

VISUAL CULTURE IN THE CONTEXT OF TURKEY: PERCEPTIONS OF VISUAL
CULTURE IN TURKISH PRE-SERVICE ART TEACHER PREPARATION

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This study explored the state of art education in Turkey as revealed by pre-service art education university instructors, and the potential of incorporating visual culture studies in pre-service art education in Turkey. The instructors' ideas about visual culture, and popular culture, the impact it might have, the content (objects), and the practices within the context of Turkey were examined. Visual culture was examined from an art education perspective that focuses on a pedagogical approach that emphasizes the perception and critique of popular culture and everyday cultural experiences, and the analysis of media including television programs, computer games, Internet sites, and advertisements.

A phenomenological human science approach was employed in order to develop a description of the perception of visual culture in pre-service art education in Turkey as lived by the participants. In-person interviews were used to collect the data from a purposive sample of 8 faculty members who offered undergraduate and graduate art education pedagogy, art history, and studio courses within four-year public universities. This empirical approach sought to obtain comprehensive descriptions of an experience through semi-structural interviews. These interviews employed open-ended questions to gather information about the following: their educational and professional background; their definitions of art education and art teacher education and what it means for them to teach pre-service art education; critical reflections on the educational system of Turkey; perceptions of visual and popular culture; and finally individual approaches to teaching art education.

This study was conducted for the purpose of benefiting pre-service art teacher education in general and specifically in Turkey. It provided the rationale, the nature, and pedagogy of visual culture as well as the why and how of visual culture art education in the context of Turkey. Furthermore, it provided insights into the potential contribution of the concept of visual culture to the understanding of art and improvement of art teacher training in the context of Turkey.

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CHAPTER 1 INTRODUCTION

Background of the Problem

This study grew out of a both personal and a larger concern about the state of art teacher education in Turkey and the potential of visual culture to produce a change in the way art is taught. There is a need for extensive reflection on and debate about the meaning of art teacher education and its expected outcomes in contemporary Turkish society. Thus, it is important to identify best practices as they relate to visual culture to move toward change at a national level.

The literature defines visual culture as a field of study that involves a combination of art history, cultural studies, art education, anthropology, and critical theory. From an art historical perspective, for example, the visual culture movement “raises questions about art itself, its definition, genres, forms, history, criticism, and theoretical ruminations” (Camp, 2004). It considers gaining more in-depth knowledge about the lives; social history of artists that help us to identify and better understand the content of their art; focuses on the cultural meaning of a work of art. From an art educational perspective, visual culture is concerned with popular culture and everyday experiences, and, as Tavin (2005) expresses, visual culture represents a “paradigm shift...advocating for the study of an expansive range of objects and images including popular culture” (p. 111). While the two may have different general definitions, they converge on what it studies.

Some proponents of visual culture tie visual culture art education to the concept of social reconstruction due to the social, economic, and political embeddedness of artifacts and performances. “Visual culture art education considers how different societies create identity through visual culture” (Anderson & Milbrandt, 2004, p.53) and so creates a social

reconstruction through deconstructing “assumptions, values, and mores”, and ultimately finding “contradictions, disjunctions, and dysfunctions”; thereby moving them out of their positions of power (Anderson & Milbrandt, 2004, p.53). In visual culture art education (VCAE), meaning lies not only in the qualities of the visual object itself and not only in the observer’s response, but in the relationship of the object and viewer in their authentic social context (Anderson & Milbrandt, 2004).

Paul Duncum (2001), one of the major proponents of visual culture art education, uses visual culture as an umbrella term to incorporate all visual artifacts (high art to low art, fine art to popular and the folk art) through which we make meaning. The focus to the beliefs, values, and attitudes imbued in those artifacts, thus socially grounding in the context of making and viewing as being as important as the artifacts and performances themselves (Anderson, 2003).

Furthermore, as Kerry Freedman (2001) and Duncum (1999, 2001, 2002) suggested, the field of art education should promote critical inquiry using critical pedagogy as a key concept to analyze and interpret images within students’ lives.

In this study, visual culture primarily serves as a means of examining the perception and critical analysis of popular culture, everyday cultural experiences (Duncum, 1999, 2001, 2002; Freedman, 2003; Tavin, 2000), and media including television programs, computer games, Internet, and advertisements with an art education focus, it is important to examine the concept of visual culture – ideas that teachers have about it, the impact it might have, the content (objects), and the practices within the context of Turkey.

Furthermore, the study strives to investigate visual culture as the reflection of culture because visual culture is embedded in local culture and it deals with socio-economic and political ties of artifacts and performances (Anderson & Milbrandt, 2004). Thus, the study examines the

variations in the understanding of the social and ritual meanings of visual forms in the context of Turkey. Anderson & Milbrandt (2004) point out that societies create their identities through the creation, understanding, and interpretation of visual culture. Likewise, those identities are created through the combination of internal and external influences. Because visual culture reflected in visual objects bear implications of definition of the specific culture, the researcher feels the tendency to occasionally change the focus from objects to the concept of visual culture. This fact holds significance in this study.

Before discussing the problem and the purpose of the study, it is my attempt to examine the history of the art education and art teacher education in Turkey should be discussed. One cannot understand teacher education in modern Turkey without reference to its historical background, starting with how teaching and learning were defined and the content of education during the Ottoman period. Each must be considered in order to understand the current issues in teacher education in Turkey.

Historical Overview of Education

During the Ottoman reign (1299-1923)¹, the state was primarily interested in educating the military and administrative staff and therefore opened Palace Schools to serve that purpose. Palace Schools only trained the ablest children for leadership positions in the Ottoman body politic, either as military leaders or as high administrators in the provinces of the empire (Kazamias, 1966). The instruction in the Palace Schools was broad in its scope: “it included Turkish, Arabic, Persian, Moslem religion and culture, Turkish customs and rules of courtesy and etiquette, riding, archery, wrestling and sword practice, music, and apparently mathematics”

¹ The *Ottoman Empire*, also known by its contemporaries as the Turkish Empire or Turkey lasted from 1299–1923. It was succeeded by the Republic of Turkey, which was officially proclaimed on October 29, 1923. At the height of its power (16th-17th century), it spanned three continents, controlling much of Southeastern Europe, the Middle East and North Africa.

(Kazamias, 1966, p.27). The teaching staff, primarily drawn from outside of Turkey, consisted of members of the *ulema*² and of other scholars, scientists, musicians, artists, and poets. Apart from music education, fine arts education did not exist in these schools.

Public education was provided in the *mektebs* and *medreses*, commonly known as ‘reading places’, with the main instruction based on teaching and learning the Koran. These schools were basically elementary schools, and were also called sibyan schools. The purpose of this primary education was Islamic religious instruction in which the Koran was read and recited, and the principle prayers were learned by rote. However, specialized medreses also included “lexicology, syntax, mathematics, philosophy, history and geography” (Gelisli, 2005, p.133). Teachers of the sibyan schools were graduates of the secondary-level medreses. Islamic priests (imams), who could read and write, and older villagers who knew the Koran and prayers also served as teachers. (Basgoz, 1968).

M. Salih Ari, a former student of a Sibyan school around the first half of the 19th century wrote,

...In the class, fifty or sixty students sat mixed together on a rush mat; the hodja (teacher) having a place on a rug in the corner. In front of the hodja there was a low reading desk, and at his side a stick that could reach every corner in the room. The student who had completed memorizing the Koran began the writing lessons. The hodja would write a section of the Koran on the student’s paper and we would copy this writing each day.

Our school did not have the paper, the pens or the notebooks that the schools have today. We copied what the hodja wrote onto a bright, thick paper called *mesk*. When the hodja corrected our writing, we erased the ink by licking it, and reused the paper. We wrote while in a kneeling position on the floor. We had no pictures in our books, because the Koran taught that a likeness had to have a soul and this was not possible. We did occasionally use our charcoal to draw pictures on the blackboard. This was done secretly,

² Ulema’s are learned sages of Islamic thought and culture. In a broader sense, the term ulema is used to describe the body of Muslim clergy who have completed several years of training and study of Islamic sciences (Wikipedia Online database).

for if hodja caught us, it would mean certain punishment with the falaka.³(Basgoz, 1968, p. 8)

Reformation

With an increased awareness of Western civilization in the 19th century Ottoman era, a new consciousness began to encompass all the social foundations and institutions. Education, which had previously been confined to religious or military purposes, was now considered to have the wider purpose of supporting the modernization efforts. In 1845 reformers established a secular council of education. During this period, the Ottoman monarchy's absolute powers continued to decline. The second half of the 19th century differed from the first in several respects. The Ottoman sultans of the period, Sultan Selim III⁴ and Sultan Mahmut⁵, directed their reforms primarily toward the military and administrative establishment. "After the Edict of Gulhane⁶ the modernization of education proceeded with increased tempo" (Eren, 1963, p.13). Empire-wide secondary school system as well as a university, free from the religious hierarchy was produced in 1869.

