the Arabic



and Persian alphabet was adapted to the Turkish language. Arabic and Persian were not used in the secondary school curriculum (Szyliowicz, 1973). “Applied art, archaeology, and art history were taught and practiced in educational institutions” (Atil, 1980, p. 230).

In 1932 the Painting and Crafts Department was founded at the Gazi Education Institute. The purpose of the department was to train secondary schools teachers in these fields. The program included both painting and graphics and offered workshops providing training in basic design. In addition, the State School of Applied Arts was founded in Istanbul in 1954. Following these schools, private and state art institutes and high schools have continued to be founded.

#### Turkish Art From the Beginning of the 20th Century to the Present

During the first quarter of the 20th century, there was not a single art gallery or art museum in Turkey. The only art institution in the country was the Fine Arts Academy, which was renamed Guzel Sanatlar Akademisi after 1928 (Aslier, Erol, Ozsezgin, Renda, & Turani, 1988). The artists who graduated from the Fine Arts Academy between 1910 and 1920 became the representatives of a new mentality and began to refuse the past by assuming a “revolutionary” attitude. They were sent to Europe to improve their knowledge and to comprehend the arts (Aslier et al., 1988).

The painters appearing in the first quarter of the 20th century in Turkey, called the “Generation of 1914,” worked as teachers in the Fine Arts Academy. The artists of the Generation of 1914 created multfigured and narrative compositions. In fact, the government wanted to use artists in this way. They were given a large workshop by the Ministry of War, and it was supplied with cannons, rifles, uniformed models, and other military equipment. The artists were asked to produce compositions that would glorify the battles of the Turkish army at Canakkale (Gallipoli). The painters, such as Ruhi, Avni,

Hikmet, Calli, Namik, and Sami, were taken to the Gelibolu-Bolayir to represent the army life and battles occurring at the front (Aslier et al., 1988). These artists expressed their wish to use their artistic abilities to promote the formation of a new Turkey and introduced the changes that took place after the proclamation of the Republic. They did remarkable paintings on subjects dealing with the War of Independence. This generation, which had taken control of education in the Fine Arts Academy, dominated the world of plastic arts in Turkey under the name of the Fine Arts Association by organizing and institutionalizing exhibitions in Istanbul and Ankara (Aslier et al., 1988).

The first actions to the Generation of 1914 and the members of the Fine Arts Society came from an association called the “New Painting Society,” founded in 1923. The members of this society considered themselves to be true representatives of the “Generation of the Republic.” Most of them had been supported by state scholarships in the art centers of European countries such as France, Germany, and Italy (Aslier et al., 1988).

#### The Search for a New Identity

The intellectuals of the Republic believed that art should have a missionary role in the new ideology of culture started by the foundation of the Republic. The establishment of the “People’s Houses,” the institutionalization of the “Exhibition of Paintings of the Revolution,” the program of “Provincial Tours” for painters organized by the Republican People’s Party for 6 consecutive years, and, finally, the establishment of the “State Exhibition of Painting and Sculpture” were the most important developments (Aslier et al., 1988). The People’s Houses (Halk evleri), founded in 1932, directed the attention of leading cultural figures to Anatolia, whose folkloric values were as rich as its natural beauty.

Provincial Tours for Painters began in 1938 and lasted until 1944. It greatly affected the artistic life of Turkey. Every year, 10 painters were sent to different regions,

were given the opportunity to paint freely without being subjected to any restrictions, and were also allowed to gather material for future works (Aslier et al., 1988). The Provincial Tours made a positive and continual impression on the painters, who emphasized the scenery and people of Anatolia. For them, the Provincial Tours were part of a broad cultural program begun by both the Republican People's Party and the government. The intellectuals of a country that had recently been forced to fight against the strongest states of that time supported the use of art as an expression of national character and independence (Aslier et al., 1988).

The State Exhibitions of Painting and Sculpture organized in Ankara in 1939 were an important example of the efforts of the new Turkish state to encourage artists and the development of the plastic arts. The goal of these state exhibitions, which continue to be held every year, has been the impartial democratic support of the artistic movement. These events were important steps toward the institutionalization of contemporary Turkish painting (Aslier et al., 1988).

After 150 years of Western orientation, art in Turkey shows signs of entering a period of self-analysis. However, no publication that could evaluate the artistic conceptions of these early exhibitions has been found (Aslier et al., 1988).

Ataturk, the leader of Turkey between 1923 and 1938, "founded several institutions whose purpose was to bring to light the origins of Turkish culture through both modern scientific methods and organized efforts toward discovering and examining pertinent sources that would aid local and foreign intellectuals" (Aslier et al., 1988, p. 315). Ataturk personally supported the nationwide distribution of contemporary plastic arts and the placing of artists in an honored position in society (Aslier et al., 1988).

In 1937 the Istanbul Museum of Painting and Sculpture opened, at Ataturk's instructions, with an exhibition called "50 Years of Turkish Art" in a section of the Dolmabahce Palace. For the first time in Turkey, a Museum of Plastic Arts in the modern

sense came into being.

The general line of developments was toward the comprehension of Western artistic tendencies and their application to the realities of Turkey (Aslier et al., 1988). The more than 200-year-old history of efforts at Westernization in Turkey clearly resulted in the establishment of an intellectual base for Turkish artists.

In addition, during the period of reform in the Istanbul Fine Arts Academy up until 1940, there were certain changes in relations between Turkish painters and Western workshops and academies. The artists were able to follow current artistic developments in the Western world from a broader perspective and were directed to approach the works of old and new masters in museums and galleries more objectively. This was the most significant development (Aslier et al., 1988).

Until the 1950s, republican governments attempted to carry out the function of supporting and guiding the realization of new perspectives. Efforts were toward discovery, innovation, and tendencies not divorced from national realities (Aslier et al., 1988).

The artistic discipline that was shaped and developed over at least 5 centuries in the West had a short history of only a century and a half in Turkey. A rich historical and cultural heritage is one of the main factors that allowed Turkish artists to adapt to a modern vision without difficulty. In fact, all the achievements of the new Turkish state in the area of the plastic arts up until the 1940s were based on cultural philosophy, which was promoted by Ataturk, the modern statesman.

#### Turkish Art After the 1950s

During the 1950s, Turkey entered a new era in which a two-party democratic system formed its social roots through general elections. Since then, Turkish painters have joined a more intense cultural movement (Aslier et al., 1988). While some of the artists graduating from the Fine Arts Academy up until 1950 went to various European countries--

primarily France--in the 1960s, Germany, Italy, Austria, and the United States were added to the list of possible habitats for Turkish painters abroad.

#### Developments After the 1960s

With the emergence of a new political environment in Turkey after 1960, along with the acceleration of socially-concerned movements, the dimensions of socialist art were broadened. The main focus of young artists was on social criticism that does not conflict with artistic matters (Aslier et al., 1988).

Starting in 1970, gallery management started to rise in large cities such as Istanbul, Ankara, and Izmir, and there was a rapid increase from year to year in the number of private galleries. The increased number of institutions providing an education in art has been another factor animating the art scene in Turkey in recent years.

#### New Tendencies

After 1970, the development of art marketing in two cities--Istanbul and Ankara--in response to rising demand and the remarkable increase in the number of galleries during the 1970s has both raised artistic activity and increased the number of buyers and viewers (Aslier et al., 1988). The "New Tendencies" exhibitions that have been organized by the Istanbul Fine Arts Academy biannually since 1977 provide an arena for the display of recent innovative efforts in new Turkish painting. The general purpose of the "New Tendencies" exhibitions is to support and encourage new and innovative artistic efforts (Aslier et al., 1988).

#### International Istanbul Biennial

Istanbul sits astride the Bosphorus, the boundary between Europe and Asia, and its population is at about 10 million. It is a mixture of Moslems, Jews, and Christians, and its architecture reflects its multicultural history. Istanbul has been identified as Greek (when it was known as Byzantium), Roman (renamed Constantinople), and Turkish (its present name became official in 1930 after the fall of the Ottoman Empire). The city is a bustling

mixture of ancient and modern, Eastern and Western, and it thrives on diversity. An emphasis on its multicultural history was appropriate for the city's biennial's.

Istanbul has played a major role in the contemporary art scene and is the subject of increased attention on the international circuit (McFadden, 1993). The city is the art center of Turkey, with a number of artists living and working there. These artists represent a great potential of creativity in places isolated from society (Guleryuz, Senova, & Talug, 1995).

The biennial began in 1987. Its sponsor is the Istanbul Foundation for Culture and Arts. The Istanbul Biennial shows the influence of classical modernism. In the last two biennials, most of the art was of the postmodern type. The focus was on varieties of neo-conceptual installation, a mode that seems to be a global style at present (McEvelley, 1993).

In the 4th International Istanbul Biennial, the main building was the Antrepo I, a former customs warehouse by the Bosphorus, at Salipazari. It is located on the European side of Istanbul. Other exhibition places for site-specific works were the early Christian Church, Hagia Eirene, and the Yerebatan Cistern (Sonmez, 1996). These three venues are impressive and inspiring exhibition places, unique in the world (Guleryuz, Senova, & Talug, 1995).

"Orient" was one aspect of this biennial. In addition to the Turkish artists in this show, artists were invited from Iraq, Iran, Syria, Lebanon, Macedonia, Greece, Romania, Bulgaria, Georgia, and the states of the Balkans. The most important artists of Iran, Iraq, and Syria live abroad. As a result, countries such as Great Britain, France, Germany and the United States supported this Biennial by sending their own artists.

In all of the Asian countries, women artists play a major role. They have occupied many of the most important and radical positions. This is another phenomenon that the biennial reflected upon. In this biennial, 110 artists were invited from different countries. From the 110 artists, 39 are women, which is almost 40%. A majority of the young

artists, aged between 25 and 30, are women (Guleryuz et al., 1995).

The Westernizing nature of the Istanbul Biennial may have reflected Turkey's desire to enter the European Community. The Westernizing program was started in 1925 by Ataturk. At that time, Turkey prohibited the fez (McEvelley, 1993). Women had equal rights with men, became the first female supreme court judges in the world, and earned powerful positions within Turkish culture.

### Traditional Approaches to Designing

#### Objects in Turkey

For many years, Turkish culture has reflected the signs of the Mesopotamian civilization and the Seljuk and Ottoman cultures. Mesopotamia was the center of civilization. After the Mesopotamian civilization, Turkey was faced with Islamic and Christian culture. In this situation, the Seljuk and Ottoman Empires played a major role. They viewed artistic activity as vehicles of communication and as tools. Art was also the reflection of national and ethnic experiences. From these experiences, Turkish designers, weavers, and artists created the best synthesis for the use of folk arts and of viable elements in the national heritage, including the ancient cultures and earlier civilizations of Anatolia, such as Hittite, Phrygian, Lydian, and others.

Consequently, analyzing cultural significance and characteristics of Turkish traditional arts can contribute to understanding current design education in Turkey. It can also be useful in discovering the rich possibilities of ceramics, rugs, and architecture.

#### Turkish Rugs

Cultural analysis. Turkish rugs are practical and have no real commercial value. Until recent years, Anatolian rugs continued to be woven by women as dower pieces and commemorative textiles for certain ceremonies, such as birth, death, and circumcision.

“The art of weaving has always been a predominantly female preserve, and

continues to form part of a woman's daily round of duties in the household" (Hull & Wyhowska, 1993, p. 17). It shows the role of women as weavers. The production of rugs continues to be an integral part of a young woman's and her family's life. Rugs are created with a sense of pride, duty, and love. Rugs include symbols of the family's traditions, tribal identity, and totems of superstition, good luck, and fertility. The language of beliefs, potions, signs, and skills is passed on from mother to daughter.

The names of motifs have been transmitted orally from mother to daughter and from weaver to weaver over the generations. The teaching of traditional tribal designs and motifs has been directed by word of mouth over the half-completed weave on the loom and the associated mythology and symbolism related in fireside storytelling. In recent years, the continuity of the oral tradition of tribal folklore and history has been lost and conquered by education, commercialization, and urbanization.

Beliefs and superstitions. Under the laws of Islam, rugs have provided a structured framework, a set of rules and guidelines governing life, religion, and art. The restrictions on self-expression have supported the continuity of tribal compositions, motifs, and designs from generation to generation. Religious beliefs brought the tribespeople a way of systematizing their attitude to life and of expressing themselves. Islam prohibits the use of certain motifs or styles of representation that formed part of the iconography of the previous faith. Flatwoven rugs are ornamented with motifs that directly relate to the Islamic religion.

Anatolian rugs have folkloric meanings. For example, birth motifs (Elibelinde-Goddess figure, the symbol of life/birth, and the desire for the birth of a child; Koc boynuzu-Ram's horn, the symbol of male fertility, power, and heroism ); life motifs; protection of life motifs; and afterlife motifs. The motif becomes a part of the folklore and legends of the tribe, and motifs continue to have a special place in the culture and tradition of the tribe (Hull & Wyhowska, 1993).



The design of rugs. The design of rugs is symbolic:

[It functions] as a form of visual communication, an expression of the hopes and wishes of the weaver in the form of motifs. These symbols can be scattered at random over the field of a rug, or disguised in repetitive motifs that form the essential patterning of borders and design. (Hull & Wyhowska, 1993, p. 66)

The design of the rug includes everything from the layout of the patterns to the nature of the individual motifs.

Designs and a balance of positive and negative in both color and pattern can provide either satisfying harmony and completeness or contrast and bifurcation in composition . . . . From the division of a single unit by color contrast, a pattern can evolve, and a motif appears by revolving, reversing or mirroring the pattern. The motif becomes more complex when linked to an adjoining motif or pattern and space between is perceived as part of the design. (Hull & Wyhowska, 1993, p. 59)

Rugs reflect mystical totems and natural forms and have ethnographic importance in the designs and motifs. The traditions that determine the use of motifs and patterns in the flatweaves have a rich oral heritage. A radiant, vivid, and bold use of color reflects the “traditional” characteristic of Anatolian rugs. Color is instrumental in creating space effects, forming the positive and negative areas of the composition and highlighting one or other spaces created by the color field. It is also a tool in creating a balance of color and design. The colors are placed in harmony. In rugs, the relationship of colors is vital to the composition, both for creating a harmonious effect and for illustrating the motifs and designs (Hull & Wyhowska, 1993).

### Turkish Architecture

Turkish architecture is divided into two styles: the Seljuk and the Ottoman. The architecture of the Seljuks is different from the structure of Ottoman architecture. For the Seljuks, the environment in which they lived was an important factor in decorating buildings.

The patterns used in the structures of the Seljuk period (1150-1300) included geometric interlacings, hexagons, stars, circles, and a wide range of vegetal forms. The portal composition both had control over the building and became the dominant theme.

Adornment was used to make the exterior wall surfaces rich. The main focus was on doorways. The portal was a large rectangular panel, and this rectangle was strengthened by two-centered pointed arches. “The arch and its spandrels were faced with brick and glazed turquoise tiles; the rest of the portal was executed in stone. The decorative motifs were largely geometric, mainly interlacing hexagons, and muted vegetal forms in thinner bands” (Atil, 1980, p. 50). The portal was important because it contained the main motifs of decoration. The internal side of the building was unembellished. Moreover, the portal revealed a basic decorative vocabulary. The high reliefs were supported by adornments from types of carved stucco (Atil, 1980).

On the other hand, in Ottoman architecture, interior and exterior were balanced; it accomplished harmony between horizontal and vertical and exterior and interior. All the details reflected part of a whole and could not be considered individually. The major color was blue, which gave the building a cheerful, light atmosphere. The walls and ceilings of the rooms were adorned with tiles and paintings of the period; decoration was a facet of the architecture. The major ornamentation was inscriptive and calligraphic (Goodwin, 1993).

### Ceramics

It is possible to see ceramics in both the Seljuk and the Ottoman periods. There were two kind of ceramics: glazed brick decoration and tile-mosaic. These ceramic decorations were developed according to environmental situations and the structures of buildings.

Glazed brick decoration. The Seljuks in Anatolia exhibited advanced and complicated forms in building decoration. During the 13th century, buildings were decorated by glazed pottery. According to Atil (1980), “The first ceramic decorations reflected colored material, such as brown, turquoise, dark purple, or blue. Patterns were created by contrasting the glazed brick designs against unglazed brick or stone on building surfaces” (p. 241). Glazed brick decoration persisted in a variety of architectural

decorations for many centuries in Anatolia.

Tile-mosaic. Another ceramic decoration was tile-mosaic, in which tile compositions were fixed into the applicable parts of buildings. Tile-mosaic was an adjustable, two-dimensional technique that did not draw upon the effects of light and shadow utilized in decorative brickwork and carved stone. It could be fixed easily to both brick and stone structures and employed cursive calligraphic and floral-vegetal motifs. In addition to carved stone, tile-mosaic formed one of the two main divisions of architectural decorations in the Seljuk monuments of Anatolia. Tile-mosaic could pattern the texture of relief decorations in glazed brick and carved stone (Atil, 1980).

Decoration in Ceramics. The motifs of Seljuk decoration showed “calligraphic inscriptions with vegetal and floral designs that swirled and interlaced among borders and geometric elements of complex interlacing straps and stars” (Atil, 1980, p. 244). Ceramic decoration reflected a single focal point in the building and exemplified both tile-mosaic and molded elements.

Designers used turquoise, dark blue, purple-black, and white plaster in mosaic compositions. This gave lightness to the design. In addition, the walls included panels of hexagonal turquoise tiles. The triangles and the interior of the dome were designed by an arrangement of geometric and calligraphic patterns. The ceramic decoration was restricted to the interior of the building, but in the exterior, the more stable cut-stone decorations had warm colors. “There are two important characteristics of Anatolian Seljuk decoration: first, different types of decoration are separated from one another in separately defined panels or areas; second, the tile-mosaic decoration proceeds from the same stylistic vocabulary” (Atil, 1980, p. 246).

On the other hand, the decorations of the Ottomans exhibited an international decorative style, which was based upon the repertoire of Seljuk decorations, such as floral-vegetal, calligraphic, and geometric motifs. The interior was embellished with stucco,

carved stone, painted decoration, and monochrome and polychrome ceramic tiles.

Around the 16th century, two new elements of design entered the Ottoman decorative vocabulary. The first was a complicated and calligraphic type of design. It included the variety of complex hatayi floral palmettes and rosettes. The leafy decoration, known in Turkish as saz, was the Ottoman linear style. The second main design type was a vocabulary of simple forms, including stylized flowers. In these forms, the whole composition was asymmetrical, energetic, and free.

### Geometry

It is possible to see abstract forms of geometric shapes in a variety of combinations in all periods of Turkish traditional arts. Turkish art transformed decorative geometry into a major art form. The patterns demonstrate the fascination of Turkish traditional artists with the visual principles of repetition, symmetry, and continuous generation of motif. The art of geometry is related to the study of mathematics and the other sciences that were pursued by the philosophers and scientists of Islam. The source of Arabic geometric knowledge can be ascribed to the metaphysical ideas of Pythagoras and his school. Pythagoras had the idea that the structure of the universe was found in mathematics, and this idea influenced Plato, who believed that the key to the universe was to be found in numbers and forms. The discoveries were related to comprehending the fundamental realities of the universe, the geometry of plane division, and proportional divisions (Wade, 1976).

Islamic universities were centers for the translation of Greek works. The first university in the Arab world was established in Baghdad in A.D. 830. It was a research and teaching center. The major work of the center was translation. The curriculum at most Islamic universities around this time included instruction in astronomy, chemistry, mathematics, medicine, metaphysics, music, and physics. The most important study was that of translating Greek writings (Wallenfeldt, 1986).

The use of geometry as a major art form consisted of the balancing of negative and positive areas and the use of color and tone values. Geometric motifs formed the basis of composition and demonstrated the relationship between the interior and the exterior spaces and the parts and the whole of a building. One of the most important geometric motifs is the star. It develops in countless variations, with 6 to 16 points. The main focus is on the principles of repetition and endless permutations of design. Geometric designs represent “unity in multiplicity” and “multiplicity in unity.” Mathematics is an integral universal structure in Turkish designs. The patterns used in Turkish design are geometric interlacings, hexagons, stars, circles, and a wide range of vegetal forms. These forms are detailed by multiplication and subdivision, rotation, and symmetrical arrangements (Jones, 1978).

#### Current Turkish Studio Art Education at the University Level

In the curriculum of the 1st year program at the faculties of fine arts, the teaching of art varies from department to department and from teacher to teacher. Each department has its own basic design courses. No set basic design course is applied at each department. Also, students’ and teachers’ expectations are different in each department. Art activities that help in the development of the individual’s creative powers vary according to the expectations of each department. While some departments pay more attention to the theoretical framework and practical approach, others pay attention to the use of materials, technical considerations, self-discoveries, and artistic decision making.

#### Students Entrance Examination

How are students chosen at the faculties of fine arts? Before studying at a faculty of fine arts, all Turkish applicants applying for admission to an undergraduate program must take a central examination, the University Entrance Examination. This examination

consists of two stages: the Student Selection Examination and the Placement Examination. After passing the Student Selection Examination, candidates who want to apply to a fine arts program do not need to take the Student Placement Examination; instead, they must take an entrance examination that includes three stages. At the first stage, candidates seeking admission to a fine arts program take a drawing examination to ascertain whether they have the capability to draw. After passing this examination, candidates have to take the second stage, which is separate for each major. This major examination has two stages. At the first stage, students have to draw from a model. The next stage is the illustration of a story. The content of this stage varies according to each major. Following this examination, students take a theoretical examination, in which they are supposed to be knowledgeable about basic principles of visual form, art history, and the major they will choose (Giris Sinavleri, 1996). All these examinations show that art educators want to choose intellectual students who are knowledgeable about art, art history, and techniques.

#### The Practice of Basic art Education

Before the 1950s, an Academy of Arts gave art education. Later, at the Gazi Education Institute, a kind of art education was given to future teachers of art. After that, in 1957, the State School of Applied Arts was assembled with the help of Germans. There the educational concepts of the Bauhaus were taken as a model, and for the first time, the basic art education lessons were given.

Basic art education was practiced by the experts at the State School of Applied Arts, and this made a great contribution to art education. The State School of Applied Arts not only gave pure art education, but it also consisted of five departments on functional arts (similar to the school of the Bauhaus). These departments included ceramics, textile, graphics, and interior architecture. In addition, the school had an educational program that mixed functional art and pure art—for example, the Department of Decorative Painting. The

department offered classes that were about both painting and the techniques of mural painting. In these classes, some forms such as stained glass, reliefs, and mosaics necessitated a knowledge of mural painting techniques. This meant that the Department of Decorative Painting was not dependent on pure art alone.

The practice of basic art education was a system that gave students an education that was dependent on a strong basis and that brought out their own abilities. In this system, a basic knowledge in visual arts was given. It excluded subjects of direct painting, textile and ceramics. It included basic terms such as color, light, balance, or contrasts. In short, it included the common terms and subjects of all visual arts, and it gave a coherent education. The teachers who graduated from the Department of Decorative Painting attempted to teach these terms and subjects with coherency. In the beginning, the German teachers taught basic art education. Later, their assistants did.

The faculties of architecture started to include in their programs a lesson called The Basic Design. These lessons were generally given by artists. Later, the Gallery of Fine Arts began to practice basic art education, even making it a department, because basic art education was not an occupation in reality. The gallery also gave graduates and thought about the future of its graduates. It put an end to the Department of Basic Art Education and after that, gave it only as a class.

In the 1970s, the Ministry of National Education started basic art lessons in institutes of education. The reason was this: Courses were arranged for teachers at secondary schools who had graduated from the Technical Teachers' Training School for Girls in educational programs of the State School of Applied Arts. After the German teachers left Turkey, basic art education continued to be in Turkey (A. Demir, personal communication, 1997).

#### The Curriculum of Art Education

During the academic year, the 1st year students have to take several courses, such

as mythology (Greek and Turkish), iconography, the history of civilization (Mesopotamian), the history of art (Ancient Islamic and Turkish architecture), anatomy, and artistic anatomy in addition to a basic education course. In the basic art education course, the main focus is on the students' creative ability and their own work. Instead of the teaching of the elements and principles of design separately, instruction is toward the students' own work. According to the students' own work, basic art education (basic design course) teachers teach the elements and principles of design from a holistic perspective by relating their teaching pedagogy to cultural, artistic, and historical environment in Turkey. Other theoretical courses strengthen the course of basic art education. The course of basic art education is offered during two semesters, and it includes 8 hours per week. At the end of the two semesters, students are supposed to have their own art portfolio. This portfolio shows the development of their creative powers. The 1st-year instruction is based on art production and the development of the students' creative skills, but it is supported by several theoretical courses.

In the 2nd year, instruction moves from general to specific because the main emphasis is on creating a theoretical framework. Theoretical courses are more important than art production in deepening and strengthening students' creative and imaginative skills. In the first semester, students take courses such as philosophy, sociology, art history, and the psychology of perception in addition to practical courses. Art students in the second semester have to take courses such as the philosophy of art, the sociology of art, visual perception, and art history.

During the 3rd year, students take art history, analysis of works of art, and contemporary interpretation of art in addition to art production. During that year, Turkish design teachers strengthen students' creative development by showing non-Western and Western art images. They also help students develop constructive, analytical, and cognitive thinking by looking at works of art. The curriculum of Turkish art education reflects a



balance between theoretical and practical education. The courses offered in the curriculum of art education help students understand art in cultural and historical contexts by producing artwork, becoming critical thinkers, and making judgments about art and artwork (Giris Sinavlari, 1996).

### Summary

This chapter reviewed the literature on the development of Turkish art institutes, art education, and art from 15th century to the present. Although Turkish culture has reflected different national, international, and ethnic experiences for many years, the literature showed that no analysis of the programs of postsecondary Turkish art schools has been done. It also presented that Turkish art education has been based on a conceptual and theoretical framework and on analyzing students' own work from a holistic perspective. This framework is not sufficient for students to comprehend various social, cultural, and artistic environments in Turkey. To establish an intellectual environment for Turkish art school, art institutes need to apply the newest developments in design education and integrate the concepts of the teaching of design in Turkey and the United States. Today, the direction of the art curriculum in Turkey is toward understanding the concepts of Western art and art education.

## CHAPTER IV

### RESEARCH METHODOLOGY

#### Introduction

The purpose of this chapter is to describe the methodological procedures, including the research design, sample, instruments, and procedure for data collection. This study attempted to provide information about university-level basic art education courses that were limited to design, one of the components of the core curriculum in Turkey. The researcher gathered and analyzed information on the objectives and curriculum of the foundation courses in Turkey.

#### Research Design

Using the qualitative method, the researcher focused on educational, cultural, and environmental areas, such as the structure of the core curriculum and art professors' opinions about the core curriculum in Turkish art schools. The researcher also conducted an exploratory study, including interviews with Turkish art professors and deans.

The literature review served as a basis for the development of the open-ended interview and the face-to-face survey exploring the structure of basic art education in Turkey within the cultural context. To adapt to Turkish applications the concepts of American basic design education, it was necessary to collect information on the existing core art curriculum and the objectives of the 1st-year program in Turkish art schools within the cultural context. Data were collected through the face-to-face survey questionnaire and the unstructured interview questions with art professors in Turkish higher education.

#### Sample

In order to obtain qualitative data regarding the existing core art curriculum and the

objectives of Turkish art professors about the 1st-year program. The researcher purposefully selected informants who would best answer the research questions. For this reason, the sample in the study was comprised of 24 faculty from the population of 4-year institutions. Five public universities were selected for the study. The universities were Dokuz Eylul University in Izmir, Marmara University and Mimar Sinan University in Istanbul, Hacettepe University in Ankara, and Anadolu University in Eskisehir. The reason for selecting the above five universities was that these universities are major institutions and have a good educational and historical background. Also, the universities have an effective curriculum influencing other institutions. Universities other than these were new. The researcher believed that these five universities would be a good sample for this study.

The main departments in this interview were graphics, painting, sculpture, ceramics, basic art, and traditional arts. The researcher made arrangements by telephone to visit each of these universities to collect information and to interview art professors and deans regarding the structure of the basic art curriculum. A face-to-face survey questionnaire was used to collect information from art professors teaching in major universities. In addition to conducting a survey, open-ended interviews were held with 2 deans and 6 faculty at the faculties of fine arts at the same public universities.

#### Instrumentation

The researcher used multiple methods of data collection (open-ended interviews and a survey) and analysis and a combination of qualitative and quantitative approaches, which Creswell (1994) referred to as triangulation, the combination of different methodologies in the same study. The reason for using the triangulation methodology was to eliminate any bias related to data sources, researcher, and method.

An interview schedule was developed for both the face-to-face survey questionnaire and the open-ended interview questions. All of the questions were written first in English

and then translated into Turkish.

#### Face-to-face survey

A Likert scale was used for responses to the face-to-face survey questions. The face-to-face survey questionnaire was developed to collect information from department chairs and reflected several key components of the core curriculum. One interview schedule (see Appendix C) containing the face-to-face survey questionnaire consisted of 92 items that solicit demographic data and information on the existing core curriculum of public faculties and universities. It was used for 16 professors. Participants were asked to rank the importance of several objectives and curriculum topics.

#### Open-ended Interview

The objectives of the open-ended interview questions included data that related to the research questions of the study and encouraged individuals to identify and discuss issues that were important to the core curriculum courses in his/her faculty. Therefore, an interview schedule was developed for open-ended questions (see Appendix C). The main part of the interview schedule consisted of 8 open-ended questions that were used for 8 faculty and deans.

In developing recommendations and studying implications for basic art education courses in Turkey that were limited to studio majors at the faculties of fine arts, the main attention was given to current practices at the selected institutions and to faculty deans' and art professors' opinions about what practices might improve the quality of basic art education courses. Attention was also focused on the applicability of the concepts of American basic design education to the core curriculum of art education in Turkey.

#### Procedure for Data Collection

An open-ended interview and a face-to-face survey were the main methods of data collection. Participants were interviewed face-to-face on campus. Data were collected through personal interviews with participants at each of the five institutions. The same

questions were asked of all participants. Twenty-two studio art professors, 1 dean, and 1 former dean identified by the researcher for the sample were contacted by telephone. The researcher asked for the opportunity to interview them individually on campus.

Appointments for interviews were established during the telephone conversations.

The face-to face survey questions were introduced to the participants, along with a cover letter that explained the research and stressed the importance of their cooperation. The participants were asked to complete the questionnaires during the interview period. Responses were collected by the researcher. Administration of the face-to-face surveys took place from November 1997 to December 1997.

At the same time, all open-ended interviews were administered between November 1997 and December 1997. All of the 8 participants were interviewed on campus individually. The researcher recorded information from interviews through use of both note-taking and audiotapes. After each interview, all data were edited and transcribed by the researcher. Data were also translated into English.

#### Method of Analysis

The data were analyzed by two methods. Responses to limited-choice Likert-type questions were statistically analyzed for frequency, and the Pearson product moment correlation coefficient was used to analyze the relationship between item scale scores at each university, with total scale scores of all five universities. Pearson correlation coefficient reports and determines the relationship between two variables. It ranges from -1.00 to +1.00. While a high value represents a strong relationship, a near-zero value shows little or no relationship between the two variables (Asher & Vockell, 1995).

Respondents were asked to indicate on the scale the degree to which they agreed or disagreed or included or never included as a response to each statement. Five categories were used (strongly agree, agree, undecided, disagree, strongly disagree, and also, always included, frequently included, occasionally included, rarely included, and never included).

After the respondents had indicated his or her response to each statement, for positive statements the categories were scored on a scale of five to one, 5 indicating strongly agree and always included and 1 indicating strongly disagree and never included (Anderson, Basilevsky, & Hum, 1983, pp. 252-253). The responses to each item were subjected to an item analysis. This was done to determine the adequacy of the individual items so that the “best” ones could be selected for inclusion in the scale (Pedhazur & Schmelkin, 1991). After that, the total scale scores were summed. (Anderson et al., 1983, p. 253). The individual items were expressed as an average by dividing the total scale score by the number of items. The respondent’s attitude to each item was assumed to be represented by the average scale score. In this research, a measure consisted of 72 items that the response categories ranged from 1 (disagree or never included) to 5 (strongly agree or always included). Each university had a certain total score. Dividing it by number of items yielded an average of scale scores (Pedhazur & Schmelkin, 1991).

The researcher found the percentage of responses for each item. In addition to this, item standard deviation was found in order to be able to analyze the items. At the end, the researcher found the correlation coefficient for each university by correlating item scores at each university with the total scale scores of all five universities (Ary, Jacobs, & Razavieh, 1985).

The results were presented quantitatively with statistical tests concerning the differences in the core curriculum of the universities. The researcher compared the existing core curriculum at each university with other universities. Finally, the researcher qualitatively discussed the results.

Two kinds of data were used in the analysis of data. The first data were nominal, classified, and counted data for demographic questions. This data included such categories as educational level, gender, occupations, names of departments, universities, and degrees. This sample counting provided a sufficient basis for statistical analysis (Best, 1977). The

second data were nominal, classified, and counted data for objectives and curriculum questions.

In the analysis of the open-ended interview questions, an ad hoc approach was used. Ad hoc analysis can include both words and figures, and numbers. It is an eclectic approach, in which, no standard method for analyzing all parts of the interview exists.

[In this approach] there is . . . a free interplay of techniques during the analysis. Thus the researcher may read the interviews through and get an overall impression, then go back to specific passages, perhaps make some quantifications like counting statement indicating different attitudes to a phenomenon, make deeper interpretations of specific statement, cast parts of the interview into a narrative, work out metaphors to capture the material, attempt a visualization of the findings in flow diagrams, and so on. (Kvale, 1996, pp. 203-204)

Using this approach, the researcher first read the interviews to obtain an overall impression. The researcher then categorized and interpreted the responses. Categorization of responses provided structure to the data analysis. Each item of the open-ended interviews that related to the research questions was categorized into eight areas, such as the structure of the art school; the philosophy of basic art education; the current status of basic art education; the origin of current art education methodologies; major components of the core curriculum; the overall opinions of Turkish art professors; the changes for improving the quality of the core curriculum; and the primary weaknesses, strengths, and outcomes of the 1st-year curriculum in Turkish art schools. The researcher also separated these categories into small sections. General responses to open-ended interview questions are shown in Appendix E. After the categorization of each statement, the researcher interpreted each response.

## CHAPTER V

### SURVEY AND INTERVIEW FINDINGS

This chapter contains information collected from Turkish art professors who are currently working in Turkish art schools at the university level. The first section includes the survey questionnaire responses from art professors in Turkish higher education to examine the current basic art education program. The second section presents the results of open-ended interviews with Turkish art professors and examines their objectives, expectations, and educational approaches in the teaching of studio foundation courses in Turkish higher education.

#### Survey Responses

Responses from 16 art professors who completed the survey questionnaire are presented in this section. The 16 Turkish art professors who responded to questionnaires were asked to provide selected demographic data (see Table 1).

#### Demographic Data About Turkish Art Professors

Among 16 respondents, 2 art professors were teaching in Izmir, 5 in Ankara, 4 in Istanbul, and 5 in Eskisehir. All the professors were teaching studio art. Also, 4 professors were from graphic design, 4 from painting, 2 from sculpture, 2 from ceramics, 2 from interior design, 1 from traditional arts, and 1 from basic art education departments.

The average length of total teaching experience at their current institutions was about 15, and the average length of total college-teaching experience was approximately 18 years. The average Turkish age was 45, ranging from a minimum age of 28 to a maximum age of 58. While 15 respondents were male (93.75%), 1 respondent was female (6.25%).



Table 1

Demographic Data About Turkish Art Professors

Selected characteristics		Frequency of responses (N=16)	
1.	Location of Faculties / Universities Where They Were Teaching:	(12.5% ) in Izmir (31.25% ) in Ankara (25% ) in Istanbul (31.25% ) in Eskisehir	
	Department:	(25% ) in Graphic Design (25% ) in Painting (12.5% ) in Sculpture (12.5% ) in Ceramics (12.5% ) in Interior Design (6.25% ) in Traditional Arts (6.25% ) in Basic Education	
2.	Teaching Position:	(56.25% ) Professors (31.25% ) Assistant Professors (12.5% ) Full-Time Lecturer	
3.	Average Years of Teaching Experience at Their Current Institution:	15 (ranging from 6 to 29)	
4.	Average Years of Total College Teaching Experience:	18 (ranging from 6 to 30)	
5.	Average Turkish Age:	45 (ranging from 28 to 58)	
6.	Gender:	(93.75% ) Male (6.25% ) Female	
7.	Highest Degree Held:	(81.25% ) Proficiency in Art (12.5% ) Master's Degrees (6.25% ) Doctoral Degree	
8.	Country and Major of Highest Degree: Proficiency in Art:	(25% ) in Graphic Design/ Turkey (25% ) in Ceramic / Turkey (18.75% ) in Painting / Turkey (6.25% ) in Sculpture / Turkey (6.25% ) in Interior Design / Turkey	
	Doctoral Degree:	(6.25% ) in Art History / Turkey	
	Master's Degrees:	(6.25% ) in Sculpture / Turkey (6.25% ) in Interior Design / Turkey	

(table continues)

Selected characteristics	Frequency of responses (N=16)
9. Average Numbers of Students at Their Department:	105 (ranging from 31 to 238)
10. Semester system: (100% )	
11. Major Areas and Degrees Offered:	
B.F.A., M. A., Proficiency in Art in Graphic Design B.F.A., M. A., Proficiency in Art in Painting B.F.A., M. A., Proficiency in Art in Sculpture B.F.A., M. A., Proficiency in Art in Traditional Arts B.F.A., M. A., Proficiency in Art in Interior Design B.F.A., M. A., Proficiency in Art in Ceramics No Degree in Basic Education	
12. Existing core foundation program YES (100% ) NO_____	
13. Courses in the First Year Program and Number of Credit Hours:	Varied
14. Basic Art Education Courses Taught By:	
8 Professors 7 Associate Professors 12 Assistant Professors 3 Full-time Instructors 2 Part-time Instructors 10 Research Assistants	
15. Programs are Part of a: Faculty of Fine Arts (100% )	
16. Average Years of Programs' Existence:	17 (ranging from 6 to 40)

Most professors (81.25%) held a proficiency in art degree; 1 had a doctorate, and 2 had master's degrees. The numbers and majors of the highest degrees held were the following: 25% in Graphic Design; 25% in Ceramics; 18.75% in Painting; 6.25% in Interior Design; 6.25% in Art History; 6.25% in Sculpture; and 6.25% in Interior Design.

Average numbers of students at their departments are 105, ranging from 31 to 238. Also, in these universities, the semester system has been applied. The degrees offered at the departments of the respondents are B.F.A., M.A., and Proficiency in Art. The

departments of Graphic Design, Painting, Sculpture, Traditional Arts, Interior Design, and Ceramics have offered these degrees. The department of basic education did not offer any degree. All of the departments had an existing core foundation program. The courses offered in the 1st-year program varied from department to department.

Basic art education courses in the five universities were taught by 8 professors, 7 associate professors, 12 assistant professors, 3 full-time instructors, 2 part-time instructors, and 10 research assistants. All of the programs in the five universities were part of a faculty of fine arts. Also, average years of programs' existence were 17, ranging from 6 to 40.

#### Objectives of the Basic Art Education Course

The responses to the question "Which of the following objectives are included within the current basic art education course?," reported for all five universities together, are summarized in Tables 2, 3, and 4 and Figures 1 and 2.

Concerning the objectives of the basic art education, as shown in Tables 2 and 3 and Figure 1, all the respondents indicated that understanding basic principles of visual form was included in their current basic art education course. Two additional topics, "Developing visual perceptions" (81.25%) and "Developing creative thinking / problem solving abilities" (68.75%), were described as always included by a large majority of respondents. Of the 16 respondents, 87.2% mentioned that the topic "Applying unity, variety, balance, rhythm, proportion, and symmetry in creation of work of art" was always included in the current basic art education course. Only 2 (12.5%) stated that these basic principles were frequently included. Moreover, the respondents (62.5%) asserted that the topic "Learning how to use analytical, representational, and interpretative skills" was always included in their course.

Art professors were asked whether they provided art activities such as structural, constructive, analytical, critical, and manipulative activities within the current basic art

education course, as shown in Table 4 and Figure 2. Constructive and analytical activities (68.75%) were ranked first; the second was structural and manipulative activities (62.5%). Critical activity (50%) was third. Generally, structural, constructive, and analytical activities were described as always included or frequently included.

Table 2

Art Professors' Opinions on Basic Design Elements and Principle

Item no. Frequency of responses (N=16)

5 (AI=Always Included) and 1 (NI=Never Included), ISS=Item Scale Score

	AI	FI	OI	RI	NI	ISS
1. Acquiring a vocabulary of basic design elements	50%	37.5%	6.25%	6.25%	0%	4.3
2. Understanding basic principles of visual form	100%	0%	0%	0%	0%	5.0

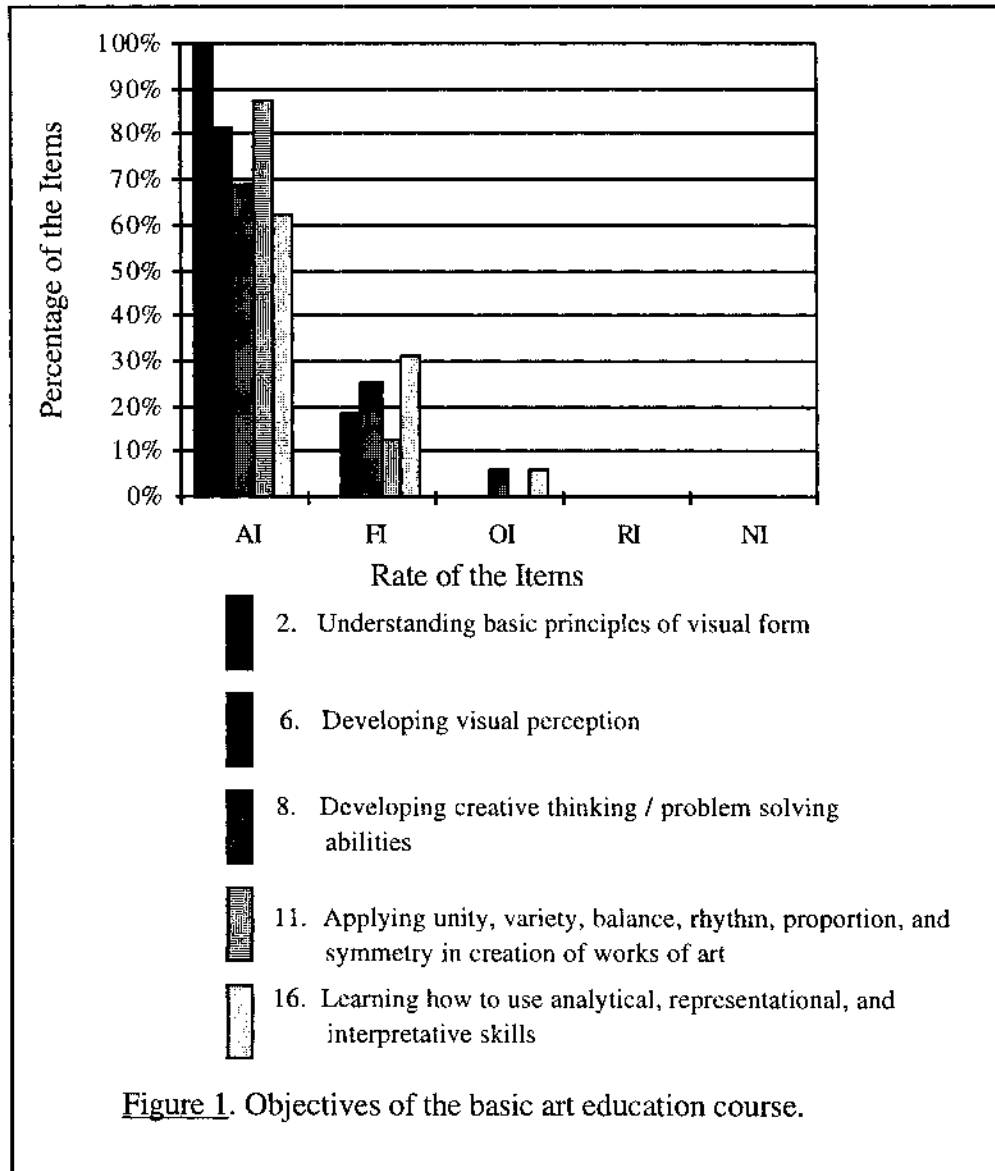


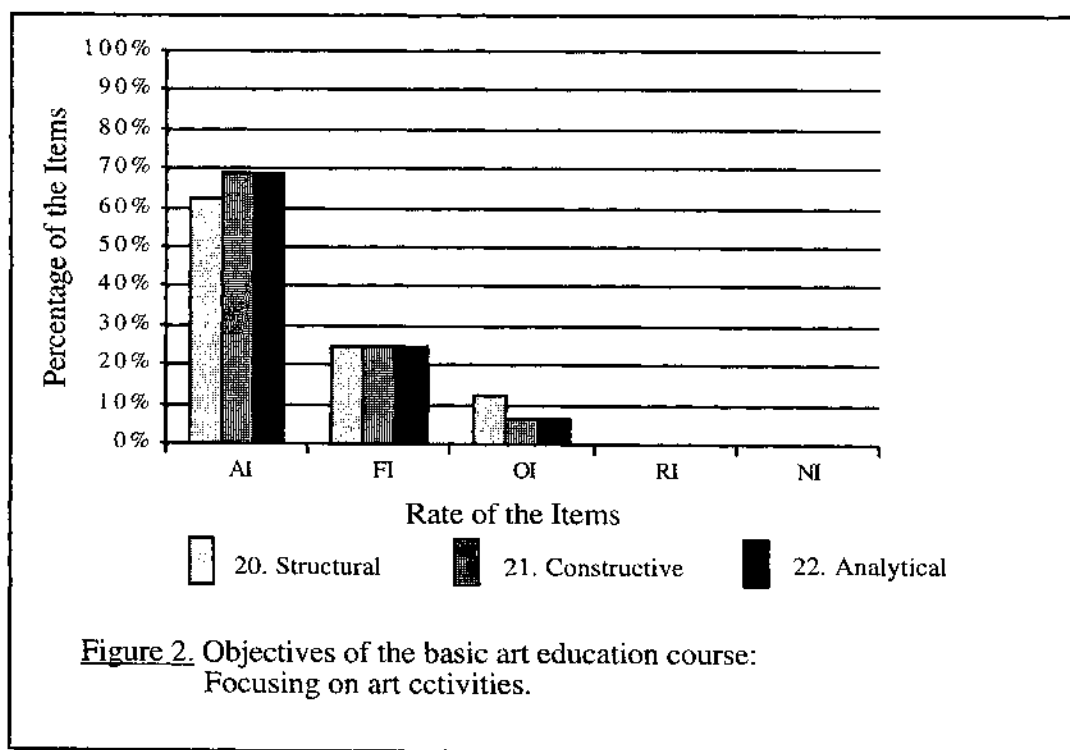
Table 3

Art Professors' Opinions on the Objectives of the Current Basic Art Education Course

Item no.	Frequency of responses (N=16)					
	AI	FI	OI	RI	NI	ISS
3. Strengthening imagination and creative ability	62.5%	12.5%	12.5%	12.5%	0%	4.2
4. Gaining insights from discovery and experimentation with materials	62.5%	12.5%	18.75%	6.25%	0%	4.3
5. Developing the ability to analyze works of art	12.5%	18.75%	37.5%	31.25%	0%	3.1
6. Developing visual perception	81.25%	18.75%	0%	0%	0%	4.8
7. Awareness of three dimensional relationships of sculptural forms	43.75%	50%	6.25%	0%	0%	4.3
8. Developing creative thinking/ problem solving abilities	68.75%	25%	6.25%	0%	0%	4.6
9. Developing cognitive thinking	56.25%	18.75%	25%	0%	0%	4.3
10. Having knowledge concerning color theory	56.25%	25%	18.75%	0%	0%	4.3
11. Applying unity, variety, balance, rhythm, proportion, and symmetry in creation of art work	87.2%	12.5%	0%	0%	0%	4.8
12. Having experiences by exercising with materials and textures on two-and-three dimensional forms	62.5%	18.75%	18.75%	0%	0%	4.4
13. Being exposed to the idea of current trends in art and design	6.25%	56.25%	31.25%	6.25%	0%	3.6
14. Learning to communicate by talking and writing about a work of art	12.5%	25%	37.5%	25%	0%	3.2
15. Communicating their own works and artists' artworks by thinking visually	18.75%	37.5%	31.25%	12.5%	0%	3.6
16. Learning how to use analytical, representational, and interpretative skills	62.5%	31.25%	6.25%	0%	0%	4.5
17. Incorporating basic knowledge and application of design theories, such as Gestalt and visual semiotics, critical studies into the course work	31.25%	31.25%	31.25%	6.25%	0%	3.8
18. Skills in using technical drawing and perspective	25%	31.25%	31.25%	12.5%	0%	3.6
19. Theory and skills in art production	37.5%	6.25%	37.5%	18.75%	0%	3.6

Table 4  
**Art Professors' Opinions on Art Activities**

Item no.	Frequency of responses (N=16)					
Focusing on art activities:						
20. Structural	AI	FI	OI	RI	NI	ISS
	62.5%	25%	12.5%	0%	0%	4.5
21. Constructive	68.75%	25%	6.25%	0%	0%	4.6
22. Analytical	68.75%	25%	6.25%	0%	0%	4.6
23. Critical	50%	18.75%	25%	6.25%	0%	4.1
24. Manipulative	62.5%	18.75%	12.5%	6.25%	0%	4.3



### The 1st-year Curriculum

Courses included in the core curriculum. Table 5 presented the results. As shown in Figure 3, two of the courses were identified as always included or frequently included according to item scale score. These were Design I (75%) and Design II (68.75%). The courses Four-dimensional Design and Expression: Voices in Writing were described as rarely included.