Several changes would take place during this period but the most significant to this study is that 1) the tradition of mere rote learning limited to Koranic instruction was replaced, with a more modern and comprehensive education system and 2) art, which only meant Koranic decorative calligraphy, marbling, or miniatures that depicted the empire's victories, was released from the Islamic prohibition of representation.

³ This punishment was administered to the bottoms of the feet. "The student who was made to lie down and the ropes were passed around his feet. Two students holding the long stick at the ends would bend the stick, thus bringing the victim's feet closer together. Finally the stick was used to raise the feet up into the air. The hodja would then beat the soles of his feet with all his might" (Basgoz, p. 8).

⁴ Sultan Selim III was the Ottoman sultan between the years of 1789 and 1807. He had associated much with foreigners, and was thoroughly persuaded of the necessity of reforming his state. He attempted tax and land reform and established a European-style military corps.

⁵ He was the 30th Sultan of the Ottoman Empire from 1808 until his death. His most notable achievement was the establishment of a modern Ottoman Army, as well as the preparation of the Tanzimat reforms in 1839, which started the modernization of Turkey.

⁶ A major social and political reform issued by the Ottoman Sultan Abdülmecid I in 1839.

The first organization to train teachers, Darulmuallimin, known also as Istanbul Boys Teacher School, was established in 1848. The duration of training was three years. The purpose of the organization was to train teachers for the secondary school level. Darulmuallimin played an important role in the improvement of teacher education. Sati Bey (1880-1969), as the head principal in Darulmuallimin, accomplished very important tasks in the history of Turkish education. Sati Bey gave great emphasis to art and handicrafts classes in Darulmuallimin, and saw art as something that maintains a connection between mental and physical development (Sanal, 2002). He also encouraged students to take interest in daily life and to utilize it in their education. Moreover, Sati Bey opened the Tatbikat Mektebi –School of Practice in 1909 (Ergun, 1987).

Perhaps, for the first time in the history of education in Turkey, Sati Bey drew attention to an individualistic viewpoint and cultivated self-reliant individuals. He felt that the goal of education should be the improvement of the abilities and faculties of the individual, because all social developments in a society could be traced back to the individual (Basgoz, 1968). He pointed out that schools, in which individuals could develop their own capacities to the utmost, had to be organized. As Basgoz's (1968) quoted, Sati Bey "believed that the best results could be achieved through creative, inventive, and active methods rather than learning through rote memory" (p.28). The importance of the individual had not previously been emphasized in the history of Turkish education. The emphasis on individual development was important in the creation of the new consciousness for art education. During Sati Bay's time, Darulmuallimin had reached to a high level of quality considered to be better than many European teacher schools at the time (Sanal, 2002).

Darulmuallimin-i Sibyan was established in 1869. Its aim was to train teachers for

elementary schools. In 1870, a school called Darulmuallimat was established to train girls to become teachers for elementary and secondary schools. The Girls Teacher School, Darulmuallimat, was influenced by the new trends of the Tanzimat⁷ period, a period of cultural transformation when people in the region made efforts to strongly mimic contemporary Western Civilization (Isikdogan, 2007). The establishment of Darulmuallimat signifies a breakthrough in allowing girls to be further educated after graduating from primary school⁸.

In all of the teacher schools, including the newly opened civil schools, such as Istanbul Galatasaray High School (1869), Darussafaka High School (1873), where modern Western-based programs including art classes were included (Tansug, 1993). Military high schools added art classes to their curriculum for the first time after 1869 (Alakus, 2003). The first experiments with painting in the Western sense were made at military schools such as Muhendishane-i berri-i Humayun (Military School of Engineering) with a technical focus. Training began with the preparation of maps and technical drawing, and afterwards moved to free drawing (www.kultur.gov.tr).

During this time, the Tanzimat reformers cautiously made plans to create an educational agency free from religious dogma (Basgoz, 1968). Until the Tanzimat, traditional schools were controlled by religious authorities and were limited to religious instruction. Religious influences were successfully avoided in the new civilian schools. New subjects such as “mathematics, physics, history, economics, international law, Ottoman literature, geometry, and Turkish language” (Basgoz, p.22) were offered in these schools.

⁷The Tanzimat was a period of reform in the Ottoman Empire that lasted from 1839 to 1876.

⁸ Girls’ education was neglected due to religious conviction and the dominance of culture and social life of men during the Ottoman era (Gelisli, 2005).

In 1881, the Comprehensive Teacher Training College (CTTC) or Darulmuallimin-i Aliye was established with departments for primary, secondary and high school each with duration of education standing at two years (Gelisli, 2005). “With some subsequent changes in its name – it was then just called [Teacher Training College] instead of CTTC – as well as in its curriculum, this school continued to train teachers for a long time, up until the republican era in 1923” (Unat, 1964, p. 35).

First and Second Constitutional Regimes- Beginning of Art Education

The French educational system was the biggest influence in the construction of the civilian schools. Administrators and teachers, who had themselves attended schools in France, transferred French methods and curricula to the Turkish schools. As Basgoz (1966) puts it, “The curricula, the teachers and teaching methods of these secular schools produced an intelligentsia which differed from the medrese graduate, ulema, in many ways” (p. 23).

From this aura of French influence, came the First Constitution of the Empire that was proclaimed by an Edict of Abdulhamit II in 1876. As Basgoz (1966) wrote, “the constitution, for the first time, confirmed freedom of speech, religion and assembly, property, and domicile” (p.14). Around this time, the Ottoman sultans began to bring foreign painters, mostly Italian or French, to live as court painters. Turkish painters, especially military based individuals, were sent abroad to learn from European masters. The military association of the painters was a result of very first painting lessons with a technical emphasis in Mühendishane-i Berri-i Humayun (Military School of Engineering) in 1793 (Goren, 2009). Among them were Osman Hamdi Bey, Seker Ahmet Pasha, Hoca Ali Riza, Sevket Dag, Ahmet Ziya, and Halil Pasha. These artists were primarily landscape painters; few were portrait artists. One of these painters, Osman Hamdi took the initiative to open the first Fine Arts Academia –Sanai Nafise Mektebi in 1882, which is

currently known as Mimar Sinan Fine Arts University.

Very important within the modernization movements, the Academy of Fine Arts in Istanbul started its education with drawing and painting, architecture, and sculpture (carving). During this time, education was both theoretical and practical, and the majority of the instructors were European or American such as Alexander Vallaurry, Salvatore Valeri, Rudolf Belling, Bruna Taut, and in the progressive years Leopold Levy. Also, Turkish artist-instructors such as Ibrahim Calli, Hikmet Onat, Feyhaman Duran were appointed after returning from European countries (Akkus, 2003). It is important to note that with the establishment of this school, fine arts were switched from the hands of the military persona to those of civic people.

Academy graduates worked as art teachers and practiced their own art. However, artist-teachers were criticized for their inefficiency as teachers because they lacked training in pedagogy. To overcome this problem, students who wished to become teachers were provided with courses in pedagogy.

The second Constitutional Regime and the search for a theory of education in 1908 is the most important step in the country's development into a Western state, before the establishment of the republic in 1923. After 1908, a major change occurred in the amount of attention given to ideas and issues rather than specific programs (Eren, 1963). Political intellectual leaders such as Ziya Gokalp, Abdullah Cevdet, and educators such as Sati Bey, and Ismail Hakki Baltacioglu developed new ideas and theoretical justifications for new methods and experiments in education (Eren, 1963).

Painting in the Western sense started to develop in Turkey in the nineteenth century. By the late 19th century, several movements which were to be influential in modern art had begun to emerge: Impressionism centered in Paris, and Expressionism, which first emerged in Germany.

Especially following the First World War, Impressionism was a major influence on Turkish painters. Artists such as Namik Ismail, Ibrahim Calli, Avni Lifij, Feyhaman Duran and Hikmet Onat, who received their art education in Europe in the 1910s, became impressionists. These artists, who are known as the 1914 Generation, influenced the development of painting in the early Republic Period (Ozsezgin, 1982).

The period between 1913 and 1918 marked the last period of the Ottoman Empire with the Elementary Education Law in 1913, art education courses were taught in the boys and girls sultanis (special group of high schools), as well as in the elementary schools. In the art classes at rustiye's (junior high schools), and idadi's (senior high schools), while figurative and non-figurative drawings and copies from landscapes with the lithography technique were used, imaginary paintings were not allowed (Gursimsek, 1997).