Color textbooks. As shown in Table 6, art professors were asked whether they provided Itten's, Munsell's, Ostwald's, and Albers's color textbooks. Itten's Elements of Color was ranked first; second was Albers's Interaction of Color; and third was Munsell's Color System; Oswald's Color System was fourth. Generally, Itten's, Albers's, and Munsell's color textbooks were described as occasionally included.

Art professors' opinions on the core curriculum. Responses are summarized in Table 7. As shown in Figure 4, of 16 respondents, 75% responded to the statement "All students taking the same core courses will broaden their view point of the visual arts" as strongly agree. Of 16 respondents, 25% identified it as agree. Responses to this question also reflected a 4.7 average item scale score. Almost all respondents (87.5%) indicated that art schools should have a core foundations program. The respondents who reflected their thoughts on which areas should have programs that do not require the core disagreed with this statement. Response to this question reflected a 2.4 average item scale score.

Art professors' opinions about different learning styles. Table 8 describes the data collected in response to different learning styles. Most respondents (75%) indicated that visual learning style was always included in the core curriculum. Average item scale score to this question showed 4.7. Of 16 respondents, 62.5% ranked analytical style as always included. Item scale score was 4.6.



Table 5

Art Professors' Opinions on the Core Curriculum

Item no.	Frequency of responses (N=16)					
	AI	FI	OI	RI	NI	ISS
25. Drawing I-II (Basic skills of drawing)	62.5%	12.5%	25%	0%	0%	4.3
26. Design I (Two-dimensional)	75%	18.75%	6.25%	0%	0%	4.6
27. Design II (Three-dimensional)	68.75%	25%	0%	6.25%	0%	4.5
28. Four-dimensional Design	0%	6.25%	37.5%	18.75%	37.5%	2.1
29. Color Theory	50%	31.25%	12.5%	6.25%	0%	4.2
30. Digital Design	0%	0%	18.75%	18.75%	62.5%	1.5
31. Expression: Voices in Writing	12.5%	6.25%	25%	43.75%	12.5%	2.6
32. Art History Survey I (Ancient to Modern Art)	31.25%	6.25%	31.25%	31.25%	0%	3.3
33. Art History Survey II (Modern Art)	18.75%	18.75%	31.25%	31.25%	0%	3.2

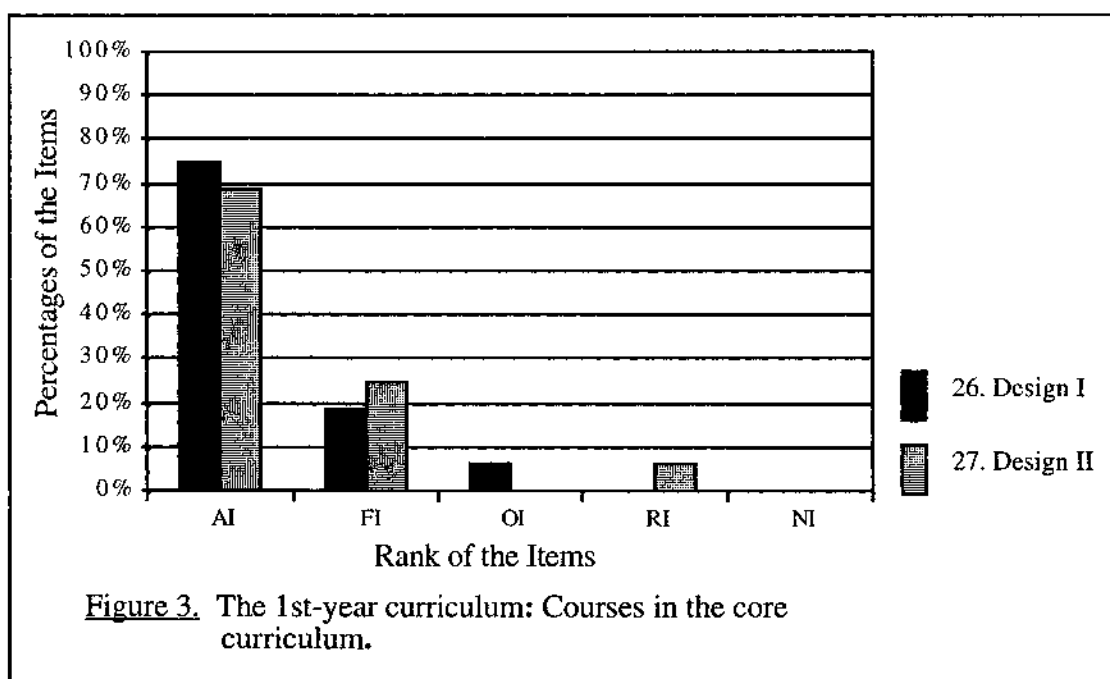


Table 6

Art Professors' Opinions on the Color Textbooks

Item no.	Frequency of responses (N=16)					
The following color text books:	AI	FI	OI	RI	NI	ISS
34. Itten's <u>Elements of Color</u>	43.75%	18.75%	18.75%	6.25%	6.25%	3.7
35. Munsell's <u>Color System</u>	37.5%	18.75%	6.25%	0%	37.5%	3.1
36. Ostwald's <u>Color System</u>	12.5%	25%	12.5%	0%	50%	2.5
37. Albers' <u>Interaction of Color</u>	31.25%	25%	12.5%	0%	31.25%	3.2

Table 7

Art Professors' Opinions on the Core Curriculum

Item no.	Frequency of responses (N=16)					
5 (SA=Strongly Agree) and 1 (SD=Strongly Disagree), ISS=Item Scale Score						
	SA	A	U	D	SD	ISS
38. All core curriculum requirements should be the same for all disciplines	56.25%	25%	6.25%	12.5%	0%	4.2
39. All students taking the same core courses will broaden their view point of the visual arts	75%	25%	0%	0%	0%	4.7
40. Core curriculum should be presented in a holistic manner and not from an elitist approach which separates disciplines	68.75%	12.5%	0%	12.5%	6.25%	4.2
41. All areas should have programs that do not require the core	12.5%	12.5%	0%	56.25%	18.75%	2.4
42. The core curriculum needs to be restructured	62.5%	12.5%	6.25%	18.75%	0%	4.1
43. Art schools should have a core foundations program	87.5%	12.5%	0%	0%	0%	4.8

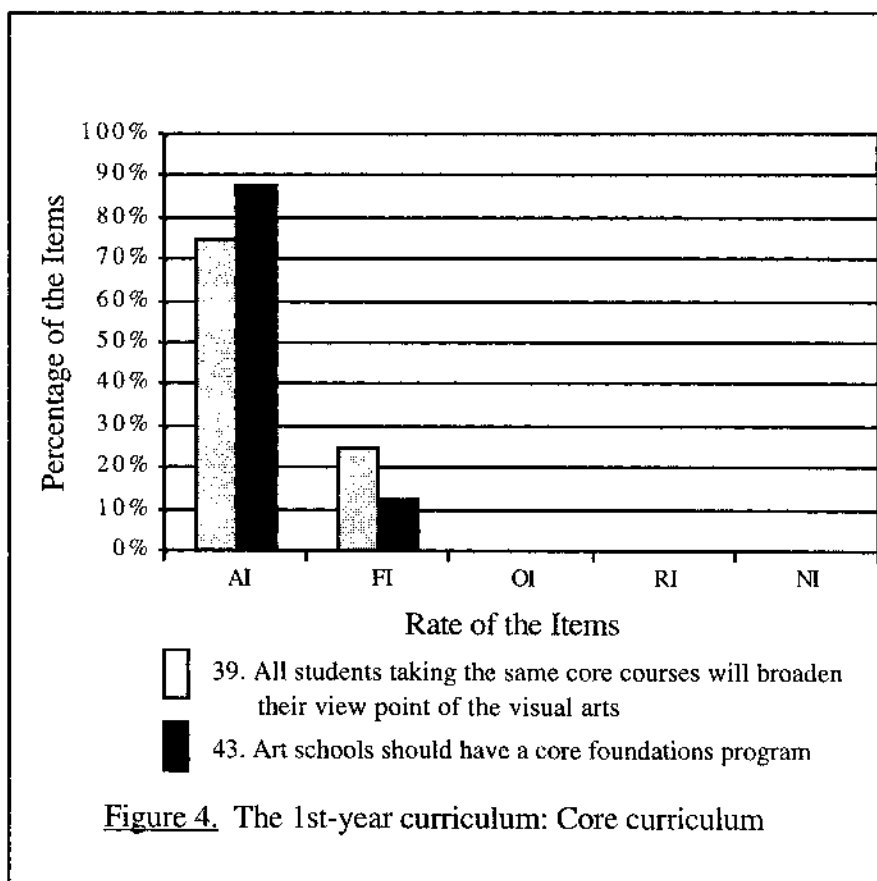


Table 8

Art Professors' Opinions on Different Learning StylesItem no. Frequency of responses (N=16)

Different learning styles:

44. Visual

45. Analytical

46. Divergent

47. Convergent

AI	FI	OI	RI	NI	ISS
75%	25%	0%	0%	0%	4.7
62.5%	37.5%	0%	0%	0%	4.6
50%	37.5%	37.5%	6.25%	6.25%	4.0
31.25%	37.5%	25%	25%	0%	3.5

Art professors' opinions in teaching the basic art education course. Table 9 included art professors' opinions on teaching the basic art education course. The topic "Experiences in creative thinking and problem solving" was described as frequently included, with 4.3 average item scale score. Other topics, "Experiences in three principles, such as experience, perception, and ability," "Experience in making portfolios," and "Skill in using technical drawing and perspective," were identified as occasionally included. Also, the topic "Practice in color theory" was ranked as frequently included. Additionally, Table 9 indicated that the topic "Experience imitating works of artists in the production of art work" was rarely or occasionally included in their curriculum, with a 2.9 average item scale score. Other responses reflected that the topic "Practice relating artwork to social and historical contexts" had a 2.0 average item scale score. That is, this topic was identified as rarely included.

Art professors' opinions on basic skills. Responses concerning the basic skills, such as craftsmanship, skills, techniques, and verbalization, indicated that respondents (68.75%) focused on craftsmanship and skills mostly (see Table 10). The average item scale score for these was 4.5. That is, these two basic skills are frequently included in the core curriculum, as shown in Figure 5. The second emphasis was on techniques, and the third was on verbalization.

Art professors opinions on teaching the basic art education course. The topics "Practice incorporating design theories," "Study of space," "Study of the aesthetic and physical possibilities of materials," and "Experience showing the relationship between mathematics and design" were identified as occasionally included (see Table 11).

Art professors' opinions on teaching styles. The results showed that Turkish art professors mainly emphasized topics such as "Individual teaching," "Experience in group teaching," and "Individual critique." All of these topics were identified as frequently included (see Table 12).

Table 9

Art Professors' Opinions on Teaching the Basic Art Education Course

Item no.	Frequency of responses (N=16)					
	AI	FI	OI	RI	NI	ISS
48. Experiences in creative thinking and problem solving	50%	37.5%	6.25%	6.25%	0%	4.3
49. Experiences in touching, smelling, hearing, tasting, and seeing	31.25%	18.75%	18.75%	18.75%	12.5%	3.3
50. Experience in three principles, such as experience, perception, and ability	37.5%	25%	18.75%	18.75%	0%	3.8
51. Analytical study of the old masters	37.5%	6.25%	18.75%	37.5%	0%	3.4
52. Experience imitating works of artists in the production of artwork	18.75%	18.75%	18.75%	25%	18.75%	2.9
53. Practice relating artwork to social and historical contexts	12.5%	0%	18.75%	18.75%	50%	2.0
54. Experience in making portfolios	56.25%	6.25%	6.25%	31.25%	0%	3.8
55. Practice in verbalization techniques	18.75%	6.25%	37.5%	31.25%	6.25%	3.0
56. Experience enlarging the cognitive framework of the student through the study of art history	18.75%	18.75%	31.25%	25%	6.25%	3.1
57. Skill in using technical drawing and perspective	18.75%	56.25%	12.5%	12.5%	0%	3.8
58. Practice in color theory	50%	43.75%	6.25%	0%	0%	4.4

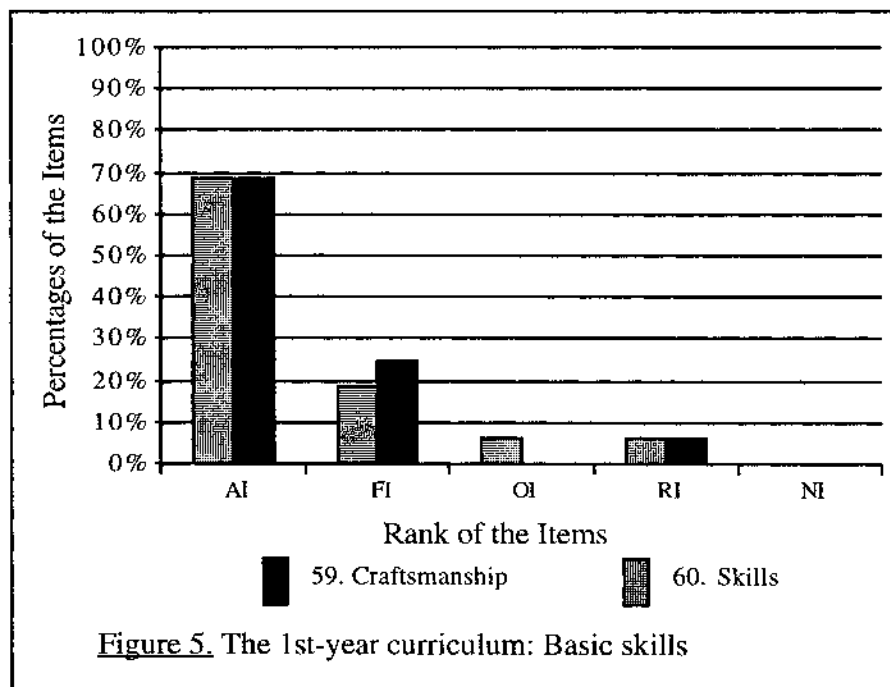


Table 10

Art Professors' Opinions on Basic SkillsItem no. Frequency of responses (N=16)

Focus on basic skills:

59. Craftsmanship

60. Skills

61. Techniques

62. Verbalization

	AI	FI	OI	RI	NI	ISS
59. Craftsmanship	68.75%	18.75%	6.25%	6.25%	0%	4.5
60. Skills	68.75%	25%	0%	6.25%	0%	4.5
61. Techniques	62.5%	12.5%	18.75%	6.25%	0%	4.3
62. Verbalization	25%	12.5%	43.75%	18.75%	0%	3.4

Table 11

Art Professors' Opinions on Teaching the Basic Art Education Course

Item no.	Frequency of responses (N=16)					
	AI	FI	OI	RI	NI	ISS
63. Practice incorporating design theories, such as Gestalt theory, semiotics, post-modern ideas, and critical studies into the course work	37.5%	25%	31.25%	6.25%	0%	3.9
64. Study of the aesthetic and physical possibilities of materials, such as metal, paint, glass, wood, stone, and textiles	18.75%	37.5%	18.75%	18.75%	6.25%	3.4
65. Study of space, physical and structural laws of matter, and balance and kinetic energy	25%	12.5%	50%	12.5%	0%	3.5
66. Experience showing the relationship between mathematics and design	18.75%	12.5%	25%	37.5%	6.25%	3.0

Table 12

Art Professors' Opinions on Teaching Styles

Item no.	Frequency of responses (N=16)					
	AI	FI	OI	RI	NI	ISS
67. Experience in group teaching	50%	25%	18.75%	0%	6.25%	4.1
68. Individual teaching	50%	31.25%	12.5%	6.25%	0%	4.2
69. Group critique about the individual's artwork	43.75%	12.5%	37.5%	6.25%	0%	3.9
70. Individual critique	43.75%	31.25%	25%	0%	0%	4.1
71. Collaboration with other classes	12.5%	37.5%	31.25%	12.5%	6.25%	3.3
72. Dialogue among community, artists, and students	31.25%	25%	12.5%	31.25%	0%	3.5

The researcher explored relationships between item scores of each university and all five universities. To explore this relationship, the researcher used Pearson's product moment correlation coefficient. The total average scale score of all five universities was identified as 3.83. This showed that responses to survey questions were ranked as frequently included or agree. In addition to this, the total average scale score of the responses of art professors was described as 3.59 at Hacettepe University in Ankara, 4.03 at Anadolu University in Eskisehir, 4.17 at Marmara University in Istanbul, 3.45 at Dokuz Eylul University in Izmir, and 4.48 at Mimar Sinan University in Istanbul.

The results are shown in Appendix D. The correlation coefficient was described as 0.905 at Hacettepe University, 0.929 at Anadolu University, 0.833 at Marmara University, 0.656 at Dokuz Eylul University, and 0.672 at Mimar Sinan University. The correlation coefficient of .90 indicated a strong positive relationship between the item scores of Hacettepe University and all five universities. Two variables (Anadolu University and all five universities) with the coefficient of .92 had a strong relationship. The coefficient of .65 and .67 reflected a good relationship. According to Fink (1995), the numbers between +.51 to +.75 suggest moderate to good relationship between item total scale scores of all five universities and each university. The numbers over +.75 suggest a very good to excellent relationship between item total scale scores of all five universities and each university. As a result, Ary et al. (1985) stated that each item should have correlated at least .25 with the total score. According to this statement, the scale scores of each item at each university correlated over +.25 with the total score. Items at each university had very high correlation with the total score. Correlation at each university was reported as significant at the 0.01 level (two-tailed). Moreover, the reliability coefficient provided the correlation of the item scores of each university with the total score. The researcher found the correlation alpha for each university. Alpha scores of each university showed that there was a high positive correlation between two sets of scores and that art professors at each



university interpreted the data similarly. Also, all alpha scores were internally reliable.

### Open-Ended Interview Responses

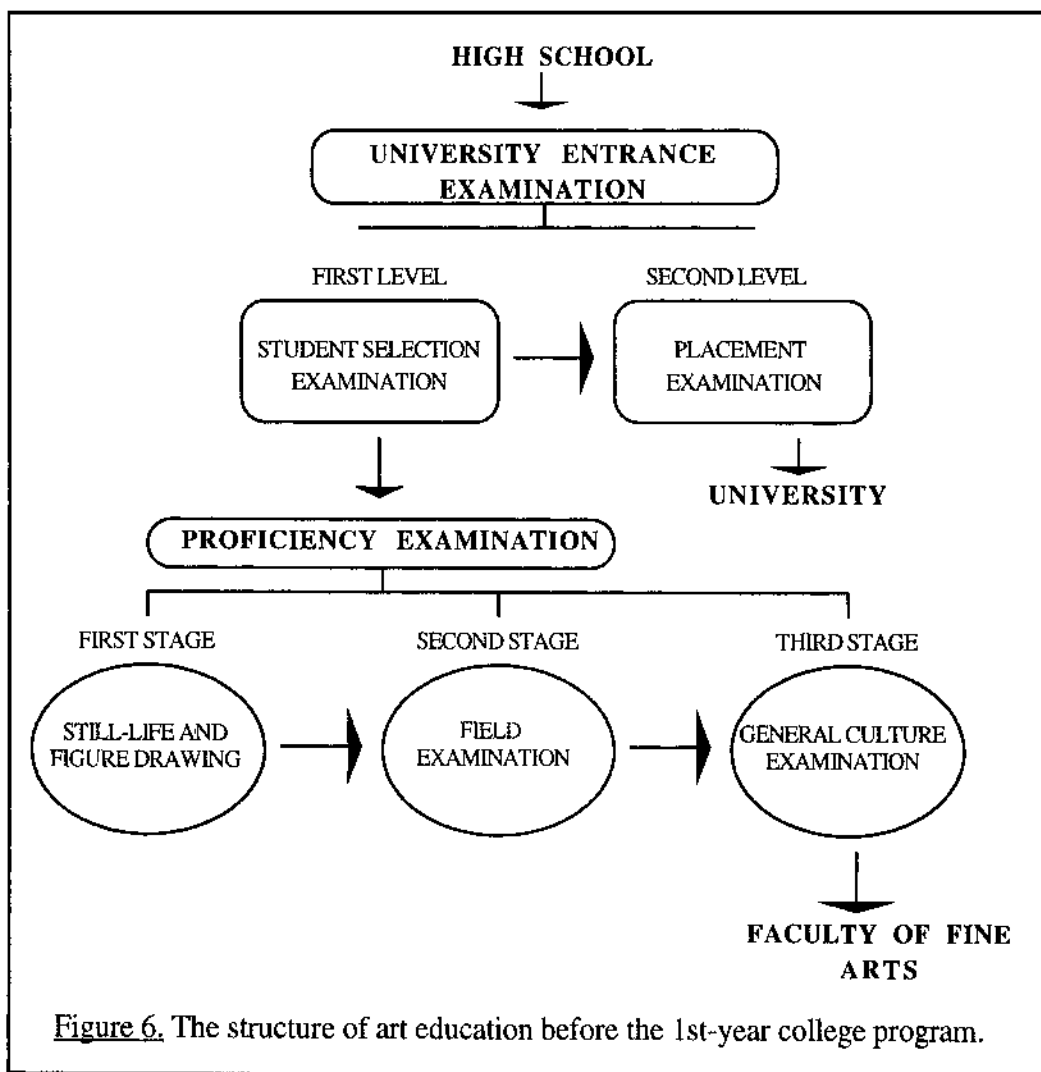
Interviews were held with 8 Turkish art professors. Each art professor had been informed of the study before he began to answer the interview questions. All of the interviewees were considered to be leading experts representing the following fields: basic art education, still-life and figure drawing, painting, and graphic design. Most of them were currently teaching studio art at the university level and were actively engaged in exhibitions as artists.

In developing recommendations and implications for changes in postsecondary art curriculum in Turkey, 8 respondents were asked what practices might improve the quality of basic art education at Turkish art schools. The general responses related to the eight research questions are analyzed in this section. Appendix E presents these responses.

#### Structure of Art School Before the 1st-year College Program in Turkey

All of the respondents stated that students were subjected to a proficiency examination before they enter art school. Figure 6 illustrates the structure of art school. According to all of the respondents, the stages of proficiency examination were the same at the five universities in Turkey. This examination had three stages. The first stage consisted of still-life and figure drawing. In the second stage, students illustrated an image or fiction. This stage was varied according to the needs of each department. In some departments, students had to draw a model in addition to illustrating an image. The third stage was a general knowledge examination about art.

Two important issues were raised in response to this question. One was that the proficiency examination was compulsory due to the inadequacy of art education in secondary schools. The second issue was that the proficiency examination should be given by the experts and that these experts should be good in the field. Responses showed that



the reason was to determine the ability of a student. One respondent claimed that, with the proficiency examination, he did not have the chance to explore the student's imaginative power, creative tendency, and cultural knowledge, but that the examination system was necessary due to limitations. One of the respondents recommended that students should obtain a reference from the high school teacher with regards to the student's productivity and creativity. He also asserted that students should have a trial period. According to students' creative tendencies, art professors could select them for art school, but applying this system was impossible due to the application of many students to art school.

The respondents suggested the presentation of a portfolio and an interview to enroll students in art school, but they claimed that this approach could be misunderstood because professors could be accused of helping their acquaintances. For these reasons, respondents recommended that the basic structure in high schools should be strengthened. Also, one suggestion of respondents was that art school should have a preparatory class for art students. The reason for this was that there was no preliminary art education before the college level.

#### Philosophy of Basic Art Education in Turkish Art Schools

Figure 8 illustrates the responses. Several interviewees stated that the aim was to disclose the student's creative ability in basic art education. The second aim was to teach students the correlation between objects and analysis and to have them perceive the sense of plastic thought. For this reason, respondents mentioned that they focused on using basic elements and principles of design. The third was to teach the reasoning process of visual thought. In addition, the art professors asserted that their intent was to improve artistic and cultural knowledge of students who did not have artistic knowledge. The fourth aim was to teach the artistic activities according to students' tendencies, and the fifth was to search national and universal accumulations of students.

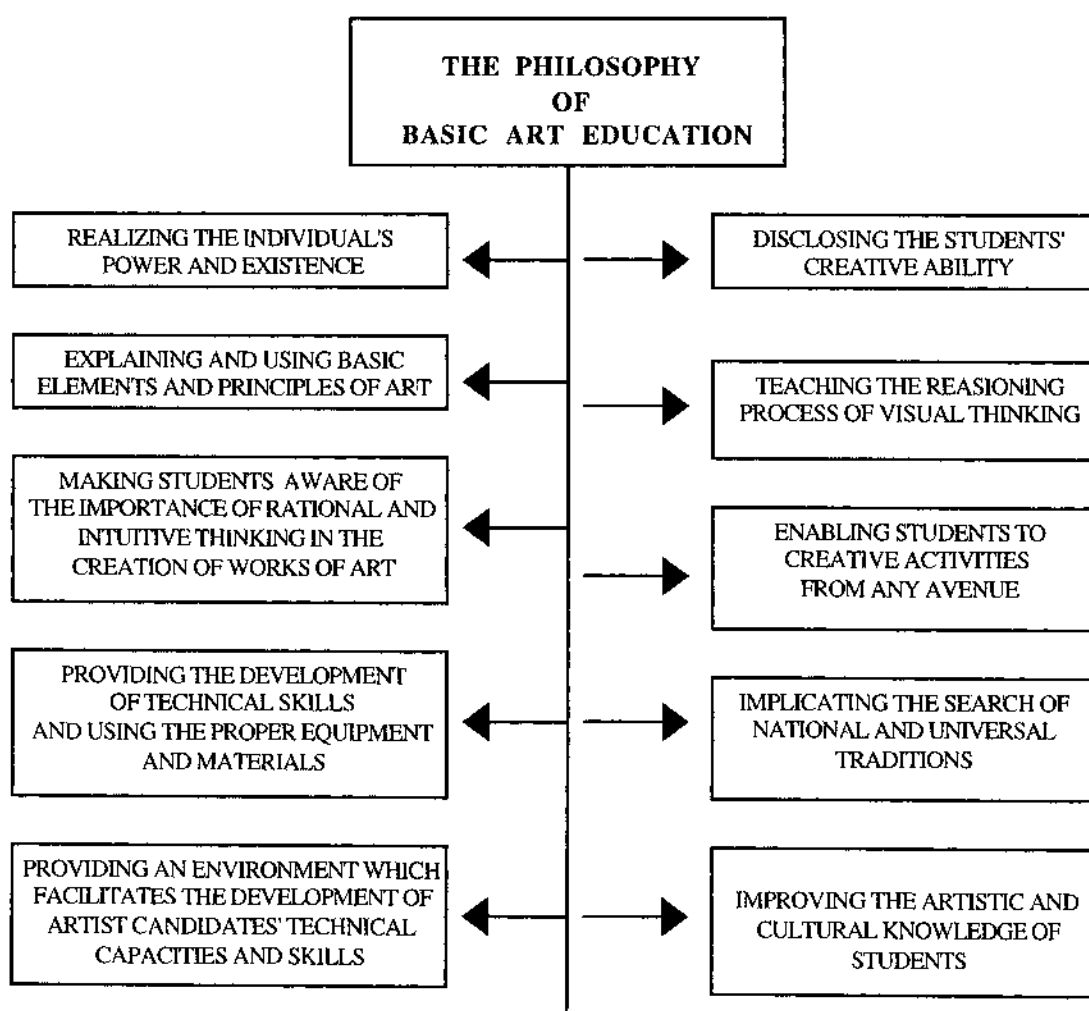


Figure 7. The philosophy of basic art education.

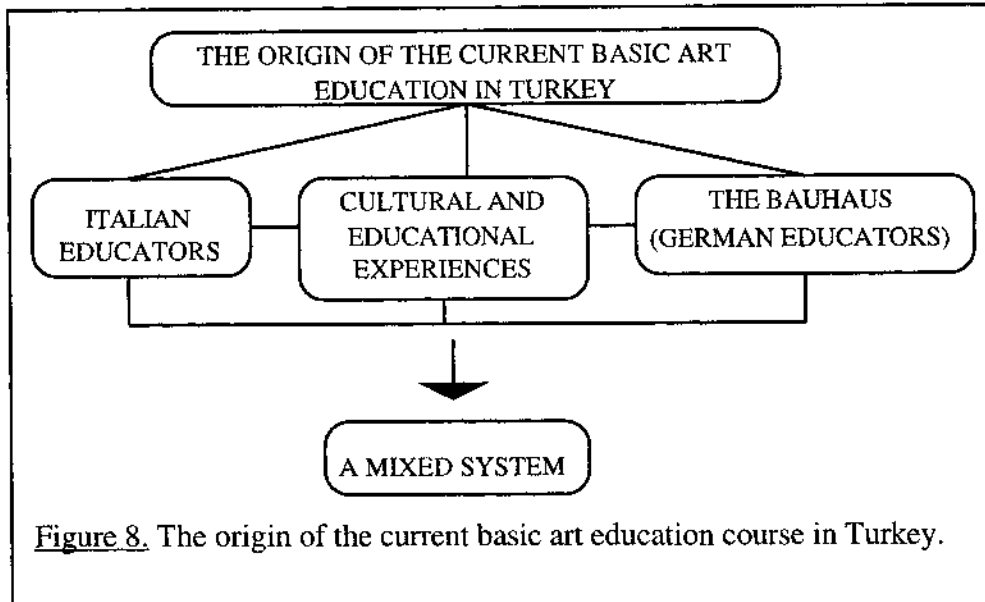
### Current Status of Basic Art Education in Turkey

Two of the 8 respondents reported that they had the department of basic art and applied the same program for each department. Several respondents said that they would have this department next year. Most interviewees insisted that they did not have enough physical space and equipment. They believed that all of these facilities would influence the course of basic art education. Some respondents contended that the basic art education course should be taught by people who have pedagogical training and are specialized, but who would train these teachers? This was reported as one of the problems in Turkish art schools by art professors. In addition, many concerns were expressed about the importance of the artistic and educational personality of the teacher in teaching the basic art education course and in helping students. One respondent said that his main goal was to encourage the transformation of the student's imagination visually instead of applying his philosophy of art in the course of basic art education. Several interviewees claimed that students should be aware of the physical environment related to the cultural environment and try to communicate with different cultures.

On the other hand, many interviewees declared that students who did not have good artistic tendencies and had a lack of artistic abilities attended art school. They insisted that these students reduced the quality of the education. Several respondents also said that they had individual education in the concept of collective education and tried to guide students according to their artistic tendencies. One of the 8 respondents went on to say that young inexperienced teachers without sufficient educational background who teach basic art education would not show positive results or guide students in many different ways.

### Origin of the Current Art Education Methodologies

As shown in Figure 9, most interviewees stated that the origin of the basic art education course was the Bauhaus system in Germany, Switzerland, and Chicago. One of the respondents also admitted that this system was a dead system, but he believed that there



were some aspects of this system that could be used in the art and design world.

Respondents said that the first innovators of basic art education were German educators who established the School of Applied Arts in Istanbul and played an important role in the establishment of this school. In addition to the Bauhaus system, only one respondent stated that new sources, such as Italian educators and new universities in foreign countries, formed the origin of basic art education. Moreover, respondents said that there was a mixed system made up of the influences from the Bauhaus system and their experiences.

#### Major Components of a Core Curriculum in Studio Art Education in Turkey

Most respondents asserted that a core curriculum consisted of both the basic art education course and theoretical courses supporting basic art education. In this curriculum, the main purpose was to improve students' artistic and cultural knowledge. One of the respondents said that, in the first and second semester, students were given the explanation of basic elements and principles of art, the practice of drawing (still-life and human figure), the examination and study of the parts of the human body, and color

studies. This respondent contended that students did not study 3D works. Although 1 of the 8 respondents wanted to adopt the foundation system in the United States, he declared that this system needed a 5-year education. The same respondent also said that the American system would be useful and beneficial, but due to limitations, it was difficult to apply this system within 4 years. Some respondents believed that the make-up of the student, the cultural environment, orientation, and decision-making in the United States were different from the Turkish system. They contended that the infrastructure was important. In addition to this, most interviewees said that they were aware of what is being done in the U.S. or other countries. Many believed that by knowing these, they applied new practices and every kind of innovation to improve students' artistic abilities.

#### Overall Opinions of Turkish Art Professors About the Current Basic Art Education Curriculum in Turkish Higher Education

Respondents stated that some departments disregarded the use and benefit of basic art education and that some professors began to say that there was no need to provide this in their departments. The reason given to end the course was that some professors still practiced basic art education within a 4-year art education program, especially in the departments of sculpture and painting. Also, several respondents stated that they taught the basic art education course according to the needs of departments, but some of the respondents believed that basic art should be regarded as an entire entity.

Most interviewees reported that the Turkish Higher Education Council had made the decision to found the department of basic art. They mentioned that this department would offer three areas, such as drawing, the explanation and use of basic elements and principles, and theoretical courses. According to the respondents, these three subjects areas would support each other to establish a holistic approach to basic art education.

On the other hand, several respondents believed that technology had a tendency to cause harm to the teaching process in the 1st-year art courses. Even though technology

was needed in art education, its contribution to art education should be decided carefully. Respondents asserted that theoretical courses such as the history of art, the philosophy of art, and the interpretation of works of art should contribute the basic art education course. That is, they stated that the 1st-year program should be intensive, with the support of practical and theoretical courses.

#### Improving the Quality of the Core Curriculum and Helping Raise the Standards of Basic Art Education

Several interviewees suggested that they needed qualified teachers. They also recommended that educators should improve the quality of the core curriculum if they enrich their artistic and cultural knowledge and observe artistic and technologic developments. In addition to this, respondents said that today's educators should present new techniques to their students. Many interviewees emphasized the importance of interactions between teacher and student and said that basic art education should expand not over only 1 year, but over 4 years, and over the whole life of an artist, but they insisted that the 1st year should not be regarded as a preparation year.

Additionally, one of the 8 respondents believed that the topics, such as helping students unleash their creative activities after teaching them certain technical skills, leading them, and helping them transform their knowledge to creative activities should be discussed not to cause harm to the creative side of the artist candidate. Respondents mentioned that students should take an active part in the academic environment because students were passive in secondary schools and the educational curriculum was determined without the students' input. Because students coming from secondary schools lack artistic knowledge, some respondents believed that a 4-year education was not enough to expose students to different techniques, develop their visual shaping abilities, and teach them theoretical subjects. For this reason, they claimed that there was a need for an additional year. Respondents believed that the development of the students' creative and technical



skills must be fostered by means of presenting the examples of works of art from the past instead of showing these examples with reproductions. One of the respondents contended that they should send students to museums and art galleries in Europe to develop their artistic vision and to investigate and visit them during their summer holidays.

Respondents also claimed that the basic art education course would be useful in departments that provide education in functional art. The reason was that the limitations of the designer were definite. Another demand was to solve problems in secondary schools because the duty of art teachers should not be to meet their deficiencies.

#### Perceived Major Strengths, Weaknesses, and Desired Outcomes of the 1st-year Curriculum in Turkish Art Schools

Respondents reported that major strengths were (a) vitalizing a student's interest in art within a 16-hour per week basic art education course; (b) giving students a chance to make mistakes in their lessons; (c) giving individual education in the concept of group education; (d) having interactions with other professors teaching the basic art education course (including discussing and evaluating the subjects at the beginning or at the end of the semester, joining the evaluation in their colleagues' departments, and enriching the relationship between teacher and student with interactions); and (e) visiting upper classes and studios.

On the other hand, respondents stated that they saw some weaknesses in the 1st-year curriculum. First, they mentioned that 16 hours was not sufficient to teach the basic art education course. Also, workshops were not enough. Another weakness was that the administration of the university put up limitations. The weaknesses in formulating the instruction and presenting the basic art education course in units and the course's isolation from cultural and physical environment were stated as problems by respondents. In addition to this, abandoning the art of public culture instead of placing it into the educational system was thought to be a major mistake.

### Summary

This chapter has provided an analysis of the data collected from responses of Turkish art professors at five public universities to the survey and interview questions. The results of the survey questionnaire showed that the objectives of the basic art education course consisted of comprehending basic principles and elements of visual arts, developing visual perception, enlarging creative thinking/problem solving abilities, using analytical and interpretative skills, and emphasizing art activities such as structural, constructive, and analytical in the 1st-year curriculum. In the second section of the survey questionnaire on the 1st-year program, Turkish art professors mentioned that the 1st-year curriculum included the main courses: “Drawing I-II,” “Design I-II,” and “Color theory” as a whole. These courses are taught as a whole instead of separated. The course is called basic art education. On the other hand, the important result was that Turkish art schools did not include courses such as digital design, four-dimensional design, and creative writing in the 1st-year curriculum. The results indicated that Turkish art professors needed to restructure the core curriculum according to changing needs. Responses to the survey questionnaire showed that the correlation coefficient presented a strong positive relationship between two variables.

The analysis of open-ended interviews presented that Turkish art professors applied a proficiency examination to enroll students in art school and that the examination was necessary because of the inadequacy of art education in secondary schools. The significant result was that the basic art education course should be taught by experienced teachers and as a whole and according to the expectations of departments. The findings also showed that the origin of current art education methodologies was the concepts of the Bauhaus art school in Germany.

One of the desired outcomes of the 1st-year curriculum that the participants asserted was to increase cultural activities. Also, the respondents believed that the 1st year should

be different and special. Another outcome was to create unique expressions in 2D and 3D works. One of the respondents stated that there was a need to exchange the old-fashioned traditions for current ones in order to have new cultural data. Respondents stated that students studying in different majors should have common lessons and studios.

## CHAPTER VI

### SUMMARY, DISCUSSION, RECOMMENDATIONS, AND IMPLICATIONS

This chapter contains a summary of the findings in relation to the survey and interview as well as discussion of the findings of the survey and interview in Chapter 5. It also provides recommendations and implications for changes in postsecondary art curriculum in Turkey.

#### Summary of the Findings

The findings were based on the analysis of data related to the eight research questions and are summarized in this section. The findings included both the survey questionnaire responses and the results of open-ended interviews.

The results of the survey questionnaire were divided into three sections. The first section consisted of demographic data. Responses to the other two sections were measured on a 5-point scale, from always included or strongly agree to never included or strongly disagree. To determine statistical significance and to explore relationships between item scores of each university and all five universities, Pearson's product moment correlation coefficient was used.

The second section of the survey consisted of the objectives of the basic art education course. Six topics were identified as always included (over 4.5 item scale score): "Understanding basic principles of visual arts," "Developing visual perception," "Developing creative thinking/problem solving abilities," "Applying unity, variety, balance, rhythm, proportion, and symmetry in creation of work of art," "Learning how to use analytical, representational, and interpretative skills," and "Focusing art activities, such as

structural, constructive, and analytical.” In this section, a large member of participants rated the items of the objectives of the basic art education course between always included and occasionally included. There was no negative response in this section.

The third section of the survey questionnaire included the items of the 1st-year curriculum. This section consisted of three questions. In response to the first question of the section of the 1st-year curriculum, “To what extent are the following courses currently included in the core curriculum? ,” participants identified four topics as always included (over 4.2 item scale score): “Drawing I-II,” “Design I,” “Design II,” and “Color theory.” On the other hand, participants identified four topics as rarely included or never included: “Four-dimensional design,” “Digital design,” “Expression: Voices Writing,” and “Ostwald’s Color System.”

In response to the second question of the section on the 1st-year curriculum, “To what extent are the following statements included in the core curriculum? ,” participants believed that their core curriculum included the following topics (in the following order): “Different learning styles: Visual and analytical”; “Experiences in creative thinking and problem solving”; “Practice in color theory”; “Focus on basic skills: Craftsmanship, skills, and techniques”; “Experience in group teaching”; and “Individual thinking.” Participants stated that only two topics were not important: “Experience imitating works of artists in the production of artwork” and “Practice relating artwork to social and historical contexts.”

Finally, responses to two sections of the survey questionnaire, including objectives of the basic art education course and the 1st-year curriculum, showed that correlation at each university was significant at the 0.01 level. Also, the scale scores of each item at each university correlated over +.65 with the total scores of five universities. The correlation coefficient presented a strong positive relationship and moderate relationship between two variables.

The analysis of open-ended interview responses were related to the eight research questions.

#### Research Question 1

##### What is the structure of art school before the 1st-year college program in Turkey?

All of the respondents stated that they had a proficiency examination to enroll students in art school. As shown in Figure 6, this examination consisted of three stages, such as drawing (still-life and figure), field examination, and a general-knowledge examination about art.

The application of the proficiency exam in art schools was compulsory due to the inadequacy of art education in secondary schools.

#### Research Question 2

##### What is the philosophy of basic art education in Turkish art schools? Figure 7

illustrates the responses to this question. The respondents reported that the main aim was to explain and use basic elements and principles of art; the second aim was to teach students the correlation between objects and analysis and have them perceive the sense of plastic thought; the third was to teach the reasoning process of visual thought; the fourth aim was to improve the artistic and cultural knowledge of students; and the fifth was to teach art activities according to students' tendencies.

#### Research Question 3

##### What is the current status of basic art education in Turkey? Most interviewees

stated that they had the department of basic art or would have it within the next couple of years. The respondents suggested that students should be aware of their physical environment and cultural environment and communicate with other cultures. Most interviewees also stated that the basic art education course should be taught by teachers who have pedagogical training.

#### Research Question 4

##### What is the origin of current art education methodologies? As shown in Figure 8,

all of the respondents reported that the origin was the practical and theoretical concepts of the Bauhaus in Germany, Chicago, and Switzerland. The respondents also stated that Italian and German educators contributed to the teaching of basic art education. Finally, most interviewees indicated that they had a mixed system consisting of the ideas of German and Italian educators and cultural and educational experiences.

#### Research Question 5

What should be the major components of a core curriculum in studio art education in Turkey? Many interviewees reported that the core curriculum of studio art education in Turkey consisted of basic art education and theoretical courses. In this curriculum, consisting of two semesters, the main focus in the course of basic art education was on color studies, drawing (figure and still-life), the study of basic elements and principles of art, anatomy, and artistic anatomy. Several respondents also stated that basic art education was supported by theoretical courses, such as the history of civilization, general art history, mythology, and iconography. The concern was about how the foundation system in the United States would apply to the Turkish educational system. Although art professors wanted to apply this system, they claimed that it was difficult to apply the system within 4 years.

#### Research Question 6

What are the overall opinions of Turkish art professors about the current basic art education curriculum in Turkish higher education? Most interviewees claimed that some departments and art professors overlooked the use and benefit of basic art education and that they ended the course because they still practiced the concepts of basic art education within 4 years. Some of the respondents stated that basic art should be taught as a whole and according to the expectations of departments. The interesting point most interviewees reported was that the Higher Education Council had taken a decision to found the department of basic art. This department would not give any graduates, but support other

departments. The respondents stated that the department of basic art would consist of three areas, such as drawing (still-life and figure), 2D and 3D design, and theoretical course.

#### Research Question 7

In what areas can Turkish art professors improve the quality of the core curriculum and help raise the standards of basic art education? In order to improve the core curriculum, the respondents suggested that there was a need for qualified teachers. Also, several interviewees reported that professors should ameliorate their artistic and cultural knowledge and follow artistic and technological developments to present new techniques to their students. The most important point was that basic art education should be continued beyond 1 to 4 years and that the 1st year should not be considered as a preparation year. Another main point that most interviewees reported was that the areas of helping students unleash their creative activities after teaching certain technical and creative skills, leading them, and helping them transform their artistic knowledge into creative activities were important in improving the creative side of the artist and designer candidate. Many of the respondents claimed that 4-year education was not enough both to enrich students' technical and creative skills and to teach theoretical courses.

#### Research Question 8

What are the perceived major strengths, weaknesses, and desired outcomes of the 1st-year curriculum in Turkish art schools? Several respondents stated that their main strengths were (a) to enrich the relationship between teacher and student, (b) to discuss and evaluate the subjects at the beginning or at the end of the semester, (c) to have individual education in the concept of group education, (d) to stimulate a student's artistic interest within a 16-hour per week basic art education course, and (e) to give students a chance to make mistakes in lessons. In addition to these strengths, respondents stated that they had several weaknesses in the 1st-year curriculum. These weaknesses included (a) the deficiency of hours to teach the course of basic art education, (b) the lack of workshops,



(c) the basic art education course's isolation from cultural and physical environment, and (d) the presentation of basic art education in units.

Finally, many of the respondents stated that the desired outcomes of the 1st-year curriculum were (a) increasing cultural activities, (b) adding one more year to the 4-year education, (c) creating unique expressions in 2D and 3D works, and (d) transforming the old-fashioned traditions to new forms.