Ismail Hakki Baltacioglu (1886-1978) was sent to France to examine pedagogy and handicrafts education in 1920. He was known for his passionate attitude towards the innovation of education and his openness for contemporary philosophies of education. Upon returning to Turkey, he was appointed as a pedagogy professor at different institutions between the years of 1923-1939. During his teaching posts, Baltacioglu wrote books on philosophy, sociology, pedagogy, and aesthetics as well as plays, novels, and story books. He consistently urged the establishment of a Turkish educational program, which would organize student groups around the real life activities of hygiene, social work, theater, art, cooking, sports, animal care, and gardening (Basgoz, 1968). He was called the "father of republican Turkish educational thought" (Salmoni, 2001, p. 62). Duygu Koksall (2008) indicates,

When describing the secondary school of his dreams, Baltacioglu portrays students in their art classes creating not for the sake of pure training and education but producing 'works' with real social function, theatre posters, newspaper advertisements, and so on.

For Baltacioglu, like the social realists, any art that does not respond to the necessities of its social context is ill and degenerate. For him, too, the artist is the 'social man' per se.

Baltacioglu equates the importance of the arts for the new nation with the importance of pedagogy or the economy. In fact he calls the new republic "the republic of fine arts". Artistic works are indispensable to the new nation-state for spreading its values. Possible themes that could connect the artist to his people are: the Anatolian railways, the new Turkish woman, the Turkish aero plane industry, Turkish shipping, Turkish folk pedagogy, Turkish youth and children, Turkish population growth and so on. (p.218)

The Republican Era

After the Ottoman Empire, the Republic of Turkey was founded on October 29, 1923 a new era started for the training of teachers. In 1924-1925 the name of Darulmuallimin schools were changed to Muallim Mektebi, and they were called Ogretmen Okulu (Teacher Training Schools) after 1935 (YOK online database). Education was given a high priority. Religious schools were replaced by secular public primary and secondary schools. The University of Istanbul was the only institution of higher learning, but its teaching was not yet on the level of other modern academic institutions. In order to create a body of potential academic teachers, the government sent many young Turks to study in various European countries. A growing desire for recommendations of Western educators for the improvement of all sections of the schooling in Turkey occurred around this time (YOK online database). A summary of the important socio-political events that helped shape teacher education in Turkey is provided in Appendix C.

Mustafa Kemal Ataturk (1881– 1938), a Turkish army officer and revolutionary statesman, was the founder and the first president of the Republic of Turkey. He made many statements in relation to education, culture, and fine arts. He strongly emphasized that education was the most powerful force in achieving modernization. Fine arts were highly encouraged and supported by Ataturk. Many museums were opened; architecture began to follow modern trends;

classical Western music, opera, and ballet, as well as theatre, also took impressive strides. In all walks of cultural life, Ataturk's inspiration created growth. Ataturk famously said, "Sanatsiz kalmis bir toplumun hayat damarlarindan biri kopmustur" (A nation devoid of art and artists cannot have a full existence).

The Law on Unification of Education dated March 1924 was an important turning point of the Turkish education system (Kasaba & Faroghi, 2008). Beginning with this law, all religious schools were abolished, segregation between different kinds and levels of schools and teacher education programs ended, and the Ministry of Education was formed (Gursimsek, 1997). This act put all educational institutions under the control of the Ministry of Education. Even today a national curriculum is followed in every school and all educational activities in schools are controlled by supervisors assigned by the Ministry of Education (Cakiroglu). Between the years of 1925-1929, Mustafa Necati (1892-1929) worked as the Minister of National Education, and played a very important role in the improvement of art education and teacher education in Turkey. During his ministry, Necati went to Europe to examine the administration and curricula of schools. He established the School Museum, launched arts and crafts courses for art teachers under the guidance of German pedagogues Frey and Stiehler. In this activity, Frey, presented reports about the school museum and crafts movement, and Stiehler presented reports about art education to the Ministry (Alakus, 2003).

On the verge of renovating national education in Turkey, it was inevitable to seek help from foreign theoreticians. John Dewey (1859-1952) filled that role. In 1924, the Minister of National Education, Mustafa Necati, invited Dewey to observe and analyze the Turkish educational system and make recommendations for restructuring and reorganizing the system. In his first report, which was written in Turkey, Dewey made recommendations for improving

teacher training and the funding of education. In the second report, which he wrote in the United States, he made specific recommendations for the formulation and execution of an educational plan, the development of schools as community centers, the reorganization of the Ministry of Public Instruction, the training and treatment of teachers, the redefinition of the school system, the improvement of health and hygiene in schools, the improvement of discipline, and other school reforms (Turan, 2000).

Dewey's 1924 report in Turkey, still holds relevance for education today, and is historically important in the development of the modern educational system in Turkey. The establishment of teacher training, rural teacher training schools, and village institutes were attempts to make changes in accordance with the recommendations of Dewey (Turan, 2000). Dewey had emphasized the importance of improving teachers by familiarizing them with the most progressive and efficient pedagogical methods. Concerning the training and treatment of teachers, Dewey stated,

The problem of attracting to the teaching profession the right kind of intelligent and devoted men and women and equipping them with both knowledge of subject taught and with modern and progressive pedagogical ideas is the crucial problem. (Turan, 2000, p.551)

The 1931 Convention of the Republican People's Party passed a resolution favoring reform in the university. In 1932, Professor Albert Malche (1876-1936) of Geneva was invited to come to Turkey for consultations concerning the reorganization of higher education (Cig, 1988, p. 211). He prepared reports that were highly influential in the subsequent development of higher education in Turkey (Basgoz, 1968).

Malche took the position that there was no reason that the government should not initiate reforms in the university in an era of change and reforms, as it did in other institutions. His

heaviest criticism was aimed at the curriculum, the teaching procedures and lack of research.

According to Malche:

The courses offered by the professors consist of encyclopedic summaries of the subjects repeated year after year. Such a teaching method is actually a barrier to the education of youth. Students consider the obligation as limited to the memorization of historical facts and lists of classification... This type of instruction makes only listeners out of students; it prevents their being creative and engaging in independent study and research... There are no original Turkish text books. None of the fields have auxiliary reference books. The university library is very poor. To make things worse, the library does not lend books to students and the library hours are restricted.

The faculty is only concerned with the lectures in the daily program and fails to undertake scientific studies and scholarly research... Instruction at the university has lost touch with the people and has been confined to theory. In many cases, there is no unity of objectives or ideals among faculty members within one department. (Basgoz, 1968, p. 165)

The First Department of Art Education

Gazi University is one of the few universities whose history dates back to the 1920s. Immediately after the declaration of the Turkish Republic, in 1926, Ataturk and his friends established a "Teacher Training Institute." In 1932, the institute launched a department of art education for the first time in Turkish history. A crafts and techniques department was founded based on the influence of the Arts and Crafts Movement⁹ in England and America. Later on, the two separate departments were combined to become the Fine Arts and Design department. From its foundation to the 1950s, no considerable changes occurred at the Gazi Education Institute, Department of Art Education.

With the opening of the department of arts and crafts education, teacher training was, for the first time, institutionalized. The new person of the republic was to be educated in a manner consistent with the contemporary civilized world, stripped of the negative effects of the past. The

⁹ The movement features a Victorian style of heavily ornamented interiors displaying many pieces of furniture, collection of small ornamental objects during 19th century. In England and America, techniques of mass production promoted the use of reproductions in many different styles.

department's first founder and teacher, Ismail Hakki Tonguc (1893-1960), became the head of the department between the years of 1932-1935. From this time on, the task of training art teachers was transferred to the Gazi Education Institute from the Fine Arts Academia. The first programs after the foundation of the art department were designed by those who had been sent to Germany to inspect the arts and crafts education. Tonguc's guide for crafts book, especially with its emphasis on appreciation of arts, also influenced the foundation of the program.

In 1940, schools with the name of village institutes were established in order to train teachers for villagers. These schools were mostly established by the Minister of Education, *Hasan Ali Yucel*, and the head of primary education, Ismail Hakki Tonguc, who developed his theory of 'social school' (Cakiroglu, 1998). Ismail Hakki Tonguc (1893-1960) played a very important role in both general education and art education during the years of the establishment of the republic. He was the president of primary school education administration and participated in the foundation of Gazi Middle Teacher School and the Village Institutes. His books on art and crafts, discipline of art, and history of art education provided insights into the understanding of art education. His writings addressed the way a student acknowledges art as an instrument of expression, the way art develops a student's design skills and creative ability, and the appreciation of artworks. Additionally, Tonguc held that art enables students to feel and relate to nature. Other related reflections can be found in his writings.

Village Institutes were based on practical needs of the village people. Teachers in these schools were strong followers of Kemalism¹⁰ who believed in the principles of democracy, community collaboration, and problem solving in real-life situations. Due to the changes in the political arena, the practice of village institutes was abandoned in 1954. Fatma Gok (2007) writes about the village institutes with a personal anecdote:

¹⁰ Kemalism is based on Mustafa Kemal Atatürk's six principles during the Turkish national movement.