### Discussion of the Findings

The research was conducted to ascertain whether certain concepts of American basic design education for changes in postsecondary art curriculum in Turkey are appropriate to teaching studio foundation courses in Turkish postsecondary art schools, what the status of Turkish basic art education is, what objectives of the 1st-year program are, and what Turkish art professors' educational methodology, objectives, and expectations during the 1st-year program are.

Data from the survey and interview were gathered primarily to identify the objectives of the 1st-year program and the current status of basic art education in Turkey. The data provided different perspectives for improving the teaching of the basic art education course.

An analysis of data revealed differences in responses to the survey and open-ended interview questions. The respondents were more sincere in their responses to the open-ended questions. Although the responses to the open-ended interview questions showed certain problems in the teaching of studio foundation courses existed, responses to the survey questions showed that participants did not reflect these problems in the first year program. Also, the results of the survey shown in Appendix D revealed that respondents did not sincerely rank the importance of several objectives and curriculum topics.

The findings emphasized that the 1st-year curriculum was suitable for the concepts of the foundation system in postsecondary American art schools because the best students,

those who have the creative skills, were chosen. That is, there was no problem about the creative abilities of students. Although the findings of the interviews supported adopting the foundation system in the United States and indicated that it would be advantageous in Turkey in the future, it was also found that this system needed a 5th year of education, and that it was impossible to apply this program in 4 years. In addition, all of the respondents reported that the 1st-year curriculum did not help students to choose a major reflecting their interests and talents because students enroll in a certain major after taking the proficiency exam (see Appendix E). On the other hand, in American schools, the educational atmosphere is different from the Turkish system. The foundation year in most of the American art schools helps students to choose a major.

Perceptions of interviewees in this study seemed to fit well with the literature. The results of the interview revealed that the origin of the current art education methodologies was the practical and theoretical concepts of the Bauhaus in Germany, Chicago, and Switzerland. That is, it reflected parallelism to the concepts of postsecondary American art schools. In addition, art professors believed that they were aware of what is being done in art schools in the United States or in other countries. Knowing these aspects, they were bringing about every kind of innovation to prepare the students. Turkish art schools had the same educational directions that American art schools had after the 19th century. As Behrens (1995) stated, after the Bauhaus was closed by the Nazis in 1933, its faculty members emigrated from Germany to the United States during the mid-1930s. That is, they carried the philosophy of the Bauhaus teaching to the United States. It is possible to see the same direction in Turkish art schools. Most participants stated that the first innovators of basic art education were German educators who were influenced by the Bauhaus school. In 1957 the State School of Applied Arts was assembled by the help of these educators. The educational concepts of the Bauhaus were taken as a model (A. Demir, personal communication, November 12, 1997). That is, Turkish art schools have

the same educational and practical concepts that American art schools have applied. Finally, the applications of basic art education showed parallelism to the concepts of the 1st-year programs in American art schools. The difference between American and Turkish art schools seemed to be in the application stage of core courses.

On the other hand, previous research in the current basic design education in postsecondary American art schools illustrated that the philosophy of the 1st-year art programs in America had the same teaching tendency and art curriculum that Turkish art schools had. Also, the findings of the interview and the survey pointed out that there was no need to separate the core curriculum as Design I-II and Drawing I-II. Respondents stated that they taught basic art education comprising these courses as a whole. The findings showed that the core curriculum being applied in Turkey was more intensive than the foundation system in American art schools, because the system in America appears to be a continuation of the Bauhaus system, with a few major changes. The preliminary curriculum is similar to the Bauhaus in Germany and the New Bauhaus in Chicago. In Turkey, it is possible to see the concepts of the Bauhaus in the core curriculum, but interview respondents (Appendix E) stated that basic art education was a mixed system made up of the influences of German educators, Italian educators, and cultural experiences. The main problem in Turkey is the deficiency of tools and equipment and of courses such as computer art and performance art.

Interview findings showed internal struggles that influence the growth of students' creative ability and the teaching of basic art education. First, respondents focused on the importance of experts' decisions in the proficiency exam. Experts' decisions in determining the ability of students were important unless they made mistakes. Imposing technical and creative skills on the students and guiding them created other internal struggles. Suggesting ideas about creative activities could be misunderstood and viewed as harmful. The artistic and educational personality of the teacher is important in the teaching

of basic art education and guiding students. The third struggle was that the art professors could not have the chance to see the students' powers of representation, the tendency for creativity, and cultural accumulation by means of the proficiency exam. The findings supported that the proficiency exam was necessary in Turkish art schools because of the inadequacy of art education in secondary schools. Another struggle was that basic art education was not taught under favorable conditions and that inexperienced colleagues without sufficient background who teach basic art education would not show positive results. These teachers could not guide students in a variety of ways. According to the respondents, educational background was important. The most important internal struggle was that some departments disregarded the use and benefit of basic art education, so that there was no need to provide this in some departments, such as painting and sculpture. The reason was that these departments practiced basic art education within a 4-year art educational program. Respondents also stated that a 4-year art educational program was not enough to teach different techniques, develop students' visual shaping abilities, develop their artistic, cultural, and perceptual awareness, and teach them artistic subjects by the participation of theoretical courses. Another concern was that the students were passive in secondary schools because the educational curriculum was determined without the students' input. One suggestion was that students should take an active part in the academic environment.

On the other hand, interview findings showed external struggles that influence the development of students' creative ability and the teaching of the course of basic art education. The main external struggle is that technological areas cause harm to the teaching process. The key was to decide carefully to what extent technology should be used. The respondents' concern was that students were attracted by computers, and they suggested that students not be allowed to use computers in the 1st-year art education. Art professors should focus on using traditional techniques. Another external struggle is that there is a

tendency to transform art schools into technical schools. The reason is that the demand of the market is important. An additional external struggle is that seeing examples of works of art in the books and reproductions is not enough to enhance students' technical and creative skills and that students who are studying in art schools in Europe have some advantages because they are dealing closely with works of art. Finally, the participants' concern was that art professors do not place the ideas of public culture into their educational system and that they regard cultural values as nonexistent and isolate basic art education from life and cultural and physical environment.

The findings of the survey in the section concerned with the objectives of the basic art education course showed that the main emphasis was on understanding basic principles of visual form. The emphasis on comprehending basic principles of visual form is parallel to Moholy-Nagy and Josef Albers's teaching process (Harris, 1987; Whitford, 1991). Analyses of survey results consistently point to developing visual perception and creative thinking/problem-solving abilities, applying basic elements and principles of design, and learning how to use analytical, representational, and interpretative skills. Survey findings seemed also to focus on art activities such as the structural, constructive, critical, and manipulative. The emphasis on these art activities in Turkish art schools supports the ideas of Josef Albers and Moholy-Nagy that were described by Harris (1987). Participants rated creative and analytical thinking as the most important area of emphasis in their teaching of basic art education. Survey findings emphasized practical approaches and philosophical aspects of basic art education.

Survey findings in the section concerning the 1st-year curriculum revealed that participants mainly emphasized courses such as Design I- II, Drawing I-II, and color theory in the core curriculum; on the contrary, participants did not focus on courses such as four-dimensional design, digital design, and writing. This shows that art professors in Turkey focus on using traditional techniques because they believed that technological areas

have caused harm to the teaching process and to students' creative tendencies.

The important finding in this section is that most participants were willingly to have the same core curriculum for all disciplines and that all students taking the same core courses would broaden their views of the visual arts. After that, many participants believed that art school should have a core foundations program and that the core curriculum needs to be restructured. The structure of the 1st-year curriculum of Turkish art schools fits well with the first-year foundation curriculum in undergraduate art programs in the United States. In addition, courses in the preliminary curriculum, such as basic practical instruction, basic form instruction (practical and theoretical) at the Bauhaus in Germany (Wingler, 1969) are included in the first year curriculum in Turkish art schools. Opinions about different learning styles in the core curriculum reflected that participants focused on visual, analytical, and divergent styles as significant. Participants believed that experiences in creative thinking and problem solving and practices in color theory were important in improving the quality of the teaching of the basic art education course; in contrast, they believed that there was no emphasis on the experience of imitating works of artists in the production of artwork and the practice of relating artwork to social and historical contexts. Participants' perceptions about developing visual perception and creative thinking/problem-solving abilities were similar to the ideas of Moholy-Nagy that were described by Moynihan (1980). Basic skills, such as technical virtuosity, skills, and techniques, were thought to be important by survey participants. Finally, participants believed that they emphasized both group and individual teaching according to the students' creative tendencies, but that individual teaching was the main focus in the concept of collective education.

Survey samples were chosen from seven studio art fields (graphic design, ceramics, painting, sculpture, interior design, basic education, and traditional arts), and samples for an individual interview were drawn from three studio art fields (sculpture,

graphic design, and painting). The small size of the sample points out limitations in the results. The reason was that the sample was limited to five public universities. At each of the five universities, the art department was visited in order to collect information and interview individuals teaching in these five institutions. The findings of the survey and interviews could not be generalized to other universities. Generalization of the results of this study was limited to the teaching of basic art education and the 1st-year curriculum at faculties of fine arts in Turkey.

Analysis of survey results gave statistical support for the objectives and 1st-year curriculum at the five institutions. The findings of the survey showed that the scale scores at each university correlated over  $+0.25$  with the total score and that total items at each university have a very high correlation with the total score. It should also be noted that survey questions were asked to 5 participants at Hacettepe University, 5 at Anadolu University, 3 at Marmara University, 2 at Dokuz Eylul University, and 1 at Mimar Sinan University. Because of the size of the sample in three universities, the correlation coefficient was low instead of high. Therefore, the results of the survey cannot be generalized to all universities in Turkey. Survey findings showed that for this study, Pearson's correlation coefficient was appropriate to find a relationship between total item scores and the total scores of all five universities. It is interesting to note that postsecondary art schools in Turkey have strong similarities in structure.

The results of this study suggest that art professors regard developing a visual problem solver as the most important task in their teaching, in addition to improving students' creative thinking and problem-solving skills.

#### Recommendations and Implications

As a result of this study, the following recommendations are made for implementation of the concepts of American basic design education for changes in postsecondary design education in Turkey.

Future research is recommended to provide greater insight into the efficacy of the 1st-year curriculum. In addition, the effectiveness of using young inexperienced teachers in the 1st-year program is an issue that should be examined. For future study, the definition of studio art education and design education and art education and basic art education should be clearly defined, and more specified subject areas should be used. The name of basic art education should be changed to basic design because the term basic art education has created confusion. Also, the core curriculum program should focus on awareness of the role of the visual arts in Turkish society, which is an urgent task in Turkish art education. Finally, further research in this area should include a systematic review of practices in other postsecondary Turkish art schools. Research is also needed concerning whether the departments of painting and sculpture need the course of basic art education in the core curriculum.

1. The 1st-year art curriculum of postsecondary schools in Turkey should be strengthened to unleash studio-art students' creative and technical skills and to enrich the reasoning process of visual thought. The importance of enhancing art students' creative thinking and problem solving abilities was stressed by the respondents through the survey (Table 3) and the interviews (Appendix E). Developing creativity is one of the most important tasks of basic art education in Turkey, where the Western influence in the visual arts area has been strong. The 1st-year art students should be given creative decision-making opportunities, open-ended visual exploration, and risk taking. This can help students acquire conceptual and visual understanding of art and should be considered in the context of the importance of art in the core curriculum, the context of subject area, the method of teaching, and the degree of students' learning abilities.

2. The current core curriculum in Turkish postsecondary art schools should be restructured to address changing needs of design education. According to the survey and interviews (Table 7 and Appendix E), art professors indicated that there was a need to



restructure their current core curriculum. Respondents (Appendix E) stated that the Turkish Higher Education Council has recently made the decision to found a department of basic art. At present, one university has this department. In coming years, other universities should found the department of basic art.

Instruction in basic art education should include necessary skills and techniques and traditional as well as newer technological developments. That is, basic art education should be taught in both traditional and technological ways. Turkish art professors must restructure the 1st-year art curriculum in an age of new technology and the post-Bauhaus. In the near future different art forms such as video art, computer art, and performance art will be major artistic forms. Turkish studio art educators could traditionally teach the basic art education course without ignoring these coming technological issues. The previous literature showed that art schools in America have added some technological courses to their core curriculum. Following the concepts of postsecondary American art schools, Turkish art professors should add courses, such as digital design and 4D design (film, sound, video, performance, and multimedia installation) to the 1st-year curriculum. These courses could help students develop their own forms. In addition to traditional skills, students should take computer courses to develop their abilities by integrating traditional skills with this contemporary tool. These courses could be especially useful for the departments that give education on functional art. In order to introduce a new approach into the core curriculum, the structure of the basic art department should be modified. The core curriculum should be intensive, with both practical and theoretical courses, but there should be balance between practical and theoretical courses. Also, teaching resources such as computers, video, slides, and textbooks should be made available to art professors.

It is possible to include the following two models in the 1st-year curriculum. According to the first model, there is no need to separate the components of a core curriculum into design I-II and drawing I-II. These courses should be taught as a whole,

because drawing is a base of design. To teach these courses separately could be a mistake. However, the components of the core curriculum should be like the following model: basic design (practical and theoretical), color study, anatomy, artistic anatomy, technical drawing and perspective, basic photography, and theoretical courses such as mythology, iconography, history of civilization, and art history (ancient to modern and modern to the present). A school year should be intensive, with courses comprising the above subjects. According to the second model, Turkish art schools should implement the components of the core curriculum, such as design I-II and drawing I-II in American art schools because students are subjected to a proficiency test before they enroll in art schools. The best 10 or 20 students are chosen from among approximately 2,000 candidates. After the proficiency exam, students enroll in a major in art schools (Appendix E). Within this educational atmosphere, the components of a core curriculum similar to American art schools could be useful, and these components could aid in the development of students' technical and creative skills in an effective way. However, there is no need for scientific subjects such as chemistry, mathematics, biology, and physics in the 1st-year curriculum because these subjects have been taught well in Turkish high schools. Instead of emphasizing these subjects in an academic environment, students should focus on their art courses.

All departments should have the same core curriculum in addition to their own course requirements. Basic art education should be taught as a whole, not according to the departments. In the same curriculum, the course of basic art education should be taught according to the expectations of each department. It should be separated into two separate areas, such as pure art education and functional art education, because departments such as graphic design, textile design, ceramics, stage design, and interior design, which give education in functional art, can have problems in the transformation of natural or an artificial object into an artistic form in collective education. The teaching of the course of basic art education should be subjective due to the needs of departments. The course of

basic art education should be compulsory for the departments that give functional art education. For each department, the same basic art education program should be applied.

More detailed research on Turkish basic design education is needed to reveal what basic art education content can and should be taught and how it can best be taught in Turkish postsecondary art schools. The paradigm of the foundation system in American art schools should be presented as guidance for Turkish art professors. From these theoretical and practical frameworks, accumulated empirical evidence could explain how 1st-year foundation programs in American postsecondary art schools foster learning for the 1st-year art students in Turkish art schools. National educational policy makers should reconsider the structure of the core curriculum in Turkey and research the concepts and the curriculum of American art education. The core curriculum must be taken advantage of new technology, media, and materials.

3. Inservice or preservice workshops for research assistants should be developed in Turkish higher education. According to the interviews (Appendix E), art professors stated that young and inexperienced teachers should not teach the basic art education course. The artistic and educational personalty of the teacher who gives lessons should be crucial. Teachers who have pedagogical training should teach the course in basic art education; the course should be taught by experts. Through the help of inservice or preservice workshops, research assistants who are trained to be educators and are full-time faculty staff could have an exchange and development of ideas between educators. These workshops could also encourage team teaching and research. There should be a pedagogical course to train research assistants.

4. Art education in secondary schools in Turkey should be restructured. Respondents in the interview (Appendix E) believed that the structure of art education in secondary schools should be strengthened because students who have a lack of artistic and technical skills have been applying to art schools. Students who have artistic creative

ability should be directed to art school by the reference of their art teachers. In addition to this, the structure of Anatolian high schools of fine arts should be strengthened to improve the abilities of children, teach them about art, and give them a chance to make conscious choices about their further studies. The basic art terms should be taught at the high schools of fine arts. A good basic art education must be given to bring the students to a level that will enable them to receive an art education. Because of problems in secondary schools, there must be a preparatory art class. Students could learn the alphabet of art terms in this preparatory class.

5. Art professors should use traditional techniques to enhance students' creative and technical skills in the 1st-year art curriculum. Art professors should carefully decide to what extent technology should be used in the teaching process. In the 1st-year art education, students should have a basic knowledge about art in theoretical and practical ways through use of traditional techniques. Consideration of the practice of technological areas in the core curriculum is another suggested area of research.

6. Ideas of public culture should be included in Turkish higher education. Cultural values in Turkey must lay the foundation of basic art education. To be able to make inquiries in this society and to understand the representations that bring the cultural traditions of this society to current art are important. Students must realize that they need to find ways that will make them contemporary persons without hating their own society on its traditions. There must be something in common both on a social-cultural level and a global-cultural level. Both national and international culture should be examined together. Art teachers and students should use the old traditions to obtain new cultural forms and develop a new artistic vision and language of traditional art forms. Teachers should integrate the traditional forms into the concept of basic art education.

7. Sufficient materials should be provided for students as well as teachers. Respondents (Appendix E) stated that there was a need for workshops and tools and

equipment. These could include additional texts, slides, videos, space, and materials for two-and-three dimensional design to enrich students' creative and technical skills and to explore the process of creation. Much more emphasis needs to be placed on 3D works. Art schools should provide necessary physical, economical, and financial conditions. Tools and equipment should also be provided.

8. The quality of teachers should be improved. According to the interviews (Appendix E), respondents stated that teachers played a significant role in the development of students' creative skills and in the lives of individual students. For this reason, there is a need for experienced teachers. Also, the role of educators is important at the bachelor's degree level. Teachers should encourage the transformation of a student's imagination and enable students to actualize visually what they articulate orally. Teachers should approach basic art education so that different art movements or artistic utterances would take place in a basic art education studio. Teachers should try to guide students according to their tendencies. In order to teach effectively, the teacher must guide students' explorations into the various dimensions of design.

### Summary

This chapter contained a summary of findings of the results of the survey questionnaire and interview questions. It also provided recommendations for changes in the 1st-year art curriculum in postsecondary Turkish art schools. As a result of this study, eight recommendations were made for the concepts of American basic design education in Turkish art schools. The main important recommendation was made for developing creativity to help students get conceptual and visual understanding of art. Another consideration was to teach the basic art education course in both traditional and technological ways and to restructure the 1st-year art curriculum in an age of technology. The next recommendation was made for offering inservice or preservice workshops for research assistants to develop their artistic and educational personalities. An additional

recommendation was made for restructuring art education in secondary schools in Turkey to improve the abilities of children and to make conscious choices about their further studies. Then the practice of technological areas such as computers, video, multimedia installation, film, and sound in the 1st-year art was another suggested area of research. Finally, integrating the traditional forms within Turkish culture into the concept of the basic art education course to improve the teaching of art, providing workshops and tools to enrich students' creative and technical skills, and improving the quality of teachers to teach in an effective way were other areas to consider.

APPENDIX A  
BASIC DESIGN EDUCATION IN POSTSECONDARY  
AMERICAN ART SCHOOLS

Current Basic Design Education  
in Postsecondary American Art Schools

School of the Art Institute of Chicago  
The First Year Program.

The goal of the first year foundation program at the School of the Art Institute of Chicago (SAIC) is to prepare students for the following three years. Also, the aim of the program is to give an introduction to the all students at the SAIC and to help them comprehend the basic principles of art making. At the SAIC, the first year program is a prerequisite for all first year students. The studio division of the program consists of 2-D, 3-D, and 4-D design courses. While 2-D is offered within two semesters, the courses, such as 3-D and 4-D are one semester at the SAIC. During the first semester of 2-D, professors focus on drawing (2-D I). In this course, the main emphasis is on composition and the application of terminology dealing with two dimensional surface. In 2-D II, the focus is on color, mixed media, and drawing techniques. During 3-D, students learn how to construct their thoughts in space in wood shop. In 4-D, called time arts, students have an opportunity to “work with video, film, sound, and performance techniques as well as multi-media” (School, personal communication, 1997).

To form an integrated program from these areas of study, the SAIC divides fall and spring semesters into three areas based on five-week units of study. These units of study allude to ‘fields of focus’ and shape the curricular basis of the SAIC’s program. At the SAIC, “the units of study, or fields of focus, are:

1. The World Outside Ourselves
2. The Body
3. The Inner World of the Imagination” (School, personal communication, 1997).

Each semester, students in the First Year Program have an opportunity to see the works of visiting artists who are from several disciplines. All these presentations are based upon the three units of study. In addition, individual instructors in several departments at the School make slide presentations about their work in each area, and the philosophy of each department is reviewed. These series create a chance for students to decide the fields of study they will continue to study.

In the First Year Program, there are the required academic courses including Essay Writing (fall semester), one English course: First Year Seminar, Writing Workshop or Writing for the School News magazine (spring semester), and Survey of Ancient to Modern Art and Architecture (fall and spring). Students are expected to be involved in studio assignments and critiques because these assignments help students to comprehend the conceptual processes and problem-solving skills that play a very important role in the growth of artists and designers. The Survey of Art History and the English courses help students to have analytical, organizational, and writing skills with visual and verbal information.

Additionally, the aim of the First Year Program is “. . . to develop conceptual and perceptual understanding, and imaginative depth and reach,” and it “also provides instruction in specific skills and techniques. Students learn to think clearly about abstract concepts and to effectively critique their own and other students’ work” (School, personal communication, 1997).



Art Center College of Design  
Foundation Studies.

There are basic skills that all artists and designers have to take in the first year. The goal of the program of the Foundation Studies consists of honing certain skills, such as “a facility for drawing, and an understanding of materials and media, a knowledge of design principles, and an ability to communicate visually” (Art, personal communication, 1997).

The program reflects one of the only aspects of Art Center’s curriculum and consists of several courses that students from each major have to take during the first three to four terms. “Foundation courses cover subjects such as design theory, drawing, perspective, analysis of form, the usage of various materials, and rendering techniques” (Art, personal communication, 1997). While students are working with these traditional skills, they also take computer courses to develop their ability by integrating certain skills and traditional design sensibilities with this contemporary tool. The Foundation Studies program is based upon “the belief that a traditional understanding of the disciplines, a broad knowledge of historical precedents, and an ongoing effort to keep students abreast of advances in image-making technology can serve as a basis for experimentation in the visual arts” (Art, personal communication, 1997). In these stages, the program helps students to think analytically and critically about their ideas.

Indiana University  
Fundamentals.

The Foundations curriculum is designed for the School of Fine Arts majors and minors. In this core curriculum, there are three courses, such as drawing, three-dimensional design, and two-dimensional design. All three courses are requirements for the Fine Arts major.

“The foundation course in three-dimensional design is primarily concerned with the visual dialogue between form and space . . . Line, plane, and volume are utilized separately and in concert to construct three-dimensional forms” (Indiana, personal communication, 1997).

Additionally, “emphasis is . . . placed on the relationship of the structural process to the form it builds” (Indiana, personal communication, 1997). An assortment of materials, such as wire, cardboard, clay, wood, and plaster is used to learn form and space. “Visual and structural relationships” are “defined through additive and subtractive means: modeling, carving, and construction” (Indiana, personal communication, 1997). Also, the relationship between conception and perception and idea and image is analyzed.

Color design is a preliminary studio course that offers the approaches of color, design, and painting.

Color is explored as a relative interactive medium using collage media to develop simultaneous contrast pictorial relationships. Design presents two-dimensional form concepts appropriate to graphic and/or painting relationships and are founded on pattern in nature, design theory, and art history. Painting media are used to study reflected light principles, observing objects to represent a variety of mixture practices, including atmospheric perspective (Indiana, personal communication, 1997).

This is a very important course reflecting a deep search and discovery in studio practice.

Maryland Institute College of Art  
Foundation.

In the core studio curriculum at the Maryland Institute, students study courses, such as two- and three-dimensional designs. "Through an intensive study of drawing and design concepts, color theory and painting, and of sculptural ideas," the school offers students an extensive openness in a diversity of media. Students discover the relationship among these concepts. In addition to studio core courses, students choose an elective studio course.

The foundation program helps students with technical and conceptual groundwork for concentration in a studio discipline . . . It is designed by faculty who teach not only in foundation, but also in the upper levels of the College. This opportunity to work with senior faculty from various departments helps students to make an informed decision about a major course of study (Maryland, personal communication, 1997).

Additionally, students support their experience in the studio by taking courses in literature, writing, and art history. These courses cultivate an intellectual study which will help students to have a better understanding of the broader cultural context in their own works.

Foundation Program at the Maryland Institute

Foundation Studio Requirements	21
Elements of Visual Thinking	3
Phenomena of Color	3
Drawing I	3
Drawing II	3
Sculptural Forms	3
Painting I	3
Studio Elective	3
Foundation Liberal Arts Requirements	9
Themes in Modern Art	3
Expression: Voices in Writing	3
Introduction to Textual Studies	3
Total Foundation Credit Requirements	30

(Maryland, personal communication, 1997).

California Institute of the Arts School of Art  
Programs.

The School consists of three programs: Art, Graphic Design, and Photography. Each program includes a specific course of study. "The faculty has long questioned the traditional categories of art production, and encourages a cross-disciplinary approach," and according to this approach, ". . . Painters can work with photographers, or designers with videomakers. . . . A sculptor can work with a musician, a performance artist with a filmmaker, or a photographer with a writer." A new program unites media and "creates challenging new opportunities for the investigation of hybrid art forms" (California, personal communication, 1997). This school does not have a foundation program. Instead, students enroll in a certain major (Forest, 1989).

Massachusetts College of Art  
Studio Foundation.

The required courses in the Studio Foundation Department are prerequisites for the sophomore year. The first-year courses act as a transition to advanced studio work. The program offers courses, such as drawing, design, color, and three-dimensional arts for students. Besides this, students have to choose one of the media arts: film, photography, computer arts, video, or interrelated media. Through these courses, students develop their own forms. A wide range of materials and techniques acts as a vehicle to develop their ideas and to express their feeling about the world in which they live. "The program provides students with a basic tool chest of vital resources for their advanced studio training and liberal-arts studies, and a variety of information, experiences, and knowledge of art forms from all over the world, past and present." In addition, "visiting artists and lectures at the weekly Artists Seminar present valuable information about professional skills required to perpetuate visual ideas in the practical world" (Massachusetts, personal communication, 1997).

Additionally, instead of giving grades, the program emphasizes a pass/no credit grading system. It "... removes unnecessary pressure from first year students and provides an atmosphere conducive to experimentation and exploration" (Massachusetts, personal communication, 1997). Also, with this system, students are encouraged to discover their own unique ideas.

Rhode Island School of Design  
Foundation Studies.

At Rhode Island School of Design, the aim of the foundation program is to unite practical and conceptual experiences and to develop basic skills. The program offers three studio areas, such as drawing, two-dimensional design, and three-dimensional design for first year students.

Since a knowledge of history is essential for meaningful participation in contemporary life, and designers must exhibit both verbal and visual proficiency, courses in art and architectural history as well as English literature and composition also play an essential role in the program" (Rhode, personal communication, 1997).

Courses

Drawing.

Drawing is offered in two semesters. In this course, students discover their abilities and begin to think visually and to use their imagination. Basic skills, such as human figure, landscape, still-life, and theme are taught in this course. "Students are led to explore form as it pertains to representation and the organization of surface through quality of line, shape, light, texture, scale, and rudimentary perspective" (Rhode, personal communication, 1997).

Two-Dimensional Design.

The program offers the course of two-dimensional design in two semesters.

In this course students become aware of the contradiction inherent in a two-dimensional visual plane, a flat surface that draws attention to its apparent spaciousness. The plane is [sic] uniform flatness allows access also to the

exploration of pattern, rhythm, figure-ground oscillation, the effect of line, relative size, light and shade, texture, color and so on. Color is additionally studied with respect to its properties of hue, value, intensity and their interaction (Rhode, personal communication, 1997).

### Three-Dimensional Design.

Like two-dimensional design, three-dimensional design is two semesters long.

In this course form is explored as it occurs in nature, in sculpture and in architecture. In works that occupy space to define their mass and volume, form is both virtual (appealing to the eye) as well as actual and structural. Simple materials shaped with hand tools define the limits of possibility and create the arenas for critical discussion (Rhode, personal communication, 1997).

### School of Art & Design

#### Syracuse University

#### The Foundation Program.

The foundation program is for all first year students in the School of Art and Design. “The program lays the ‘foundation’ for a professional art and design experience and a balanced liberal education” (Syracuse, personal communication, 1997).

The foundation program consists of a mix of two areas: studio and academic courses. Studio courses consist of drawing, two-dimensional design, and three-dimensional design. Not only do these courses help students develop their skills, “but their integrated approach provides insights into the relationships among artists, culture, and society” (Syracuse, personal communication, 1997). In addition, academic courses consist of “. . . art history and issues in art where you learn how other artists have solved problems that are inherent to the creative process” (Syracuse, personal communication, 1997).

Additionally, the program includes “. . . a year-long writing studio that builds the analytical and critical and critical thinking skills you use in all studies” (Syracuse, personal communication, 1997). Towards the end of the program, students are ready for their art and design major and liberal arts education.

### Parsons School of Design

#### Foundation.

Foundation, the first year program, is designed for Bachelor of Fine Arts (BFA) students and integrates studies in the liberal arts and the studio. The first year program “introduces freshmen to problem solving, allows them time to explore their strengths, and prepares them for the rigors of upper-class study in professional disciplines” (Parsons, personal communication, 1997). The curriculum of the program focuses on drawing, two- and three-dimensional design, digital design, and the many professional design areas.

Art History and Liberal Arts courses help foundation students to develop research, writing and analytical skills. These courses are offered by the Department of Liberal Studies. Students gain skills and extensive cultural knowledge in these courses. Moreover, students get a better comprehension of characteristics, necessities and considerations that are common in art and design fields. The Foundation year helps students to choose a major reflecting their interests and talents.

Courses.

	Fall	Spring
Drawing Fundamentals	4	4
Two-dimensional Design	2	2
Three-dimensional Design	4	2
Drawing Concepts	2	2
Design Studio I & II	-	1
Digital Design	.5	.5
Visual Analysis (Art History)	3	3
Literature and Composition	3	3

18.5 17.5

(Parsons, personal communication, 1997).

Pratt InstituteFoundation Program.

The main objective of the program “. . . is to develop and expand the student’s visual thinking through exposure to a critical practice of methods and processes of creativity” (Pratt, personal communication, 1997). In this program, the student analyzes problems dealing with perception and conception and discovers optical, technical, and symbolic natures of two- and three- dimensional forms. Also, the student deals with structural problems and analyzes these problems in a social and historical way. In all these studies, personal imagination, skill, and ambition are explored. In addition, students discover their abilities in the light of new ideas and techniques. The foundation core is a requirement for all the programs at Pratt Institute before the sophomore year.

Art & Design Foundation Courses.

Drawing I & II (Figure)	2 credits
Drawing I & II (General)	2 credits
3-Dimensional Design I	4 credits
3-Dimensional Design II	2 credits
Light, Color and Design I	2 credits
Light, Color and Design II	2 credits

The following courses are for students transferring from other schools.

Advanced Drawing	4 credits
Advanced 3-Dimensional Design	4 credits
Advanced Light, Color and Design	4 credits

(Pratt, personal communication, 1997).

Course Descriptions.3-Dimensional Design I-II.

Three-Dimensional Design introduces students to the materials, techniques, and ideas that comprise the three dimensional world of ‘made’ things. . . The basic abstract components; line, plane, mass, and space are examined and explored through assignments and research. A 3-D sensibility is progressively developed

when the basic components are manipulated by the effective use of direction, balance, axis, orientation, relationship; in other words, organization (composition). The aesthetic consideration of materials and tools in this context adds to the expressive equation of 3-D study (Pratt, personal communication, 1997).

In this course, the process follows this order: Idea, material, or observation, and then, “it continues by way of lectures, demonstrations, critical analysis, and class discussion until each project is crafted to completion” (Pratt, personal communication, 1997). 3-Dimensional Design II is a continuation of Design I.

#### Light, Color and Design I.

Two-Dimensional form, color structure, and composition are investigated . . . through many ideas and principles. Emphasis is on training the perception of the way color relationships affect optical as well as psychological dynamics. A primary component of the course is the study of the many ways that light modulates our perception of color and form. Using art and nature as sources, students employ a variety of mediums to explore sensory and emotional as well as intellectual aesthetic concepts (Pratt, personal communication, 1997).

#### Light, Color and Design II.

This course is a continuation of Light, Color and Design I and is offered in the second semester. The course of Design II focuses on using the two-dimensional surface to reflect expressive and structural possibilities on the historical and experimental ways (Pratt, personal communication, 1997).

APPENDIX B  
COVER LETTER

To Whom It may Concern:

Mr. Haci Yakup Oztuna, who has been sent to study his doctoral degree to the United States of America by our university, is our research assistant working at the Department of Graphic Design at the Faculty of Fine Arts in Izmir. Right now, he has been to research about his dissertation in Turkey. For his dissertation, he will interview deans and faculty at the five universities such as Dokuz Eylul University in Izmir, Hacettepe University in Ankara, Anadolu University in Eskisehir, Marmara University and Mimar Sinan University in Istanbul. The topic of his dissertation is “ANALYSIS OF BASIC DESIGN EDUCATION IN TURKEY AND IMPLICATIONS FOR CHANGES IN POSTSECONDARY ART CURRICULUM.” H. Yakup Oztuna’s dissertation would be useful both in theoretical and practical way to the basic art education course being applied in the 1st-year programs of postsecondary art schools in Turkey. Your help and cooperation would be greatly appreciated in his research.

Sincerely

Prof. Goren Bulut

Chair, Department of Graphic Design

Dokuz Eylul University

Faculty of Fine Arts



**APPENDIX C**

**OPEN-ENDED INTERVIEW SCHEDULE AND SURVEY QUESTIONNAIRE**

**OPEN-ENDED INTERVIEW QUESTIONS**

1. What is the structure of art school before the 1st-year college program in Turkey?
2. What is the philosophy of basic art education in Turkish art schools?
3. What is the current status of basic art education in Turkey?
4. What is the origin of the current art education methodologies?
5. What should be the major components of a core curriculum in studio art education in Turkey?
6. What are the overall opinions of Turkish art professors about the current basic art education curriculum in Turkish higher education?
7. In what areas can Turkish art professors improve the quality of the core curriculum and help raise the standards of basic art education?
8. What are the perceived major strengths, weaknesses, and desired outcomes of the 1st-year curriculum in Turkish art schools?

**FACE-to-FACE SURVEY QUESTIONNAIRE****DEMOGRAPHIC DATA**

Please give me basic information about yourself:

1. Your faculty / university: in Izmir \_\_\_\_\_  
in Ankara \_\_\_\_\_  
in Istanbul \_\_\_\_\_  
in Eskisehir \_\_\_\_\_  
  
Your department: Graphic Design \_\_\_\_\_  
Painting \_\_\_\_\_  
Sculpture \_\_\_\_\_  
Ceramics \_\_\_\_\_  
Interior Design \_\_\_\_\_  
Traditional Arts \_\_\_\_\_
2. Your current position: Professor \_\_\_\_\_  
Associate Professor \_\_\_\_\_  
Assistant Professor \_\_\_\_\_  
Full-time lecturer \_\_\_\_\_  
Part-time lecturer \_\_\_\_\_
3. Years of teaching at your current university \_\_\_\_\_
4. Total years of college teaching \_\_\_\_\_
5. Your current age: \_\_\_\_\_
6. Gender: Male \_\_\_\_\_ Female \_\_\_\_\_
7. Highest degree held: Doctoral degree \_\_\_\_\_  
Master's degree \_\_\_\_\_  
Bachelor's degree \_\_\_\_\_  
Other \_\_\_\_\_  
(Please specify: \_\_\_\_\_)
8. Country and Major of Highest Degree: \_\_\_\_\_
9. Total number of students in your department \_\_\_\_\_

10. Semester system or Quarter system \_\_\_\_\_
11. Major Areas and degrees offered:
- Graphic Design
  - Textile Arts
  - Painting
  - Sculpture
  - Printmaking
  - Photography
  - Art History
  - Art Education
  - Traditional Arts
  - Interior Design
  - Ceramics
  - Other \_\_\_\_\_
12. Existing core foundation program YES \_\_\_\_\_ NO \_\_\_\_\_
13. Courses in the first year program and number of credit hours:
- 1.
  - 2.
  - 3.
  - 4.
  - 5.
  - 6.
  - 7.
  - 8.
  - 9.
  - 10.
14. Basic art education courses taught by:
- Professor

- Associate Professor
- Assistant Professor
- Full-time Instructor
- Part-time Instructor
- Research Assistant

15. Your program is part of a:

- Liberal arts college or university
- Fine arts school
- Professional design school
- Other (please specify)

16. Degrees offered by your program

A.A.            B.A.            B.S.            B.F.A.            Other

17. Total years of program's existence

18. Primary strengths of your first year curriculum

19. Most important weaknesses of your first year program

20. The desired outcomes of the first year program

### Objectives of Basic Art Education Course

The following statements represent opinions. Your agreement or disagreement will be determined on the basis of your particular beliefs. Kindly check your position on the scale.

- a. Always Included      b. Frequently Included      c. Occasionally Included  
d. Rarely Included      e. Never Included

**Which of the following objectives are included within the current basic art education course?**

	a	b	c	d	e
1. Acquiring a vocabulary of basic design elements and principles					
2. Understanding basic principles of visual form					
3. Strengthening imagination and creative ability					
4. Gaining insights from discovery and experimentation with materials					
5. Developing the ability to analyze works of art					
6. Developing visual perception					
7. Awareness of three dimensional relationships of sculptural forms					
8. Developing creative thinking/problem solving abilities					
9. Developing cognitive thinking					
10. Having knowledge concerning Color Theory					
11. Applying unity, variety, balance, rhythm, proportion, and symmetry in creation of art work					
12. Having experiences by exercising with materials and textures on two and three dimensional forms and in environment, and forming contrasting effects					
13. Being exposed to the idea of current trends in art and design					
14. Learning to communicate by talking and writing about a work of art					













APPENDIX D  
CORRELATIONS

Dokuz Eylul University  
Izmir / Turkey

**The SAS System and SPSS System  
Correlation Analysis**

2 'VAR' Variables: DOKUZ EYLUL UNIVERSITY, ALL FIVE UNIVERSITIES

**Correlations**

		DOKUZ EYLUL UNIVERSITY	ALL FIVE UNIVERSITIES
Pearson Correlation	Dokuz Eylul University	1.000	.656**
	All Five Universities	.656**	1.000
Sig.(two-tailed)	Dokuz Eylul University	.	.000
	All Five Universities	.000	.
<u>N</u>	Dokuz Eylul University	72	72
	All Five Universities	72	72

\*\* . Correlation is significant at the 0.01 level (two-tailed).

**Descriptive Statistics**

	<u>N</u>	Minimum	Maximum	Mean	Standard Deviation
Dokuz Eylul University	72	1.00	5.00	3.3542	.9730
All Five Universities	72	1.50	5.00	3.8306	.7378
Valid <u>N</u> (listwise)	72				

$r = .656$

**CORRELATION BETWEEN Item Scores of Dokuz Eylul University  
and All Five Universities**

**RELIABILITY ANALYSIS - SCALE (ALPHA)**

Reliability coefficients

N of Cases = 72.0    N of Items = 2

Alpha = .7740

**Hacettepe University**  
Ankara / Turkey

**The SAS System and SPSS System**  
**Correlation Analysis**

2 'VAR' Variables: HACETTEPE UNIVERSITY, ALL FIVE UNIVERSITIES

**Correlations**

		HACETTEPE UNIVERSITY	ALL FIVE UNIVERSITIES
Pearson Correlation	Hacettepe University All Five Universities	1.000 .905**	.905** 1.000
Sig.(two-tailed)	Hacettepe University All Five Universities	. .000	.000 .
<u>N</u>	Hacettepe University All Five Universities	72 72	72 72

\*\* . Correlation is significant at the 0.01 level (two-tailed).

**Descriptive Statistics**

	N	Minimum	Maximum	Mean	Standard Deviation
Hacettepe University	72	1.60	5.00	3.5944	.8371
All Five Universities	72	1.50	5.00	3.8306	.7378
Valid <u>N</u> (listwise)	72				

$r = .905$

**CORRELATION BETWEEN Item Scores of Hacettepe University and All Five Universities**

**RELIABILITY ANALYSIS - SCALE (ALPHA)**

Reliability coefficients

N of Cases = 72.0    N of Items = 2

Alpha = .9460

**Marmara University**  
Istanbul / Turkey

**The SAS System and SPSS System  
Correlation Analysis**

2 'VAR' Variables: MARMARA UNIVERSITY, ALL FIVE UNIVERSITIES

**Correlations**

		MARMARA UNIVERSITY	ALL FIVE UNIVERSITIES
Pearson Correlation	Marmara University All Five Universities	1.000 .833**	.833** 1.000
Sig.(two-tailed)	Marmara University All Five Universities	. .000	.000 .
<u>N</u>	Marmara University All Five Universities	72 72	72 72

\*\* . Correlation is significant at the 0.01 level (two-tailed).

**Descriptive Statistics**

	<u>N</u>	Minimum	Maximum	Mean	Standard Deviation
Hacettepe University	72	1.60	5.00	4.1792	1.0049
All Five Universities	72	1.50	5.00	3.8306	.7378
Valid <u>N</u> (listwise)	72				

$r = .833$

**CORRELATION BETWEEN Item Scores of Marmara University and All Five Universities**

**RELIABILITY ANALYSIS - SCALE (ALPHA)**

Reliability coefficients

N of Cases = 72.0    N of Items = 2

Alpha = .8858

**Mimar Sinan University**  
Istanbul / Turkey

**The SAS System and SPSS System**  
**Correlation Analysis**

2 'VAR' Variables: MIMAR SINAN UNIVERSITY, ALL FIVE UNIVERSITIES

**Correlations**

		MIMAR SINAN UNIVERSITY	ALL FIVE UNIVERSITIES
Pearson Correlation	Mimar Sinan University All Five Universities	1.000 .672**	.672** 1.000
Sig.(two-tailed)	Mimar Sinan University All Five Universities	. .000	.000 .
<b>N</b>	Mimar Sinan University All Five Universities	72 72	72 72

\*\* . Correlation is significant at the 0.01 level (two-tailed).

**Descriptive Statistics**

	<b>N</b>	Minimum	Maximum	Mean	Standard Deviation
Mimar Sinan University	72	1.00	5.00	4.4861	.9037
All Five Universities	72	1.50	5.00	3.8306	.7378
Valid <b>N</b> (listwise)	72				

$$r = .672$$

**CORRELATION BETWEEN Item Scores of Mimar Sinan University and All Five Universities**

**RELIABILITY ANALYSIS - SCALE (ALPHA)**

Reliability coefficients

**N** of Cases = 72.0    **N** of Items = 2

Alpha = .7943



**Anadolu University**  
Eskisehir / Turkey

**The SAS System and SPSS System**  
**Correlation Analysis**

2 'VAR' Variables: ANADOLU UNIVERSITY, ALL FIVE UNIVERSITIES

**Correlations**

		ANADOLU UNIVERSITY	ALL FIVE UNIVERSITIES
Pearson Correlation	Anadolu University All Five Universities	1.000 .929**	.929** 1.000
Sig.(two-tailed)	Anadolu University All Five Universities	. .000	.000 .
<u>N</u>	Anadolu University All Five Universities	72 72	72 72

\*\* . Correlation is significant at the 0.01 level (two-tailed).

**Descriptive Statistics**

	<u>N</u>	Minimum	Maximum	Mean	Standard Deviation
Anadolu University	72	1.40	5.00	4.0389	.7997
All Five Universities	72	1.50	5.00	3.8306	.7378
Valid <u>N</u> (listwise)	72				

$r = .929$

**CORRELATION BETWEEN Item Scores of Anadolu University and All Five Universities**

**RELIABILITY ANALYSIS - SCALE (ALPHA)**

N of Cases = 72.0    N of Items = 2

Alpha = .9617

**APPENDIX E**  
**OPEN-ENDED INTERVIEW RESPONSES**

## Interview Responses of Eight Art Professors/Artists

### 1. What is the structure of art school before the 1st-year college program in Turkey?

#### General Responses:

#### Necessity for a Proficiency Test:

1. As we know, art education in schools is insufficient. Not much importance is given to art education in secondary education. Students are subjected to ability tests before they can enter the school, and these tests have to be done as quickly as possible (Response H).
2. In reality, it is essential to interview and to discuss the students' file, but because of the lack of time, we can say that these ability tests are valid. It is better to enroll students based on ability tests instead of wasting the time of students who do not have ability and just want to try university. Unfortunately, this is exactly why some students attend university, but it has been understood recently that the ones who do not have ability, do not have a place here. In my opinion, the ability tests are necessary in this distorted educational system (Response H).

#### Stages of the Proficiency Test:

1. We have an examination system consisting of three steps. Approximately 2000 candidates apply for the exam. The first step consists of two parts: "figure drawing" and "still-life drawing." In the first part, we want the candidates to draw a live model in 45 minutes. In the second step, we want them to draw four drawings which are shifting every 10 minutes. Those who succeed in the first step are called for the second step.

We usually accept 120-150 students every year. The average number amounts to 150 including substitutes. Twice this number of students will attend the second step of the exam, so 300 candidates take the second step.

In the second step, we use an image or fiction. For example, we read a text from a mythological story and request students to draw it. In another example, we name an object and require students to add one or two main figures. The goal is to reveal the range of their imagination and fantasies. After that step, we give a color subject (in watercolor) to paint. This may be a composition of fruits or a combination of one organic and one inorganic thing. We would like to give contrast objects, like cotton-glass and paper-metal, and have it painted in an hour.

Besides the applied exam, we give a general knowledge exam which includes 60-70 questions. The evaluation is done completely by computer. We also add high school grades to these exam results (Responses C, F, and H).

2. The same sort of work is given to all students who are supposed to study at the Art Faculty (Responses C and H).

### **Selection of the Department:**

1. Before the students sit these exams, they supply six choices in a form. This is not compulsory. Students can also apply to one department. Generally, better students apply for graphic design, interior design, animation, and painting in this order. Sometimes, 500 of the 2,000 applicants are admitted, and 20 are chosen from among those to enroll in the Graphic Department. If the first choice is not available, students can get their second choice because they are talented. In the end, we select 125 students from the 2,000 applicants (Response C).

### **Importance of an Expert's Decision:**

1. For many years, we wanted students to draw a model. Students entered the school by showing only one drawing. One drawing was enough to decide students' artistic tendencies, but this was possible if teachers were experts. For these reasons, the head of the department should take his place on the jury. The head of the department said that he had to know the quality of the students whom he was going to enroll in his faculty, so he had to be in the exam. The regulation allowed this, but I think that this is disadvantageous. If these tests are given by experts, it does not have any disadvantages. This does not mean that a studio teacher who works in the Faculty of Fine Arts, in the departments of painting and art can give such exams. This is a profession. Determining the tendencies of students is not determining the piece of art. As a result, an expert's decision on the work of art is the most valid one (Response H).
2. If one has a sense of proportion, some systems measuring sensitivity in terms of both composition and color may be employed. However, these systems cannot measure a student's knowledge, which I do not name ability, as it is something different. Ability, as Einstein said, "is a bit of one's sweat." In another sense, ability is being intelligent at a minimum level. As Matisse said, "No one is an incapable person, but there are some people whose capabilities have not been manifested." So everyone has a capability, but it is manifested in a two or three-dimensional field. None of the systems can, necessarily, assess a student's capability or aptitude 100% accurately. Every system has a deficiency, so it is possible for experts to determine the ability of students unless they make mistakes (Response H).