By 1946, 16,000 boys and girls had been educated at the Village institutes and were appointed to villages in the countryside as teachers and social change agents. My father is one of them. Being a daughter of a graduate of the Pazaroren Village Institute, I am very much aware of the mission of the Village Institutes. My father worked as a teacher and a community development agent in villages of central Anatolia. The institutes were terminated formally, not for educational or pedagogical reasons, but because they turned out to be more radical than the state would tolerate at that point in Turkish history. They were accused of inculcating ‘undesirable ideologies’, namely communism, socialism, and anti-Islamism. (p.94)

In 1930-1960, creativity, free-expression, studio courses, and natural development (Lowenfeld, 1947) became the dominant ideas in Turkish art education. The German Bauhaus¹¹ influenced basic design courses (Stokrocki & Kirisoglu, 2000). “Its practice still persists as observed in the emphasis on design elements and modular studio practices” (Stokrocki & Kirisoglu, 2000, p.53). A unique feature of the Bauhaus is its program was the melding of handicraft and industrial production methods. This idea was adopted by the Turkish government to be incorporated in all art teacher education programs including K-12 curricula. In the 1960’s, a new philosophical movement, called discipline centered art education (Barkin, 1962, Eisner, 1987) began to be applied in art education in Turkey (Stokrocki & Kirisoglu, 2000). The development of fine arts accelerated in the second half of the 20th century towards a more dynamic and progressive production of art.

At a 1971 meeting, the Supreme Council of the Ministry of National Education agreed that new teachers should understand that their role is not only to teach some rules and principles, but also to direct the students to think further towards discovery. It was believed that effective learning occurs in a place where students seek knowledge and think. In 1982, the council drew attention to the psychological and sociological factors that affect pupils’ development. Teachers

¹¹ The Bauhaus was Germany's most important and most avant-garde art and design school. In existence from 1919, many of its teachers found a new home in the USA when the Nazis forced the school to close in 1933. The ideals of this group were social and political as well as aesthetic. They sought solutions for the problems faced by the working classes in the depression years of Post World War I Germany.

needed to understand and work to meet students' developmental needs, to help students to learn without judging them, and to promote the abilities of each child by taking individual differences into account. After the 1980s, the educational objectives of the Bloom Taxonomy¹² influenced teacher education programs, and prospective teachers were trained to develop understanding in the cognitive, affective, and psychomotor domains (Tercanlioglu, 2004).

Two major changes took place in teacher education in the second half of the 20th century. The first was the acceptance of the Basic Law for National Education in 1973 (Cakiroglu, 2003). Before this date, teacher schools were secondary schools from grade levels 6 to 12. Following this change, institutes of education were two or three year higher education institutions, which admitted students after graduating from high school. It was now required that teachers should be educated in higher education institutions. Based on the 1973 law, 'teacher schools' were redesigned as 'higher teacher schools' (Cakiroglu, 2003, p.255). The second major change in teacher education took place in 1981. "All initial teacher training programs were transferred from the Ministry of National Education to the universities and were increased from three to four years of study" (Tercanlioglu, 2004, p.674). Since this period, students have graduated from different departments of education faculties (four year colleges).

In 1989, the World Bank and Turkish Government loans were provided to revise and improve pre-service teacher training curricula, textbooks and pedagogical materials and to support research projects. In 1990, the National Education Development Project was implemented with another loan agreement between the Turkish Government and the World Bank and was administered by the Higher Educational Council (Yukse Ogrenim Kurumu-YOK). One of the goals in regards to teacher training was to reach standards that were identical to those in

¹² Bloom identified six levels within the cognitive domain, from the simple recall or recognition of facts, as the lowest level, through increasingly more complex and abstract mental levels, to the highest order which is classified as evaluation (<http://www.officeport.com/edu/blooms.htm>).

the Organization for Economic Cooperation and Development – (OECD) countries in order to upgrade the quality and validity of teacher training (Altan, 1998). In 1996 colleges of education were reorganized in the areas of curricula, teaching practice, and education courses. A summary of the establishment of the teacher schools in Turkey is provided in Figure 1 (See Appendix B).

These revisions in colleges of education contributed to the increase of teacher education quality. An examination of colleges of education in 1997 revealed that some of the revised objectives had been overly emphasized while some others had been neglected. Education drifted from its essential principle of teacher education towards a stronger emphasis on specializations in such areas as mathematics, history, literature, etc. Therefore, in 1998, the Higher Educational Council launched new policies, which strongly emphasized that the mission of colleges of education should be to improve teacher education (YOK Presidency Online Database). Recent reports on art teacher education prepared by foreign and Turkish art educators focus on art teacher education programs and their bases, the relation and interaction of art teacher programs with education, and the maintenance of the educational qualities and cultural objectives (Alakus, 2003).

Summary

The transition from an educational system in which the function of the schooling was based solely on the memorizing of religious texts, to a modernized and secularized school system has been briefly examined. Understanding of this historical transition is fundamental to understanding the concept of visual culture in the context of art teacher education in Turkey. This review of history illustrates how art and art education in Turkey moved from an isolated perspective to incorporating ideas from other parts of the world. Kazamias (1966) wrote that, foreign observers, especially Americans, have frequently commented on and criticized what

seemed to be highly formal and rigid classroom atmospheres where no free discussion takes place, and where teachers control and direct most classroom activities. There have been considerable improvements in education over the years within the Westernization movement. However, the educational system in the Ottoman era was shaped by cultural characteristics so strongly; the movement toward a Westernized system was very difficult and painful. Therefore, the efforts towards creating a synthesis of the educational methods of Turkey with that of Western countries, have partly succeeded, and partly failed (Basgoz, 1968).

Foreign observers made very rightful analyses and recommendations. Their recommendations are still relevant in understanding the issues of the current education system in Turkey. Along with the foreign experts, Turkish intellectuals and educationalists such as Mustafa Kemal Ataturk, Ismail Hakki Baltacioglu, Mustafa Necati, Ziya Gokalp, Sati Bey, and Ismail Hakki Tonguc also played leading roles in the reform and restructuring of the educational system in Turkey. All of them had a very ambitious modernization project for Turkey and education was a very important part of this project (Grollman & Rauner, 2007). (See Appendix D)

Statement of the Problem

Higher education in Turkey is provided by 77 (53 public and 24 private) universities. Out of 77, 50 (5 private and 45 public) universities have faculties of education, most of which offer dual education - both regular and evening programs (Deniz & Sahin, 2006). Higher education is defined as all post-secondary programs with duration of at least two years. Each university consists of four-year colleges offering bachelors, masters and doctoral level programs. The supreme authority for the regulation of higher education is the Council of Higher Education (YOK online database).

Admission to higher education, which is highly competitive, is centralized and based on a

nation-wide, single-stage examination administered by the Student Selection and Placement Center (OSYM) every year (YOK online database). “Depending on their choices and the points they earn on this examination, [students] are placed in different departments of universities” (Gursimsek, 1997, p. 9). The center was established in 1974 and affiliated with the Council of Higher Education in 1981 (YOK online database). Both state and private universities are under the supervision of the Council of Higher Education, and their programs are regularly accredited. The official language of instruction is Turkish; however, some private universities use English, French and German.

Universities provide teacher education through faculties of education. Students who are placed in different teacher education departments of the education faculties are prepared for the teaching profession through courses mainly in three different fields: “a) Knowledge and skill on general culture (approximately 12% of the curriculum) b) Special field knowledge (approximately 63% of the curriculum) and, c) Pedagogical formation and methodology (approximately 25% of the curriculum)” (Gursimsek, 1997, p.10). The Curriculum Preparation Committee is formed through cooperation between the MEB and the YOK. In the present curriculum most courses are compulsory with few electives.

Art teacher education is provided by colleges of education exclusively. Upon graduation, candidates are eligible to enter the profession only after passing the State Personnel Selection Exam (Kamu Personeli Secme Sinavi-KPSS). The score that students receive on the KPSS determines whether or not they are assigned to their preferred location. Graduates are assigned as “arts and crafts teachers” by the Ministry of Education (Milli Egitim Bakanligi-MEB) and sent to public schools nationwide. The bachelor of art and design education is the degree designated for those who wish to teach in middle and high schools. Elementary school art classes are taught by

classroom teachers. Students of elementary teacher education are required to complete the designated art classes. All students pursuing a major in art education are required to complete the general education requirements as specified by the department and as required for certification. “The knowledge base includes emphasis on such areas as teaching theory, pedagogical methodology, child development, educational research, and subject content” (Altan, 1998, p.410). The skill development of the curriculum consists of studio experiences that shape students’ creative growth as artists. Subjects taught at most institutions as a part of art teacher education are art history (history of Western art, contemporary world art, history of Turkish art, traditional Turkish art), aesthetics, criticism, educational studies (progress and learning, measurement and assessment, education technology and material development, special education methods, class management, counseling, and practice and museum education), basic design courses, studio electives (painting, graphic design, printmaking, sculpture, studio technologies, photography), and teaching practice (See Appendix E). Teaching practice is centrally regulated for all teacher training institutions; it includes 6 hours of observation weekly for the whole semester in the first year, and 10 hours of teaching practice weekly for the final semester in the final year in a model school under the guidance of an experienced art teacher.