### **Results of the Proficiency Test:**

1. The results we got from our students through research showed that students who succeeded in the exam in which we wanted them to draw a model were also successful in school and in the future (Response H).

### **Reliability of the Field Examination:**

1. We determined that 80% of the students who succeeded in the drawing exam were also among the most successful students in their own departmental exam. The ninth or tenth student was not able to pass the exam, but it is questionable whether the branch test was reliable. Wrong questions might have been asked. Unfortunately, it is impossible to say that all of our friends in sculpture, painting, graphics, interior design, and ceramics are experts in their

own branches. There are some differences among experts in the same branch. This fact is evident. There are various ways of expression. It is possible to assess if a person has an aptitude for architecture, graphics, three-dimensional sculpture, or visual art from the drawing he draws. Experts know this (Response H).

#### **Problems in the Examination System:**

1. In general, I do not agree with the examination system. The reason is this: We are making a selection which is only based on the students' illustration power by means of this examination system; we do not have the chance to explore the students' power of representation, the tendency for creativity, the power of transition to entropy, the desire to exceed limits, and cultural traditions. For this reason, we are, unfortunately, in a difficult situation where we judge the success of the students on their approach to a simple object in the most naturalistic and realistic way (Response A).
2. The inadequacy of art education in our high schools has restricted us to such an examination system which has very little risk and is compulsory. This is one of the points that I am worried about because, in my opinion, this examination system has failed to give successful results each time (Response A).

#### **Desired Way:**

1. The most logical way would be to get a reference from the high school teacher with regards to the student's productivity and creativity, but, unfortunately, as thousands of students apply to our examination system, it is difficult to apply this method (Response A).

#### **Presentation of Artwork instead of Applying to the Examination System:**

1. We would really like students to come with a portfolio and present it as the USA and developed European countries do. In other words, let the students give their presentation in an expressive way; however, this approach can be misunderstood in Turkey because professors can be accused of helping their acquaintances. For this reason, we cannot adopt this kind of exam system (Response C).

#### **Number of Students:**

1. Other reasons why we have not considered this system are that between 300 and 2,000 people are interviewed each year and the questions and answers are of no use after the interview has been conducted (Response C).

#### **Students' Choice:**

1. Students' choice of department is not a conscious one. For example, certain departments in our school are crowded. These departments are the departments of interior design and graphic design. Students have not programmed themselves to be graphic designers until this time. Suddenly, they are in an artistic field, and maybe they will not love their department (Response G).

**Problems:**

1. In Turkish secondary schools, students study hard to be a doctor or an engineer, but they do not study to be an artist. In fact, there are some students in the high schools of fine arts who want to be artists; however, they do not apply to our school. The students who pass the University Entrance Examination could sit for our Faculty of Fine Arts' exams (Response G).

**Recommendation:**

1. Whatever the substructure which aims at art education, the basic structure must be strengthened (Response G).

**Necessity for a Preparatory Class:**

1. Due to the fact that there is no preliminary art education before university, there must be a preparatory art class because students must learn the alphabet of art education. Due to the nonexistence of a preparatory class, we have difficulties during the 4 years (Response D).

**2. What is the philosophy of basic art education in Turkish art schools?****General Responses:**

1. As you know, art education prior to university is insufficient, and only the students who have a special interest can gain enrollment in the art school. In order to keep up with this rate of art education, we have to reveal the students' creative ability in basic art education, force them to acquire figure and color knowledge, make them have a broad inspiration / aspiration in art by using natural beauty, and make them reflect the scenery they possess from nature and memory (Response C).
2. It is not the aim to make students skillful or to reach natural aesthetics. The aim is obviously to teach students the correlation between objects and analysis, namely, to have them perceive the sense of plastic thought. The aim is to teach how to think. It is out of the question to train students to acquire something nonexistent like an ability, but to manifest it. It is to stimulate the intelligence for abstraction, as Kandinsky pointed out. Creative intelligence becomes abstractive. That Newton overextended the fact that an apple falls to the ground instead of floating in the air, which is a simple law of nature, to the system of all planets is a typical abstraction. Like this, students are supposed to perceive the connections between objects, which make the system of nature picturesque and not be absorbed in natural beauty. So the aim is to have students perceive the connections which cause aesthetic objects to seem aesthetic instead of merely creating aesthetic objects. In short, the aim is to teach the reasoning process of visual thought (Response H).
3. We aim to improve the artistic and cultural knowledge of students who come from secondary education and do not have artistic knowledge. Basic art

education is a method that forces individuality and always emphasizes creativity (Response E).

4. Our philosophy is to transfer into works of art impressions that happen because of systematic observation, analysis, and synthesis. Another goal is to explain and use basic elements and principles that play a major role in the creation of works of art. These factors strengthen the imagination and creative ability of the student, and help perfect aesthetic sensation. Another main point is to make the student aware of the importance of rational and intuitive thinking in the creation of original works of art (Response F).
5. We can define the philosophy of basic art education as follows: to practice the artistic activities which are necessary for the emergence and transfer of the candidates' ability; to provide the development of technical skills and the use of proper equipment and materials which are used for practicing artistic activities; and to provide an environment which facilitates the development of the artist candidates' technical capacities and skills. However, in order to transform these technical capacities and skills into creative activities, they should be acquired at the beginning. After the students are brought to a determined level in the first classes, the aim is to enable them to add the things that exist in their creative personalities to their individual and free contributions using these practical features. After the first and second years, this becomes more complicated. That is the main problem in our school. How can basic technical and creative skills taught to the students in the lower classes be transformed into the creative activities? This is becoming harder in our program because the contribution and the help of the teachers are becoming more difficult in the creative activities. We see this as a problem and are trying to solve it by developing the programs and emphasizing the practice of creative activities in these classes (Response B).
6. I disagree with the idea that basic art education can only be acquired in the first class and that it is only possible to have students acquire technical or manual skills for further works at that time. I say this, keeping in mind that an artist has always been in basic art education. After that, I cannot follow the logic of, "I have learned technical skills; I can do those easily with an artistic action." If so, the first university classes which offer fine arts education should be called preparation classes.  
The main tendency I criticize is this: To change students into individuals who practice illustration techniques. This is only one side of the process, a convincing side. We are in an approach which follows realistic and naturalistic art movements. On the other hand, what will happen to our abstracting power? What will happen to our wit power? What will happen to our personal contemporary reality search? These are very important for me. For this reason, I open experimental roads and directions to develop students' creative and perceptual awareness in the second semester, and I add theoretical subjects as much as possible. This should be used as a base on which to build their artistic knowledge. That is, I believe that students must be aware of the relationship between their visual works and nature, and the relationship between nature and cultural learning and their own life. This should be acquired in a relational chain, not in a broken way. Because of this, basic art education becomes life art education. I think basic art education is a mixture of science and art. Both are a cultural and a universal knowledge which takes place within

human behavior. The basic aim of art and science is to increase the chance of survival among human beings which enables them to receive information. One way is by our power of perception, which is supported by the data that comes from inheritance. The other way is by the rational side. The rational side goes on in the shape of estimation with conclusions, reasons, questions, distinctions and compounds. Also, basic art education involves the search of national and universal knowledge. It is to realize the individual's power and existence. Another aim of basic art education is to direct students toward creative activities from any avenue. That is, it is like a journey to the center. This may be with the help of Umberto Eco's book From daily life to art, which examines American art and culture, or John Berger's book, which is about the form of sight, or Herbert Read's book Art and Society. By showing the youth that there are lots of possibilities, they can find their own existence through their own experiments (Response A).

7. Our aim is to teach students a definite method. It is not to transfer stereotyped knowledge (Response G).
- 

### 3. What is the current status of basic art education in Turkey?

#### **General Responses:**

##### **Application of Basic Art Education:**

1. In our 1st-year curriculum, we have courses such as basic art education (theoretical and practical), drawing, modeling, technical drawing, and photography. We have been giving basic art education and practice lessons for 2 years. Both of them are 4 hours long. The students meet with their teacher for an 8-hour basic art education course. Whether the length of the classes is sufficient or not is debatable. How the professor uses the time is important. How the students use it is important too. If the class was increased to 38 hours, the lesson may not be more useful. If the class was decreased to 4 hours, the lesson may still be very useful. The success of the lesson depends on the method which a teacher applies and the students' approach (Response G).
2. Basic art education that has been applied recently is not our ideal of art education. This course has been applied with 60%-70% capacity (Response E).
3. For each department, the same basic art education program has been applied. However, due to the fact that the department of painting needed much more course work in drawing, an additional sixteen hours of drawing were put into the program. For other departments, there are an eight-hour drawing course and an eight-hour basic art education atelier. Both of these are scheduled for a full day of study during the week (Response F).

##### **Opportunities:**

1. I am the dean of a well-equipped faculty. We furnish our students with everything from mud to wood to shape their figures. We help our students to use anything, such as recycled materials collected from garbage, substances they



use in daily life like flowers, bugs, grass, and so on. We even supply the substances that they cannot obtain on their own. We also create an opportunity for them to apply the projects they draw (Response C).

### **Physical Space:**

1. It is impossible, broadly speaking, to say that facilities are perfect. The shortage of places poses serious problems. We try to find a place. Accommodations, the structure of the building itself, landscaping and urban life, as physical space, and an educational atmosphere, influence basic art education (Response H).
2. We have materials and equipment. Our ateliers are large. Also, there is enough space (Response B).
3. Work ateliers are insufficient to apply three-dimensional works. Also, there is the lack of space (Response E).

### **Increasing the Possibilities:**

1. If we can make up our deficiency in equipment, gather all the other equipment for application areas, and transfer them to different areas, we will be able to help students in a better way by increasing the possibilities (Response B).

### **Difficulties for the Students:**

1. Another point is that it is too difficult for the students to supply the equipment and materials required for visual art education. Students cannot cover the expenses (Response B).

### **Difficulties for the Teachers:**

1. The problem is the selection of technical and creative skills that are necessary to create a work of art, to be transferred to the students by means of theory, aesthetics, practice, and application (Response B).
2. Another problem is to impose technical and creative skills on the students and to guide them. It is also difficult to take on the role of a leader for the students. Sometimes, suggesting ideas about the activities can be misunderstood and viewed as harmful or manipulative. Therefore, the situation of the students during the education process is more difficult than we envision (Response B).

### **Artistic and Educational Personality of the Teacher:**

1. Despite all these problems, the artistic and educational personality of the teacher who gives lessons is crucial. Even under the worst conditions, a good teacher can have positive effects, but even under the best conditions, a bad teacher can get bad results. The human factor is vital. A teacher's personality is essential (Response H).

### **Basic Art Department:**

1. I have been informed that a program called “basic art department” will be established next year. For me, it is so wrong. I think it should be called “basic art unit” (Response H).

### **Who will teach the basic art education course? Who will train art teachers?**

1. The course of basic art education should be given by artists. People who are specialized and have a pedagogical training can teach this lesson. Who will train them? This is another problem. Who will train those who will teach this basic art education? It is very important to choose the trainers carefully. If they are not artists, they will be much more harmful than useful. The decisions from the Higher Education Council are made by lay committees consisting of incapable members. This is done unconsciously. They damage rather than contribute. I do not think that anyone in Turkey is qualified to do this; however, there are people who are aware of this problem, are interested in it, and are devoting all their efforts to this matter (Response H).

### **Investigation and Application:**

1. While I was searching for my own philosophy at the university level, lots of subjects came to mind, like the analysis of works of art, the interpretation of contemporary art, the history of contemporary Turkish art, and the history of Turkish plastic arts. In fact, I have established a healthy relationship between my own painting and my environment and contemporary art work. I think I had a basic art education, so the concept of basic art education became the main focus of my teaching and a major emphasis in investigation and application. I had the chance to examine the trails in Istanbul carefully with the investigations and studies that our artist teachers had brought long ago. Later, I had many opportunities for seeing the contemporary applications at Mimar Sinan University. Perhaps my main benefit was this: I had the chance to examine myself when I interrogated the friends who had been abroad and back (Response A).

### **Role of the Teacher in Helping Students:**

1. In our country, due to the fact that students do not have the option of choosing a teacher and a studio, and come to school with certain artistic knowledge, my basic pedagogical approach is to apply recommendations. For example, I use phrases, such as ‘yes-no,’ ‘that is okay,’ ‘that is not good enough,’ and ‘there is a problem from the technical angle.’ My goal is not to apply my own philosophy of art, but to encourage the transformation of a student’s imagination. Another goal is to enable students to actualize visually what they articulate orally (Response A).

### **Importance and Effectiveness of the Teacher’s Knowledge:**

1. I have always thought that my knowledge would really be effective in shaping the students’ own style, so I had to approach it in a way in which my

artistic knowledge would become the basis of an application that would enlarge the students' imagination, and where different art movements or artistic utterances would take place in a basic art education studio. I think that this has been very productive. Mostly, we had very new applications and results, either in number or in quality, toward the end of the semester even though it seemed the opposite (Response A).

#### **State Exhibitions:**

1. Although it was a 1st-year class, the caliber of the works from my students during the basic art education course was acceptable for the state exhibitions, and the works of 10 of my students were actually exhibited at these exhibitions. These works consisted of the application of different materials like superficial, three-dimensional, plaster, metal, and works like drawings on paper (Response A).

#### **Importance of Cultural and Physical Environment:**

1. As the main principle, I believe that we should watch the physical environment, be aware of how the physical environment relates to the cultural environment and how they have influenced each other in the historical period. Knowing their own culture very well, I want the students to be able to deal with other cultures. Instead of feeling useless, they should try to communicate with different cultures and try to get a taste of the "civilization cake" (Response A).

#### **Individual Education in the Concept of Collective Education:**

1. Although we have a collective education, we have an individual education as well. We are trying to pave the way for students according to their tendencies. If the child has a surrealist approach and wants to draw pictures using fantastic elements, we try to help him in that sense as well as we do for others who want to draw pictures using naturalistic or realistic images. You would force the nature of the child by saying, "No, use the naturalistic elements" when he wants to draw a picture with fantastic elements. You would kill all his creative dreams and enthusiasm. We have an individual education in the concept of collective education. It is important to have a group critique a student's work. While we are criticizing student A, our aim is to make student B see ways of solving his problems even if he has different characters. Moreover, students have to possess a larger perspective and experience. They would have these experiences within this atmosphere (Response H).

#### **Inexperienced Teachers:**

1. It cannot be said that basic art education is taught under favorable conditions at our faculty. As a person who devoted himself to this education for years, I believe this because our educator friends are very young, inexperienced, and not sufficiently knowledgeable. You are going to ask me why I, myself, do not teach. I am in charge of 32 hour lessons. If any teacher who teaches 32 hour lessons at the university can spare time for his/her students, how much time can she/he spare for him/herself. I hardly believe that inexperienced colleagues without sufficient background who teach basic art education lessons will show

fruitful results. It is better than nothing, but open to discussion. It is difficult to say that conditions are suitable, but is it useless? No. I studied this with my colleagues. They are knowledgeable in their field, more or less, but a teacher's background is essential. We study all together from time to time, divided into two groups, and students' reactions are understood immediately. Teachers can guide students in many different ways, but everyone solves the same problem in a different way. Everyone does this to the extent of his/her background. Background is crucial (Response H).

#### 4. What is the origin of the current art education methodologies?

##### **General Responses:**

##### **Influence of the Bauhaus:**

1. Thirty percent of our education is the Bauhaus system. Nowadays, I know that the system is a dead system, but I also know that there are some aspects of that system which can be used in the art and design world. That is why we use it between 30% - 70% in basic art education. The Bauhaus in Chicago, Germany, and Switzerland affected us in basic art. It is possible to see the effects of this system in my graphic design department (Response C).
2. Basic art education is an education that has been applied and discussed in Turkey for 30 years as a concept and a different visual educational style. Actually, its basis is the Bauhaus. Basic Art Education came to Turkey by the State School of Applied Arts. The basis of this school is the Bauhaus too. The teachers in the establishment of this school were Germans. They taught their assistants. After these educators left Turkey, there was an attempt to apply this style of education, which exists even to this day (Responses A, D, E, F, and H).
3. The origin of basic art education depends on nature asking for the reasons of the events around us (Response C).

##### **New Sources:**

4. New sources, such as Italian educators and new universities in foreign countries, formed the origin of the current art education methodologies. The success of basic art education is related to the effectiveness of conditions (Response E).

##### **Our Experiences:**

5. The origin of basic art education comes from the Bauhaus and our experiences. We can say that it is a mixed system made up of the influences from the Bauhaus and our experiences (Response G).

**5. What should the major components of a core curriculum in studio art education in Turkey be?**

**General Responses:**

**Components of a Core Curriculum:**

1. The components of the core curriculum only consist of basic education. This basic education consists of both basic art education courses and theoretical courses supporting the basic art education courses. Even though 40 hours per week seems excessive, it is not because students who come from secondary school do not have any artistic knowledge. Our aim is to improve these students' artistic and cultural knowledge (Response E).

**First and Second Semester:**

**Practical Studies:**

1. It is important to show students all the practical studies (Response B).

**Elements and Principles of Art:**

1. In the programs, first of all, we emphasize drawing and the elements and principles of art. For example, it is a fact that we give importance to scope relations and provide the explanation of perspective components in the drawing of the basic geometric object (Response B).

**Studying the Parts of the Human Body:**

1. We emphasize the practice of technical and creative skills in the development of visual shaping in our programs. Then, there begins the examination of the parts of the human body and the steps of preliminary study (Response B).

**Color Studies:**

1. At the end of the second semester, we begin the color studies (Response B).

**Difficulties of Adopting the Foundation System in the 1st Year of Education in the United States:**

1. We wish we could adopt the foundation program in the U.S. Unfortunately, that system needs a 5th-year education. It is impossible to apply this program within 4 years (Response C).

**Applying the American System:**

1. I believe that if we adopt the American system, it will be very beneficial and useful in Turkey in the future (Response C).
2. In the USA, both the formation of the students and the cultural environment are important. How are they coming to school? With what kind of orientation and decision do the students come here? The foundation of university education is important (Response G).

3. We are aware of what is being done in America and in other countries. By knowing these systems and putting forth our own reality, we are transferring the things which are renewed and changed by time. We are applying every kind of innovation which is going to prepare the students (Response G).
- 

**6. What are the overall opinions of Turkish art professors about the current basic art education curriculum in Turkish higher education?**

**General Responses:**

**Certain Adaptation:**

1. Generally, there is a certain adaptation. I mean that we intend to strengthen the technical and creative skills of our students by tapping their abilities. In fact, my words can be accepted as the words of other colleagues. I have not noticed differing ideas about this topic (Response B).

**Disregarding the Use of Basic Art Education:**

1. Some departments disregard the use and benefit of basic art education, but we discuss this issue in the Board of Faculty and Management (Response C).

**Teaching According to Departments:**

1. In some universities, the basic art training has been taught according to the divisions and their characteristics (Response C and D).

**Teaching as a Whole:**

1. In my opinion, basic art education is more important than it is perceived; nevertheless, some of our friends put forth that basic art training should be given according to the divisions. I take basic art as a whole, and I believe that it should not be applied according to the divisions and majors. Basic art should be regarded as a whole and as a different quality of education. I believe that students should study this course, not according to the departments. If students take this course with other students, they can broaden their view point of the visual arts. In the past, basic art education was an 18-hour education course spread over 3 days. Now, we have reduced it to 2 days because of the difficulty of other courses. The results we got in the 3-day course were better because the students had a better concentration (Response C).

**Intensive Art Education by Adding Theoretical Courses:**

1. In the first year, subjects such as history of art, philosophy of art, and interpretation of works of art were strengthening the course of basic art education. I do not consider art just as applying or doing. As an educator, I want a school year to be intensive, with art education comprising basic art education, philosophy of art, history of art, and interpretation of modern art (Response C).

### **No Need to give the Basic Art Education Course:**

1. In some schools, some people began to cause problems. They started to say that they still practiced basic art education within a 4-year art education, so there was no need to give this lesson in their departments. However, the reason was that these people did not really know anything about basic art education and the terms of basic art. As a result, in some departments, an end was put to basic art education.

In general, what was said was this: "There is no need to teach color, balance, dot, or line at the departments of sculpture." In my opinion, it is not important for students to make a dot. The important thing is that students learn the physiological effects of the dot, the effects on three and two dimensions, the effects on nature, and its visual effects. For example, it is said that, when we use dark and light colors together, dark colors show up, and light colors fade into the background. It does not apply differently for painting, sculpture, or textile. For example, an interior architect knows that light colors make spaces appear bigger, and that dark ones make spaces smaller. While a painter is drawing a picture, he knows that light colors fade into the background and create dimension, but people did not want to understand this. They saw this lesson as unnecessary, so in Turkey, basic art education degenerated. Actually, it degenerated because of some mistakes in art education (Response D).

### **Department of Basic Art:**

1. The Turkish Higher Education Council has recently made a decision to found the department of basic art education. Our faculty committee has looked favorably on this decision. This is a positive decision for all Turkish art schools (Response E).
2. Dokuz Eylul University and our faculty have led the way in establishing the department of basic art education in Turkish art schools. This department offers a course in basic art education, directed toward the unique needs of the various departments, and includes the following subjects areas:
  - a. Drawing (human figures, still-life, and themes)
  - b. Explanation of basic elements and principles that play a major role in the creation of works of art and the use of these elements and principles in the creation of works of art.
  - c. Theoretical Courses

These three subjects necessarily support each other to establish a holistic approach to basic art education (Response F).

### **Teaching the Basic Art Education Course According to Majors:**

1. Now, basic art education in our department is taught according to the needs of the Department of Graphic Design. When we had basic art education with other departments, the basic problem was how students would transform a natural or an artificial object into an artistic form. It reflected the system in collective education. It became subjective when you did it based on a department. You ask how a natural or an artificial object transforms into a graphic form. It

becomes subjective in such a way. The basic logic is the same, but such differences come into being during the application stage. (Response G).

#### **Desire for Collective Education:**

1. We carried out a program 2 years ago. Students from five departments came together in this program. Five teachers attended the lessons. There were students from every department in this group. There were students who had interior design education and painting education in this group. In addition, there were teachers who had different methods and disciplines. We came together with our colleagues to prepare a program. We discussed questions such as "What can our approach be for the students?" "What are we going to make them do?" In this program, the needs of the students were changing in the creative process. We did not have an educational curriculum which could show us what to do on a specific date. The needs and orientation of the students changed the flow of work. We exhibited our studies and evaluated them with students and teachers. Sometimes, we quarreled because of conflicting views. These discussions enriched the environment. We followed such a method (Response G).

#### **Crisis in Art Education:**

1. There is a crisis in art education. Other areas, especially technological areas, have a tendency to cause harm to the teaching process. That is, the more technology is involved, the more the creative personality and activity are destroyed. However, technology is needed in art education. The key is to decide carefully to what extent technology should be used. These are the subjects we have been discussing with our colleagues (Response B).

#### **Importance of Having Basic Knowledge About Art:**

1. Right now, the basic art education course has been taught in a very complex way because students use computers, but computers cheat people easily. You can see color only in printed form. There are no inventions or techniques in the first year that students get computers. They do not know balance, contrast, representation, or concepts. They are attracted by computers. Human beings are the ones who control computers. In the 1st-year art education, students should not be allowed to use computers. By using traditional techniques, students must have basic knowledge about art in theoretical and practical way (Response D).