Despite an increase in the innovative alterations on curriculum, content, and assessment in education in recent years, a lecture-based education where the aim is still to transmit the selected content regardless of its relation to real life is dominant. Retention of a lecture-based format, content divorced from real life, the teacher as the ultimate authority of knowledge, and westernized curricula all contribute to the challenges facing art teacher education in Turkey. These factors generate an education detached from the society, contemporary trends in education, and education technologies. These outcomes certainly go against the current beliefs

that education is about change through inquiry; learning through questioning; and teaching through analytical thinking. Such an educational system prevents art teachers from being critical viewers and reflective in practice. This in turn creates children that are neither critical viewers nor reflective.

In pre-service art education, professors of art rarely lead in-depth discussions regarding critique and substantive analysis. It is also rare to address or critically examine visual culture. Based upon personal experience, art history and pedagogical courses focus on transmitting the descriptive information without any in-depth analysis of the perceptual sensitivities related to the local culture.

Part of the problem with the current curricular approach is that elements of visual culture and popular Turkish culture are not included in art teacher education. The changing dynamics of the culture are reflected in popular culture such as public entertainment, television and media, or computer games that are frequented by the youth. Consequently, students, because of the way that art teachers are trained, are not being reflective about the visual content that surrounds them. Awareness of everyday images related to Turkish culture means looking at visual culture or adopting some of the approaches proposed by the proponents of visual culture. The awareness of cultural surroundings, and responsive reflection and interpretation of visual culture in art teacher education will have many positive outcomes. Any discussion, dialogue, or even a course on visual culture and interpretation of visual culture in the context of Turkey will provide students with insights on the meanings of everyday objects in society and how they can be utilized in education. This could be achieved by Turkish art educators who are familiar with the concept of visual culture.

Research Questions

To provide a basis for research on the meaning of visual culture in the context of Turkey, five research questions were formulated:

1. What are the perceptions of Turkish art teacher educators' pertaining to the definition and the content of pre-service art education in Turkey?
2. What are Turkish art teacher educators' views on the problems and concerns about art teacher education in Turkey?
3. What are Turkish art teacher educators' solutions to the existing areas of weaknesses?
4. What are Turkish art teacher educators' perception of visual culture, and the inclusion of visual culture in what they are teaching?
5. What are Turkish art teacher educators' perspectives on teaching studio or theory-making connections with students' daily lives; cross-disciplinary practices; and the inclusion of visual technologies¹³?

Purpose of the Study

Turkey is facing an explosion in the production and consumption of visual imagery. Visual culture elements, such as the media, Internet, advertisements, and shopping malls have been integrated into the lives of Turkish people so quickly that it results in a superficial copying of the Western ways without a natural progression taking place. An examination of what the cause and the result of speedy adaptation of new developments in the context of Turkey are necessary. While the effect of speedy technology as it relates to media or the Internet can be observed as overwhelming for people across the world, the impact of the adaptation in a developing country like Turkey may be more drastic and detrimental. It is the desire of the researcher to understand the different impacts of, for instance, Internet program such as YouTube on Turkish people, and how it is utilized due to cultural differences. In addition, a fast adaptation of speedy technology may ultimately cause a difficulty to reflect upon what is

¹³ Visual technologies are generally defined as computers and software, the Internet, television, DVD/VCR player, slide projectors, data projectors, and/or PowerPoint.

experienced and what is seen – defined as ‘visual illiteracy’. In response to visual illiteracy, it is worth asking what responsibilities do art teacher education instructors have in fostering visually literate individuals in relation to visual culture.

While visual culture is becoming a common term within the field of art education, predominantly in America and England, it is a less familiar term in other countries, including Turkey. The attempt to search for ways to discuss the practices informed by visual culture pulled this study in multiple directions including discussions of imperialism, globalism, and Westernization. Additionally, visual culture’s embeddedness in local cultures – social, economic, and political – led to discussions of what it means to be visually literate in the context of Turkey.

What could the study of visual culture provide for Turkish students and teachers? In the case of art teacher education in Turkey, visual culture studies could provide a means to break from the traditional approaches that are primarily based on formalistic ideals of art that focus on design principles. Duncum (2001, 2002) and Freedman (2001, 2003) emphasize the fact that art education should go beyond its formalistic roots in aesthetics, which basically addresses aesthetic problems related to the abstract qualities of modern art. They believe that this type of approach, which originated from Kant’s critiques, simply conditions the ways in which students “approach art and [prepares] them to see art as a series of objects about form and feeling isolated from meaning” (Freedman, 2001, p.37).

Visual culture could be a way to promote “critical understanding for the purpose of empowerment” (Anderson and Milbrandt, 2003, p.53). In Anderson and Milbrandt’s (2003) view, “empowerment means that students explore their own meanings rather than passively accepting meaning from a book or a teacher” (p.53). This could be achieved through critical pedagogy with a focus on examining critical inquiries that are relevant to students’ social lives

not just within, but also beyond school. Advocates of visual culture rightfully encourage art educators to develop critical thinkers who may question social factors within the society. In the context of Turkey, where the status quo is strongly protected from any internal or external elements, this aspect of visual culture could be risky because critical questions threaten the status quo. The fact that there is less tolerance for outspoken criticism directed towards established institutions or social phenomenon in comparison to America may hinder the process of decoding the inherent meanings of artifacts that have political connotations.

In order to seek answers to the above concerns, the researcher attempts to examine the state of art education in Turkey as revealed by university professors who teach art studio and theory courses, and to determine the potential of incorporating visual culture studies in art teacher education in the context of Turkey. Visual culture is examined from an art education perspective that focuses on a pedagogical approach that emphasizes the perception and critique of popular culture and everyday cultural experiences, and the analysis of media including television programs, computer games, Internet sites, and advertisements.

Scope and Limitations

This study explores perceptions of art teacher education instructors about visual culture and the ways to incorporate it in art teacher education. A phenomenological method of inquiry was chosen because this type of inquiry is particularly effective at bringing to the fore the experiences and perceptions of individuals from their own perspectives (Lester, 2006). The study focused on only eight pre-service art education instructors in four different public universities in the Western part of Turkey. Each instructor met predetermined criteria.

The major limitation of the study was the sampling. Although the sample size was adequate for a phenomenological study, additional participants from different regions of Turkey

could have potentially revealed more truths about the state of art teacher education and different perceptions of instructors on visual and popular culture. All eight university professors were selected from four universities located in the Western part of Turkey. The fact that visual culture and its impact in the Eastern part of Turkey may be different from that of the more Westernized section of the country presents itself as a most important limitation of the study.

The second limitation of the study was my potential bias. Graduating from an art teacher education department in Turkey, which was followed by a teaching job at another university's art teacher education department before pursuing a PhD degree in art education at the University of North Texas, surely created a particular perspective and even prejudices. However, through using the method of bracketing as one of the essential points of the data collection and analysis, I attempted to avoid possible interruptions by personal preconceptions and prejudices, unless I believed their inclusion strengthened the study.

Significance of the Study

This study was conducted for the purpose of benefiting pre-service art teacher education in general and specifically in Turkey. It was intended to provide insights into the potential contribution of the concept of visual culture to the understanding of art and improvement of art teacher education in Turkey. It provides the rationale, the nature, and pedagogy of visual culture as well as the why and how of visual culture art education in the context of Turkey. Furthermore, the study was designed to provide implications for art teacher training, and for classroom instructional practices, while encouraging the use of the phenomenon of visual culture that is otherwise neglected, overlooked, or ignored in the institutions that the research was conducted.

Therefore, this study aims to shed light on the need for re-educating teacher educator, with an indication that there is value in teacher educators' getting multiple perspectives. The part

of the significance of the study is for teacher educators to change their perceptions of visual culture in a positive light. Visual culture is part of pre-service art education students' lives. In order for them to grow, visual culture can be a bridge of understanding the whole dynamics of what it means to live in Turkey, and what it means to live in a globalized world.

Summary

This chapter provided a synopsis of the definition of visual culture in the context of art education and the basis of the study. Secondly, a history of Turkish modern art education in general and art teacher education specifically was presented to demonstrate how art and art education have reached its current practice in Turkey. Finally, the chapter provided the purpose, the scope and limitations, and the significance of the study.

Chapter 2 provides a literature review of diverse concepts, theories, and issues surrounding visual culture. Chapter 3 presents the specific methodology employed in the observations and interviews in this study. Chapter 4 consists of the results of the qualitative interviews on eight Turkish pre-service art education instructors' experiences, knowledge, and reflections on the various topics ranging from the definition of art education to their perception of visual culture. Finally, chapter 5 provides a discussion of the implications this study presents for art teacher training.

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter presents a review of scholarship that is aimed to define and justify the theoretical basis of the current study. The chapter first examines the theoretical roots of visual culture. The focus then turns to cultural studies. This is followed by how the concept of visual culture is defined from art educational and art historical perspectives. Then, teaching visual culture is examined in the light of controversial issues and ongoing dialogues and discussions of how it can be incorporated in art education. Concepts such as globalism, cultural globalization, popular culture, and postmodern art education – areas closely related to visual culture—are also included.

Theoretical Roots of Visual Culture

The study of "visual culture" has emerged over recent decades to embrace a wide-range of interdisciplinary approaches to studying the cultural significance of visual images. The theoretical and historical roots of visual culture can be traced back to the post-structuralist movement that paved the way for a new understanding of culture. Consequently, post-structuralism paved the way for the concept postmodernism that defines our current disjuncture and fragmented culture, which seems to find its meaning predominantly based in visual imagery. The poststructuralist theories have also led to cultural studies, which stress the significance of the image. With the work of deconstructive thinkers, new definitions of culture occurred in a variety of discourses regarding vision. In order to understand the visuality of contemporary culture, it is imperative to examine the origins that paved the way to visual culture.

Structuralism/Post-structuralism/Deconstruction

Structuralism emerged in 1960s France as a criticism of existentialists who emphasized the concept of human freedom and choice, whereas structuralists believed that human behavior is determined by various structures. Based on the work of Ferdinand Saussure (1857-1913), structuralists focused on the study of the structures underlying the system of language. Understanding the underlying system involved the examination of patterns, systems, and structures as a way to look at narratives. Analysis of what people say as narratives such as stories, texts, writing, images, film, media – anything created that represents a thought pattern – is central to structuralism. For the structuralist, what people say merely inhabits pre-existing structures that enable them to create their sentences (Klages, 2007). Thus, language is created by sociological, psychological, and linguistic structures over which people have no control.

While Saussure's work concerning linguistics is considered to be a starting point of structuralism, French anthropologist Claude Levi-Strauss's (1908-) focus on structural anthropology gave rise to the 'structuralist movement' in France (Boris, 1998). This movement created such thinkers as Michel Foucault, Louis Althusser, Jacques Lacan, and Jacques Derrida. As opposed to structuralists, who seek the stable relationships of signs, these thinkers attempted to see chaotic structures that could not have the coercive power over individuals that structuralists attributed to them (Ritzer, 1997). Thus, for them, one could not map the structure of a language or culture because meaning constantly changes from one sign to the other (McBride, 2008).

Although rejecting the use of linguistics as the basis of their work, poststructuralists continued emphasizing the important influence of society over individuals. For instance, the French philosopher and historian Michael Foucault (1926-1984), who is known to be the most

important representative of the post-structuralism movement, also sought to discover structures that underlay societies and cultures. Foucault produced a philosophy that examined the power of society over the individual or self, history and language (Hamlett & Hanson, 2004). Foucault, as quoted by Koray Velibeyoglu (1999), wrote:

The individual is not to be conceived as a sort of elementary nucleus, a primitive atom, a multiple and inert material on which power comes to fasten or against which it happens to strike...In fact, it is already one of the prime effects of power that certain bodies, certain gestures, certain discourses, certain desires, come to be identified and constituted as individuals. (p.2)

Jacques Lacan (1901-1981), influenced by Sigmund Freud's writings on the unconscious, took Saussure's ideas and applied them to psychoanalysis, arguing that unconsciousness is a social being and a semiotic system sign (McBride, 2008). For Lacan, the self becomes a sign itself that is created through relationship and difference. As well as Freud, Frederic Nietzsche's critiques on 'truth' and 'meaning' influenced poststructuralists, who also questioned "the existence of epistemological absolutes such as truth, certainty, reality, or beauty" (Clark, 1996, p.9). They emphasized the instability of meanings arguing that truths and meanings are slippery, tentative, and ambiguous, and are based on complex interrelations. They reject the essentialist and foundationalist ideas on the basis that all phenomena cannot be put under one explanatory concept such as the will of God (Sulhanudin, 2007). They also set out to dissolve the fixed binary oppositions of structuralism while stressing the plurality or 'free play' of meanings (Reed, 1997, 2007).

This dissolution resulted in deconstructionist thought. Jacques Derrida argued that such binary oppositions or pairs such as male/female, good/evil, light/dark, rational/emotional, and right/left are often arranged in a hierarchy, meaning that in Western culture the first is always

valued over the second. What Derrida does is to erase boundaries between oppositions to deconstruct them” (Klages, 2008). Therefore, Derrida’s basic method of deconstruction is characterized by a combination of ‘construction and deconstruction’, deconstructing “the old system by showing how its basic units of structuration (binary pairs and the rules for their combination) contradict their own logic” (Klages, 2008, p.4).

For Derrida, meaning of texts are diffused and have multiple interpretations; therefore, it not possible to reach a truth. Texts always present a surplus of possibilities. Therefore, as Jones (2008) puts it, “rather than basing our philosophical understanding on undeniable truths, the deconstructionist turns the settled bedrock of rationalism into the shifting sands of a multiplicity of interpretations” (p. 2). Derrida believes that all texts are related to other texts and all texts exist only in relation to other texts that are constructed through discourse, symbols, linguistics, and grammars (Sulhanudin, 2007).

Postmodernism verses Modernism

Postmodernism is a hard concept to define because it is a combination of a set of ideas; however, it is easier to define postmodernism in comparison to modernism, the movement from which postmodernism has emerged. Briefly, postmodernism is characterized by an embrace of particularities and pluralism appearing in a wide variety of areas of study such as art, architecture, music, film, literature, sociology, communications, fashion, and technology.

Modernism flourished as a reaction to the traditionalism of the eighteenth century European Age of Enlightenment. Modernism emerged through seeking identities by opposing traditional societal roles – an approach that Postmodernism ideals ignore or simply negate. A reactionary attitude toward the conventional ways of life and art created “an estranged elite of artists and intellectuals who preferred to step away from the expectations of the social

mainstream” (Milbrandt, 1998, p.47). Modernists attempted to describe the world in rational, empirical, and objective terms while assuming that there was a truth to be uncovered, a way of obtaining answers to the question posed by the human condition. Post-modernists do not exhibit this confidence, gone are the underlying certainties that reason promised (Jones, 2008).

Modernism has a fixation with science, logic, and perfection; whereas, postmodern loves the contradictions, complexities, and detachments of any kind of enlightened vision. The ideals of enlightenment from both artistic and educational perspectives are continually critiqued and reflected upon by the postmodernists. Postmodern theory then, in a sense, “seeks to reveal what is hidden in modernism; it is to challenge underlying assumptions and that which has been taken for granted” (Freedman, 2003, p. 13).

In its artistic sense, while modernism refers to the era of the 20th century avant-garde with modernists tenets such as having disdain for popular art (Clark, 1998), and making “art for art’s sake” (Gablik, 1984), postmodernists embraced the art of popular culture for the purpose of decoding meanings inherent within the interaction of language, culture, and society. While art, for modernists, stands on its aesthetic/formal qualities against the degradations of culture (Anderson, 2003), postmodernists seek to connect art with life. “In modernism, it is the individual, not society that is centered” (Anderson, 2003, p.60). Postmodernists however, question the modern idea of an individual rising above and rejecting traditions of culture in order to create the unique personality of art. As Tom Anderson (2003) asserts, postmodernists, instead, believe that as the individuals deny, devalue, ignore or obscure their societies’ traditions and values, much will be lost through the denial of their traditions (Anderson, 2003).

Modernists disregard non-Western cultures, partly due to their belief in art as a means of universal communication, while postmodernists believe art should be culture specific, presenting

differences of social forces embedded within each culture. In search of ambiguities of multiple references, postmodernists instead seek to combine unlikely choices of material selected from both art history and from cultural contradictions.

Roger Clark (1998) defines postmodernism as “a cultural phenomenon resulting from a gradual erosion of confidence in humanist ideals [such as the] autonomous, male fine artist who worked alone in a studio, freely self-expressing and intuitively creating” (Freedman, 1994, p.160). Instead, the artists of postmodernism connect art to the concerns of daily life, transforming the personal contextual narrative toward more universal issues such as global warming, global popular culture, war and politics, feminist and postcolonial issues, and critique of society. They use existing images such as photographs, advertisements, previous art works, or everyday objects that are commonly mixed and installed. For instance, the prominent postmodernist Robert Rauschenberg is characterized by his use of mixed media aiming to relate to both art and life. His well known mixed media piece called *Bed*, for instance, is a combination of sculpture and painting which consists of an old quilt, sheet, and pillow with paint splashed over them. Other common art techniques of postmodernism are installation art, video, and conceptual art. For these art forms, ambivalence is a common starting point. Dennis Fehr (1994) points out that this ambivalence is deliberate in postmodern art, with the notion of truth being replaced by purposeful uncertainty and the idea of multiple truths and reality.