7. **In what areas can Turkish art professors improve the quality of the core curriculum and help raise the standards of basic art education?**  
General Responses:

#### **Importance of the Quality of Educators:**

1. We need qualified teachers (Response H).



2. It is necessary to improve the quality of educators. The role of educators is very important at the bachelor's degree level. In the event that these educators enrich their artistic and cultural knowledge by accepting the art of the world and by observing artistic and technological developments, they can improve the quality of the core curriculum and help raise the standards of basic art education (Response E).

#### **Duties of Today's Educator:**

1. Today's educators should have duties such as introducing new techniques to their students, being knowledgeable about these techniques, and following technology (Response E).

#### **Environment:**

1. We need enough time and the necessary physical, economical, and financial contributions (Response G and H).
2. Tools and equipment are important (Response G).

#### **Importance of Interactions:**

1. We often discuss with our students the things that were successful and unsuccessful a semester ago. Also, we discuss what our aim for the basic art education course is and how interactions influence the creation of works of art. The students who came to our school have passed an examination. It is wrong to say that students are inadequate. They can balance the speed of their own rhythm (Response A).

#### **Making the Master Artists Become Current:**

1. The important thing is to make the artists become current. That is, students must learn that the dimension of the student who is influenced is important and not the one who influences. If the student is able to be influenced from a two-thousand year old poem, an epic, an Egyptian poem, and a Greek statue, all these sources are an aliment to broaden their artistic and intellectual perspective (Response A).

#### **Spreading out Basic Art Education to a 4-year Education:**

1. Basic art education should not be confined to 1 year, but should be spread out over four years, and over the whole life of an artist, but if he/she cannot acquire enough artistic and technological knowledge during the 4 years of education, graduate programs should become more intensive. However, the first class should not be regarded as a preparation year (Response A).

#### **Daily Necessities and Tendencies:**

1. Everything has been represented for daily necessities in our schools, and there is a tendency toward transforming the schools into technical schools. There is an attempt to transform basic art education in this manner. Students want to be brought up according to the demands of the market, but we want to give

education in order to help them to represent the future of this society. In my opinion, if students want to be technical experts, they should not come here. We want the student to become a contemporary person (Response A).

#### **Importance of the Creative Self-expression:**

1. How can we remove the restraints of students' creativity after teaching them certain technical skills? How can we help them transfer their knowledge to the creative activities? How can we lead them? These are the most important topics that must be discussed because the participation of an educationalist in this process may harm the creative side of the artist candidate. Everybody should be concerned about this (Response B).

#### **Taking Part in Education Actively:**

1. In our secondary schools, the educational curriculum is determined without the students' input. The students are passive. It is necessary for students to take an active part in education in an academic environment (Response G).

#### **Deficiency of a 4-year Education:**

1. Students need at least a 3-year education to develop their visual shaping abilities. Also, we need to expose them to different techniques. In addition, participation in theoretical courses is very important. When students come to art school from secondary school, they lack artistic knowledge, so we have to teach them artistic subjects in a 4-year academic program. In my opinion, a 4-year education is not enough. There is a need for an additional year (Response B).

#### **Presenting Examples of Works of Art:**

1. The development of the students' abilities must be fostered by means of presenting examples from the past from museums and art galleries as historical knowledge, and also comparing them with examples from classical periods (Response B).

#### **Advantages of Students in Europe:**

1. Students who are studying in art schools in Europe have some advantages because these students are dealing closely with works of art. Our students and faculty as well as our colleagues are away from these works of art. It is not enough to see examples of works of art in the books and publications (Response B).

#### **Sending Students Abroad:**

1. Unless we directly transfer universal, cultural, historical, and artistic knowledge to students, I do not believe that education will be helpful. At least, we should send our students to visit and investigate museums, art galleries, and historical places in Europe during their summer holidays (Response B).

### **Importance of Global View:**

1. As a social member, it is not enough for the students to recognize their own origin. I believe that from a global point of view, examining the historical development of internationally shared art helps our students to develop their creative abilities and visual perception. Where can we see the steps of development of civilization with examples? I do not mean art galleries, museums, or archeology. Creative actions can develop in the metropolis and in the 20th-century contemporary building. There must be something in common both on a social-cultural level and a global-cultural level. When any of them fails, gaps occur in artistic activities. Sometimes, Art Biennial is arranged in Istanbul, and this arrangement helps our students to become conscious of artistic activities (Response B).

### **Lack of Communication:**

1. There is a lack of social communication between the West and Turkey, so the lack of communication among European art educators, educationalists, and us stems from these natural reasons (Response B).

### **Department of Basic Art:**

1. Today, in Turkey, in all faculties of fine arts, there is an attempt to set up a department of basic art. Unlike all the other departments, students are not going to be educated or given diplomas in that department; it will organize basic art and other cultural lessons in a holistic way (Response C).

### **Necessity for a Basic Art Education Course in Functional Art Education:**

1. Basic art education, in a real way, is very useful in departments which give education on functional art because in functional design, the limitations of the designer are known and definite. Although the designer must be creative, his activity area is not so wide, but in pure art, there is egoism no matter if you obey the rules or not. For example, when you are designing a typewriter, you cannot paint it red because it will be seen easily. The color red has a psychological effect and an attractive power, but it can disturb you. Hence, a designer cannot use red, but a painter can. Here, a designer has to know the psychological effects of colors and to know which color is disturbing and relaxing. In addition, if he is designing something for children, he has to know the effects of pastel colors and charming colors. He has to use colors suitable for children. On the other hand, you can do anything in pure art because it is not a thing which is directed to function. Due to these reasons, basic art education, a scientifically based education, is compulsory for the departments that give functional art education (Response D).

### **Necessity for Workshops, Technicians, and Equipment:**

1. There is a need for shaping workshops. In these shaping workshops, you have to introduce students to the material to be used. You have to teach them wood, fiberglass, and silicon materials because the students have to know them. In the

upper classes, these practices should help design. They will necessitate the increase of workshops (Response D).

### **Relations of Teacher-Student:**

1. Basic art education should be taught in a sincere and friendly way, with a teacher-student and master-apprentice relationship (Response A).
2. By changing the course that each professor teaches each month, we expect each professor to meet all the students (Response F).

### **Importance of Cultural Values**

1. Both national and international cultures should be examined together. Today, we are luckier than Americans because we have more contradictions. In addition, we have very close relations with the ancient cultures. We can visit the remains of old cultures very easily around us. Very few countries have this opportunity. If one has not read the Arabian Nights Stories, it means that he/she does not know anything about world classics. In the same way, we are reading the epic poems Iliad and Odyssey of Homer, but we know nothing about Sehname by Firdevski. Although Sehname is as famous as Iliad and the Odyssey, we regard it as nonexistent. These are all our sources of aliment. We never talk about these.

I think that our cultural values must lay the foundation of basic art education. We must reconcile our public with this Turkish society. To be able to make inquiries in this society and have the representations that carry the cultural traditions of this society to the current art are very important. Basic art education is to enable the students to be aware of the differences between cultures. For this reason, a student must realize that he/she needs to find ways that will make him/her a contemporary person without hating his/her own society. Basic art education is the most important guarantee for a person to develop him/herself. Basic art education is the greatest power in reaching universal identity and reconciling science and art during the period of liberalization. A manner which is open to the new, to freedom, and to experimentation will open doors to basic art education that have been missing (Response A).

### **Importance of Experts:**

1. In a real sense, basic art education must be given by experts because an artist cannot know colors scientifically. He can use colors only as a result of his experiences on the canvas. If an artist or a sculptor wants to teach a basic art education course, we must stop him because it is a question of expertise (Response D).

### **No Pedagogical Education:**

1. There is also the problem of teacher training. There is no institute in which university teachers are trained in pedagogical education. It only exists in faculties of education. You cannot make a person a teacher without pedagogy. Teaching is not the only important thing, but also educating (Response D).

### **Importance of Solving Problems in Secondary Schools:**

1. If the problem in secondary schools is solved in the next 10 or 20 years, our problems will change too. We will approach it more differently, but it does not mean that if the problem is not solved in secondary schools that we are not going to deal with the problems either. We are meeting their deficiencies. This is not our duty, but unfortunately, we are meeting their deficiencies (Response G).

### **Removing the Pressure of the University:**

1. It is important to enable the students to express themselves and to remove the pressure of the university, science, art, and teacher (Response A).

### **Finding out the New Values:**

1. It is important to find out the new values which liberated people may apply; otherwise, we feel the emptiness of meaninglessness (Response A).

## **8. What are the perceived major strengths, weaknesses, and desired outcomes of the 1st-year curriculum in Turkish art schools?**

### **General Responses:**

#### **Major Strengths:**

1. Basic Art Education is a 16-hour per week course. Within our concentrated program, we aim to vitalize a student's interest in art. We do this by grading assignments immediately and supporting course work which takes the student out into the real world (Response F).
2. Students come here with some expectations. You are going to tell the students who are going to study in an art school and be in an artistic environment to take 10 or a 100 squares and paint them in different colors. This is our composition study, and this is one of the components of composition. If we begin with such a study, can it affect the students in a negative way? How can it affect them emotionally? It can be a tool for the students to show their abilities. Is it right to begin with such a thing? This can change over time. It can affect the general group structure by analyzing these subjects and choosing the titles of the subject. Sometimes, it may be successful. We learn a lesson from every success. We give students a chance to make mistakes in our lessons. We do not expect them to do positive and successful work in their first piece. Let them try and be unsuccessful. Then, discuss their failure. We must let the students make mistakes. Maybe they are going to show you what you know as right is wrong. If it is not right, discuss why it is wrong or how we can find different ways from these mistakes. We should think about it and discuss it. These are the troubles that have surfaced at this point (Response G).
3. We do not give group education. We give individual education. We carry out a program according to the needs of every student (Response G).

4. We have programs prepared every semester. We do not break our relationship with other colleagues who give basic art education in other departments. We come together at the beginning or at the end of the semester to discuss and evaluate these subjects. At the same time, we join critiques in their departments. We are aware of what each one is doing. At this point, the relationship between student and teacher is being enriched. While one of the teachers is teaching the course of basic art education, the other teacher is attending that class. Students learn that the source is not only his teacher but also other teachers (Response G).
5. The 1st, 2nd, 3rd and 4th years are not important in art school. The important objectives are to reach a certain rank faster than others or to have students acquire visual perception and the ability to draw and describe visually. To make use of artistic knowledge gained in previous classes is the aim of the first class. We tell our students not to ask their teachers everything, to create their own atmosphere, to investigate, and to make use of upper classes and studios. We tell them to search, to ask, to visit sculpture, graphics, ceramics departments. The teacher does not tell everything. He/she does only the sample starting and leaves the rest to the students. The students are free to do it or not. This is a matter of manner and approach. We are trying to enable our students to learn what their responsibilities are (Response A).

**Weaknesses:**

1. Sixteen hours is not sufficient (Response E).
2. Work ateliers are not enough (Response E).
3. Students do not study 3D works (Response B).
4. We have the advantage of the art of public culture; however, instead of studying it as a living history, we are trying to abandon it. It is a great problem that we do not place the ideas of public culture in our educational system. Tradition is a living thing. To regard it as nonexistent is impossible (Response A).
5. The application of formal instruction in our university and presentation of basic art education in units, and its isolation from life and the cultural and physical environment are a mistake. In my opinion, the most important of all is to regard basic art education as a different branch of science from physics, chemistry, geography, or philosophy (Response A).

**Outcomes:**

1. It is necessary to increase cultural activities (Response E).
2. Generally, ill-prepared students come to our school in the name of culture, art, and design. We absolutely need a 5-year education (Response C).
3. Design and art ability is innate. Transferring of knowledge cannot be taught. For me, the first year must be special and different. Those who will not be able to succeed at the end of the 1st year cannot continue (Response C).

4. For students who intend to become practicing artists, the major outcome we seek during the first year is that they can create unique expressions in both 2D and 3D utilizing the media of their choice. This expression should demonstrate the students' ability to communicate visually and attain a sense of balance and unity within form (Response F).
  5. How is it possible for students who aim at art education to comprehend the world? We are working on this subject and discussing the studies on a subject basis. We say that students should do this and discipline themselves. In order to discipline themselves, what kind of practice are they going to do? For instance, should they have to draw objects in nature? What kind of problems will they encounter and which problems will they be able to solve while doing their practice? How are they going to handle problems in the department of graphic design according to their creative performance? How are they going to use materials? How are they going to explain? We discuss these subjects with our colleagues (Response G).
  6. It is important to replace the old-fashioned and useless public art with current ones. This should be done after some experiments. We must use the old traditions to obtain the new cultural data. Our students have been waiting for new and secret formulas from us (Response A).
  7. There should be some common lessons such as sculpture, graphics, drawing, ceramics, or common studios which are not limited by hours. Students can think of the studio as home. If it is necessary, they should be allowed to work there until 12 a. m. If they need to consult someone, there should be an advisor or a volunteer lecturer available. In other words, in this kind of institution, a common life which connects the life of a student and an artist has to be found. School life must be transferred to daily life (Response H).
  8. Special studies are done depending on students' demands or on situations which are established by us. Such things can be done through new developments and innovations. Programs can be prepared, too. On the other hand, new things can be done without being programmed (Response G).
-

## REFERENCES

- Anderson, A. B., Basilevsky, A., & Hum, D. P. J. (1983). Measurement: Theory and techniques. In P. H. Rossi, J. D. Wright, & A. B. Anderson (Eds.), Handbook of survey research (pp. 231-281). New York: Academic Press.
- Anscombe, I. (1991). Arts & Crafts style. London: Phaidon Press.
- Art Center College of Design, Departments: Foundation studies (1997). [On-line]. Available Internet: <http://www.artcenter.edu/departments/found.html>
- Ary, D., Jacobs, L. C., & Razavieh, A. (1985). Introduction to research in education. (3rd ed.). New York: CBS College Publishing.
- Asher, J. W., & Vockell, E. L. (1995). Educational research (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.
- Aslier, M., Erol, T., Ozsezgin, K., Renda, G., & Turani, A. (1988). A history of Turkish painting (2nd ed.). Seattle: University of Washington Press.
- Atil, E. (1980). Turkish art. Washington, DC: Smithsonian Institution Press.
- Atkins, R. (1993). Art spoke. New York: Abbeville Press.
- Behrens, R. R. (1995, November-December). On graduate education and graphic design. Print, 74-83.
- Best, J. W. (1977). Research in education (3rd ed.). Englewood Cliffs, NJ: Prentice-Hall.
- California Institute of the Arts, School of Art: Programs (1997). [On-line]. Available Internet: <http://www.calarts.edu/bulletin/abullfrm.htm>
- Chalmers, F. G. (1990). South Kensington in the farthest colony. In D. Soucy & M. A. Stankiewicz (Eds.), Framing the past: Essays on art education (pp. 71-85). Reston, VA: National Art Education Association (NAEA).
- Creswell, J. W. (1994). Research design: Qualitative & quantitative approaches. Thousands Oaks, CA: Sage.
- Creswell, J. W. (1998). Qualitative inquiry and research design: Choosing among five traditions. Thousands Oaks, CA: Sage.
- Dolence, M. G., & Norris, D. M. (1995). Transforming higher education: A vision for learning in the 21st century. Ann Arbor, MI: Society for College and University Planning.



- Dow, A. W. (1928). Composition. New York: Doubleday, Doran.
- Education (1996). [On-line]. Available Internet: <http://www.access.ch/tuerkei/GRUPD/egitarih.htm>
- Efland, D. A. (1990). A history of art education, intellectual and social currents in teaching the visual arts. New York: Colombia University Teachers College Press.
- Eileen, B. (1986). Art and labor: Ruskin, Morris, and the Craftsman ideal in America. Philadelphia: Temple University Press.
- Engelbrecht, L. (1990). Laszlo Moholy-Nagy in Chicago. In L. Moholy-Nagy, Moholy-Nagy: A new vision for Chicago. Springfield: The University of Illinois Press and The Illinois State Museum.
- Erol, T. (1988). Painting in Turkey in XIX and early XXth century. In G. Renda, T. Erol, A. Turani, K. Ozsezgin, M. Aslier, & A. Coker (Eds.), A history of Turkish painting (2nd ed., pp. 87-236). Geneva: Palasar Sa & University of Washington Press.
- Findeli, A. (1990). Moholy-Nagy's design pedagogy in Chicago (1937-46). Design Issues, 7(1), 4-19.
- Fink, A. (1995). How to analyze survey data. Thousand Oaks, CA: Sage.
- Forest, A. D. (1989, September-October). The educated eye: Design schools. Magazine of International Design, 36, 42-52.
- Franciscono, M. (1971). Walter Gropius and the creation of the Bauhaus in Weimar: The ideals and artistic theories of its founding years. Urbana, Chicago: University of Illinois Press.
- Goodwin, G. (1993). Sinan: Ottoman architecture and its values today. London: Saqi Books.
- Giray, K. (1996). Introduction to the history of Turkish painting. Available Internet: <http://www.sabanci.com.tr/sergi/resim/tarih1.html>
- Giris Sinavlari Klavuzu. (1996). Izmir, Turkey: Dokuz Eylul University.
- Guleryuz, H., Senova, B., & Talug, B. (1995). Istanbul biennial. Ankara, Turkey: Bilkent University.
- Harris, M. E. (1987). The arts at Black Mountain College. Cambridge: The MIT Press.
- Harris, M. E. (1988). Josef Albers: Art education at Black Mountain College. In Josef Albers: A retrospective/Solomon R. Guggenheim Museum (pp. 50-58). New York: The Solomon R. Guggenheim Foundation.
- Haslam, M. (1991). Arts & Crafts carpets. New York: Rizzoli.

- Hull, A., & Wyhowska, J. L. (1993). Kilim. London: Thomas and Hudson.
- Indiana University. School of Fine Arts. Studio Arts: Fundamentals (1997). [On-line]. Available Internet: <http://www.fa.indiana.edu/~fina/fundamentals.html>
- Itten, J. (1964). Design and form: The basic course at the Bauhaus (J. Maass, Trans.). New York: Reinhold. (Original work published 1963)
- Itten, J. (1965). The foundation course at the Bauhaus. In Gyorgy Kepes (Eds), Education of vision (pp. 104-121). New York: George Braziller.
- Jaeger, R. M. (Ed.). (1988). Complementary methods for research in education. Washington, DC: American Educational Research Association.
- Jones, D. (1978). The elements of decoration: Surface, pattern and light. In D. Michell (Ed.), Architecture of the Islamic world (pp. 144-175). London: Thames and Hudson.
- Kaplan, W. (1987). "The Arts that is life": The Arts & Crafts Movement in America, 1875-1920. Boston: Little, Brown.
- Kuhn, C. L. (1957). German expressionism and abstract art. Cambridge: Harvard University Press.
- Kvale, S. (1996). Interviews: An introduction to qualitative research interviewing. Thousand Oaks, CA: Sage.
- Lewis, R. (1995, November-December). In the academy: Print's survey of design schools. Print, pp. 60-73.
- Logan, F. M. (1955). Growth of art in American schools. New York: Harpers and Brothers.
- Macdonald, S. (1970). The history and philosophy of art education. New York: American Elsevier.
- McMillan, J. H. (1996). Educational research: Fundamentals for the consumer (2nd ed.). New York: Harper Collins College Publishers.
- Martin, M. C. (1995). The teaching of Josef Albers: A reminiscence. Burlington Magazine, 137, 248-252.
- Maryland Institute College of Art. Departments: Foundation (1997). [On-line]. Available Internet: [http://www.mica.edu/ungrad/departments\\_main.html](http://www.mica.edu/ungrad/departments_main.html)
- Massachusetts College of Art: Studio Foundation (1997). [On-line]. Available Internet: <http://www.massart.edu/programs/undergrad/sf2.html>
- McEvelley, T. (1993). Arrivederci Venice: The third world biennials. Artforum, 32(3), 114-116, 138.

- McFadden, S. (1993). Bosphorus Dialogues. Art in America, 81(6), 55-61.
- Mecklenburg, V. M. (1989). The Patricia and Phillip Frost collection: American abstraction, 1930-1945. Washington, DC: National Museum of American Art and Smithsonian Institution Press.
- Moholy-Nagy, L. (1970). Education and the Bauhaus. In R. Kostelanetz (Ed). Moholy-Nagy. New York: Praeger.
- Moholy-Nagy, L. (1956). Vision in motion. Chicago:Paul Theobald.
- Morgan, M. M. (1985). The influence of Arthur Wesley Dow on art education. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 234-237). Reston, VA: National Art Education Association (NAEA).
- Moynihan, J. P. (1980). The influence of the Bauhaus on art and art education in the United States. Unpublished doctoral dissertation, Northwestern University, Evanston.
- Naylor, G. (1971). The Arts and Crafts Movement: A study of its sources, ideals and influence on design theory. Cambridge: The MIT Press.
- Parsons School of Design: Foundation (1997). [On-line]. Available Internet: <http://www.parsons.edu/pyrfint.html>
- Pedhazur, E. J., & Schmelkin, L. P. (1991). Measurement, design, and analysis: An integrated approach. Hillsdale, NJ: Erlbaum.
- Phelan, A. (1981). The Bauhaus and studio art education. Art Education, 34(5), 6-13.
- Phelan, A. (1984). The impact of technology and post modern art on studio art education. Art Education, 37(2), 30-36.
- Plastic Arts: Directorate General of Press & Information of the Turkish Republic (1996). Available Internet: <http://www.mfa.gov.tr/groupd /plastic.htm>
- Pratt Institute: The Foundation Program (1997). [On-line]. Available Internet: <http://www.pratt.edu/ad/found/index.html>
- Preble, D. & Preble, S. (1989). Artforms: An introduction to the visual arts (4th ed.). New York: HarperCollins.
- Raleigh, H. P. (1968). Johannes Itten and the background of modern art education. Art Journal, 27(3), 284-302.
- Ross, D. W. (1933). A Theory of pure design. New York: The Polygraphic Company.
- Rhode Island School of Design: Foundation studies (1997). [On-line]. Available Internet: <http://www.risd.edu/deptsalias.html>

- Scheidig, W. (1967). Crafts of the Weimar Bauhaus 1919-1924 : An early experiment in industrial design New York: Reinhold.
- School of the Art Institute of Chicago. Departments and Programs: The first year program (1997). [On-line]. Available Internet: <http://www.arctic.edu/saic/firyr.html>
- Sheridan, S. L. (1990). Why new foundations? Leonardo, 23(2/3), 165-167.
- Sonmez, N. (1996). The vision of art in a paradoxical world. OneEurope, 9, 30-36.
- Stankiewicz, M. A. (1990). Rules and invention: From ornament to design in art education. In D. Soucy & M. A. Stankiewicz (Eds.), Framing the past: Essays on art education (pp. 89-103). Reston, VA: The National Art Education Association.
- Szyliowicz, J. S. (1973). Education and modernization in the Middle East. New York: Cornell University Press.
- Wade, D. (1976). Pattern in Islamic art. New York: The Overlook Press.
- Wallenfeldt, E. C. (1986). Roots of special interests in American higher education. Lanham, MD: University Press of America.
- Whitford, F. (1991). Bauhaus. New York: Thames and Hudson.
- Wingler, H. M. (1969). The Bauhaus. Cambridge: The MIT Press.
- Wygant, F. (1983). Art in American schools in the nineteenth century. Cincinnati, OH: Interwood Press.
- Wygant, F. (1985). Art structure: Fundamentals of design before the Bauhaus. In B. Wilson & H. Hoffa (Eds.), The history of art education: Proceedings from the Penn State Conference (pp. 158-62). Reston, VA: National Art Education Association.