Postmodernists embrace diversity and reject the distinction between ‘high’ and ‘low’ art and encouraged the mix of ideas, medias, and forms to promote parody, humor, and irony. These possibilities of new forms of creativity partly emerged out of the writings of contemporary philosophers such as Jean Baudrillard and Jean-François Lyotard who praised contemporary painting and new forms of art. The theories of postmodernism created art forms such as

installations of 'ready made' objects, which are mostly based on ideas and concepts rather than focusing on the craftsmanship of the artist or the unique form of art. Many women artists of postmodernism associated their art with the theoretical articulations emerged from Feminist theory of the postmodern philosophy (Armstrong, 2006). As Fehr (1994) asserts, other European critical theorists such as the Frankfurt School, Roland Barthes, Michael Foucault, and Jacques Lacan shifted attention to the agendas behind modernism in the 1970's by "ignoring the definition of art object as Art Object and artist as Artist" (p.212). This assumption is commonly referred to as "socially constructed master narratives", one of the theoretical formulations of post-structuralism.

The reflection of Afitap Boz (2003) on how the visual was structured by Foucault and Derrida's cultural theories and the visibility of culture is noteworthy. According to Boz, the theory of postmodernism and the methodology of post-structuralism, "now and past is strictly fractured", and "future has become unpredictable" (p.6). Moreover, Joseph Tanke's (2007) recent study "Michael Foucault and visual culture" is the first book-length study devoted exclusively to Foucault's reflections on visual art. Tanke argues Foucault's unique approach to visual culture and how his thought provides us with the resources for thinking about modern art.

Cultural Studies

The historical background of cultural studies goes back to England in the 1960s. During that era, a group of intellectuals whose head spokesman was Raymond Williams started to examine from the Marxist perspective the cultural structures of post-industrial countries. Under their influence, the University of Birmingham founded a cultural studies program. The discipline of cultural studies emerged in America around the 1980s, impacted greatly by French philosophers such as Foucault, Derrida, Deleuze, and Lacan (Kahraman, 2004). The discourses

of postmodernism, feminism, post-colonialism, and ethnicity and gender issues further contributed to the development of cultural studies in the United States. Thus, the concept of cultural studies moved away from studying the ethnography, anthropology, history, and the background of a settled culture (Kahraman, 2004) towards popular culture. Cultural studies is closely connected to developments in the field of social sciences and is strongly interdisciplinary with its expansive field of interest. The interdisciplinary concept, apparently one of the consequences of postmodern theories, helped to expand the meaning and the purpose of cultural studies. As Kahraman (2004) points out, “these efforts have been interconnected with the new democracy perception” and therefore “the new individual, the new subjective, and new social and mental behaviors started to come out of the field of cultural studies” (p.154).

Thus, cultural studies emerges basically, as a set of approaches to the study of culture and society, and how culture constitutes distinct forms of identity in modern societies. The study of culture is intimately bound up with the study of society, politics, and economics, and now increasingly with the study of visual and popular culture. As opposed to previous approaches to the study of culture that was primarily literary and elitist, dismissing popular and media culture as banal, kitsch and not worthy of serious attention (Kellner, 2008) “the project of cultural studies, by contrast, avoids cutting the field of culture into high and low, or popular against elite” (Kellner, 2008). So how can we define culture in the context of cultural studies? With the ever increasing impact of symbols and meanings of the contemporary world, the definition of culture – generally, and in the context of Turkey – is discussed in the following section.

What is Culture?

When we consider the possible meanings of culture, we usually face a great deal of interpretations and symbolic associations. Culture is generally defined as accumulation of social

processes of a civilization or a society, or the society itself. Or, culture can simply be defined as symbols and meanings that unify societies. Mark Smith (2000) points out that culture can “mean a great deal when its scope and relevance are clearly defined and yet also very little, especially when it is used as synonymous for ‘the social’ (p.4). In Jeff Lewis’s (2002) definition,

Culture is an assemblage of imaginings and meanings that may be consonant, disjunctive, overlapping, contentious, continuous or discontinuous. These assemblages may operate through a wide variety of human social groupings and social practices. This means that we can speak of a family culture, a national culture, an ethnic culture, a global culture, a work culture, a religious culture, a university culture, a football culture, a technological culture, a gay culture, and so on. (p.15)

All these different types of cultures can be modified or intensified through mass media images and information technologies in the contemporary age. Likewise, culture may be identified in terms of consumption and consumer culture, and within that, high culture, low culture, folk culture, or popular culture are attached to different life styles and different groups of people.

How important are images in shaping cultures? As Wanda & Keifer-Boyd, & Amburgy (2005) put it, images “codify cultures in ways that do not represent all within the culture and can become the signifier for transmissions of narrow views or stereotypes of how we come to know self and others” (p.4). If this is the case, a conscious approach to the images will help to overcome their power, and through educating the gaze, a change of the nature of knowledge will be possible. If the process of the images controlling and shaping societies stagnates, Wanda & Keifer-Boyd, & Amburgy say that “oppressive tropes will flourish” (p.4).

Every system, especially the socio-cultural system, is shaped by continuous change. The system of change is also stimulated by other systems and powers of change. Therefore, culture is influenced by both internal and external dynamics. The essential qualities of the system would

not exclude the effects of external dynamics like geography, biology, economy and socio-cultural factors. External dynamics such as these could damage, terminate, modify, revert, or suppress as well as boost the change.

James Lull (2001) points out that “the historically unparalleled development of communications technology and the sweep of globalization that surrounds us are changing the very nature and meaning of culture” (p.132). Lull (2001) uses the term “super culture” to refer to a cultural matrix whereby individuals are able to individualize various and distant cultural resources that are continuously and enormously expanded. As oppose to the traditional ways of thinking about culture that is more limited and integrated, super culture refers to the global explosion of symbolic forms that give shape to a “cultural thought and behavior that is much more fragmented and generative” (Lull, 2001, p.133). This super culture encompasses visual studies, visuality, and visual culture.

Visual Studies

Visual studies is an endeavor that engages with the social mechanisms of visual culture. How images work to support political regimes, religious systems, or institutions, and to what extent they condition peoples’ understanding of cultural systems is the main topics of visual studies. It is an interdisciplinary approach that examines the practices of seeing, showing, and knowing.

Visual culture studies appear from the early 1990’s, perhaps inspired by the University of Rochester’s program in Visual and Cultural Studies. In 1995 W.J.T Mitchell used visual studies as a name for the confluence of art history, cultural studies, and literary theory, each of them in the sway of what Mitchell calls the “pictorial turn”(Elkins, 2003, p.4). As cited by James Elkins (2003), Dikovitskaya (2001), who first wrote a dissertation on the visual culture, summarizes the

principal concerns of visual studies:

Some researchers use the term visual studies to denote new theoretical approaches in art history (Michael Ann Holly, Paul Duro); some want to expand the professional territory of art studies to include artifacts from all historic periods and cultures (James Herbert); others emphasize the process of seeing (W.J.T. Mitchell) across epochs (David Rodowick); while still others think of category of the visual as encompassing non-traditional media- the visual cultures of not only television and digital media (Nicholas Mirzoeff), but also of the institutional discourses of science, medicine, and law (Lisa Cartwright). (p.5)

Elkins (2003) believes that visual studies examines visual practices across boundaries from which visual culture has grown. Some of these are contemporary transnational mass media (Mirzoeff), philosophic interrogation of vision and visibility (Heywood and Sandywell), and a social critique of current image-making practices (Sturken and Cartwright) (p.17). The subjects of visual studies may be as extensive as to include art museums or photo albums, movie multiplexes or magnetic resonance labs, and desktop computers or digital image libraries, Benetton advertisements, and many forms of commercial culture. Thus, due to its sheer disarray of subjects, visual studies present theories from every related discipline and about all forms of the visual from the highest artwork to the lowest one. Duke University's visual studies program definition is indicative of its vast scope and a good example of how visual studies would look in a university program:

The Visual Studies Initiative does not limit its investigation to the study of representation alone. Rather, it investigates the material production, dissemination, semiotics, and remediation of images and imaging systems in all their various forms—artistic, popular, scientific, and commercial. Computation and the effects of digitality on knowledge-production are central to the VSI enterprise, both in theory and in practice. (<http://visualstudies.duke.edu>)

Visibility

The modes of visibility are shaped by the visual in contemporary and emergent cultural life – visual culture. Visibility is constructed via the interweaving of discourses pertaining to

vision and technologies that utilize it. Mirzoeff (1999) defines visuality as a visual event which is the “interaction of the visual sign, the technology that enables and sustains that sign, and the viewer” (p.13). To support this view, Mirzoeff (1999) explains semiotics, a system devised by linguistics to analyze the divisions between signifier, which is the seen, and the signified, which is the meaning. He explains that the signifier and signified change and transform by other means of representation over time. Because of the changeability of signs, Mirzoeff believes that sign becomes “highly contingent and can only be understood in its historical context. There is not and cannot be a “pure” sign theory that will successfully cross the borders of time and place” (p.14).

John Walker and Sarah Chaplin (1997) explain the difference between ‘vision’ and ‘visuality’. They refer to theorists such as Ronald Moore (2004) who argued that vision “refers to a physical/physiological process in which light impacts upon eyes, while visuality refers to a social process: visuality is vision socialized” (p.22). Both vision and visuality are influenced by various interests and desires of the viewer, who is influenced by cultural conditionings. This view is consistent with the concept that visual events are changed by social relations that exist between the perceiver and the perceived.

Visual Culture

Visual culture has many definitions and formations with different social, cultural, political, and pedagogical implications. Visual culture is examined from different perspectives and emphases in a plethora of books and articles. Some of the books present slightly different aspects of visual culture being studied; *The Visual Culture Reader*, edited by Nicholas Mirzoeff (1998), and *An Introduction to Visual Culture* by Mirzoeff (1999); *Interpreting Visual Culture*, edited by Ian Heywood and Barry Sandywell (1999), *Art, Design, and Visual Culture* by Malcolm Barnard (1998), and *Approaches to Understanding Visual Culture* by Barnard (2001);

Visual Culture: An Introduction by John A. Walker and Sarah Chaplin (1997); and Visual Culture by Chris Jenks (1995). Each author proposes slightly different aspects of visual culture. Some approach it in relation to social class and conflict (Chaplin & Walker, 1997), another source focuses on visual culture in relation to social processes of production and consumption (Barnard, 2001), while another book emphasizes the philosophic interrogation of vision and visuality. Visual culture also combines discourses from various academic disciplines such as art history (Dikovitskaya, 2001; Elkins, 2003; Cherry, 2004; Pollock's, 2003; Bal, 2003; Mirzoeff, 1998, 1999), cultural studies (Hall, 1997; Williams, 1995), visual studies (Heywood & Sandywell, 1999; Elkins, 2003; Sturken & Cartwright, 2001; Walker & Chaplin, 1997), and art education (Duncum, 2002; Freedman, 2003; Tavin, 2000; Pauly, 2002).

Visual culture in its simplest definition is everything we see; television, sculptures, photographs, movies, paintings, gardens, buildings, artifacts, toys, advertising, jewelry, maps, graphs, websites, landscapes which are communicated through visual means. Therefore, visual culture is all encompassing, and a prominent human experience that is now more visual and visualized than ever before (Mirzoeff, 1999). The foremost advocate of visual culture, Paul Duncum asserts, the sites of all the visual objects, places and events that are about meaning making are everywhere such as shopping malls, theme parks, television, the Internet, virtual reality, and tourist attractions (Duncum, 2001). Therefore, in today's world, meaning is made through an interaction of these visual sites, visual artifacts, music, sound effects, pictures, and etc. Duncum (2000) also puts an emphasis on the importance of the whole context of viewing saying, "how we view artifacts is as important as what we view" (p.32).

Charles R Garoian and Yvonne M Gaudelius (2004) characterize "visual culture as 'spectacle pedagogy' in that images teach us what and how to see and think and, in doing so,

they mediate the ways in which we interact with one another as social beings” (p.298). It is what Ronald Moore (2004) refers to as “vision socialized” as referred to on page 12. Moore, points out that we do not just see; “we see through the mediating influence of our social situations, our language, our espoused values, and so forth” (p. 16). As Kevin Tavin (2003) makes the point, “visual culture attempts to interpret how visual experience and the visualized subject are constructed within social systems, practices, and structures” (p. 209).

Mirzoeff and his contributors in *The Visual Culture Reader*, defined visual culture as visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology [which is] any form of apparatus designed either to be looked at or to enhance natural vision, from oil paint to television and the Internet. (p.3)

Therefore visual events can inextricably be linked to ongoing social, political, psychological, and cultural realities mutually modifying one another. These modifications occur as a result of cultural and social struggles and are evidenced in the visual media present in every section of the society including teenager’s bedrooms, theme parks, shopping malls, digital environments, etc (Freedman & Schuler, 2002; Grauer, 2002; Krug, 2002; Smith-Shank, 2002; Stokrocki, 2002). Duncum (1999, 2002) characterizes everyday aesthetic experiences as resulting from these ideological and social struggles, often without conscious knowing and perceptivity. This notion opens up the discussion of visual literacy verses visual illiteracy, the imperceptibility of the influx of visuals in today’s world. Visual literacy is reviewed in the following section of this chapter.

Visual Literacy

Visual literacy is basically visual awareness. It is a learned ability to interpret, understand, think, learn, and express visual messages accurately and to gain meaning from what is seen. Those skills can be applied equally to any type of image: photographs, paintings and

drawings, graphic art, films, maps, and various kinds of charts and graphs that convey information and ideas. The process of visual awareness may include simple identification. In contrast, it may include complex interpretation, which involves contextual and philosophical inquiries through associating, questioning, analyzing, and categorizing.

Philip Yenawine (1997) points out that “objective understanding is the premise of much of this literacy, but subjective and affective aspects of knowing are equally important” (p. 845). Thus, it is essential that the individual develops “as a viewer his/her own understanding of what he/she confronts, usually based on concrete and circumstantial evidence” (p. 845).

Representations and human relationships are socially constructed. Paul Messaris (1994), upon examining related studies, concludes that, in consideration of images and culture at the level of “visual syntax, there is sufficient cross-cultural commonality in real-world perceptual processes to serve as a basis for communication between different cultures” (p. 176). Therefore, he concludes that, the notion of pictorial interpretation cannot always be dependent on culture specific visual literacy. Because of that, in Messaris’s (1994) words, “the term ‘visual literacy’ would seem to be an appropriate label to describe a viewer’s familiarity with specific images or sets of images that have played a role in her or his culture’s cultural heritage” (p. 176).

Some propose that the educational objective concerning visual literacy should be “a gradual process of gaining greater sophistication of perception, conception and visual and linguistic vocabulary” (Bamford, 2008, p.2). As Ausburn & Ausburn (1978) suggested “students need to be able to make necessary and the unnecessary and distinguish superficial, glamorous and pseudo-sophisticated messages from the real and valuable ones” (p. 288). It is also proposed that visual literacy emphasize social impacts of visual images, audience, and ownerships. Cognitive results can be achieved through critical understanding of the prevailing images to

empower students in their consumption of these images in relation to social and cultural codes (Ausburn & Ausburn, 1978).

To be visually literate in the cultural sense would also require an emphasis on how images are embedded in cultures and institutions (Raney, 1999). For instance, the impact of an old American television series, *Dallas*, in a rural section of Turkey, or *Baywatch* on conservative viewers may have differed drastically from its impact in the United States. After watching a series of the Dallas T.V. show, a family in rural Turkey would likely come away with the perception that Americans are materialistic and manipulative. The dynamics of the Dallas family would be foreign to them when contrasted with their concept of family as more attached and protective. How much Western programming is seen in a developing country and how it influences people are worth examination. The way people respond to the same programs can be very diverse and surprising since individual experiences and mentalities are involved. These influences, for some, are interpreted as “media imperialism” (Burch, 2005). Media imperialism, like cultural imperialism, is described as a one-way flow of cultural products from Western countries to nations in the developing world, which results in a dependency on cultural goods and homogenization of culture. In terms of visual literacy, as Elizabeth Burch (2005) reasons that media imperialism “means that a uniformity of aesthetics would prevail, despite the backgrounds of those creating or interpreting a message” (p. 504).

Globalism/Cultural Imperialism

Globalism is a frequently used word in recent years. It is usually understood as sharing of icons and ideas from variety of cultures. Globalization is frequently defined as the tendency of businesses, technologies, or philosophies that spread throughout the world, or the process of making it happen. As expressed by Dissaneyake (2006), the global impact reshapes our

understanding of self, time, and society, while “promoting revaluations and reinventions of tradition” (p. 27). Reinventions may create cosmopolitan and hybrid cultural forms, and daily attitudes. For instance, some cultural forms of America may be indigenized as they are modified toward the needs or tastes of a non-Western society. Although this hybridization may sound like a mutual transformation of cultures (Rantanen, 2005) and have a positive connotation, the transformation and the transculturation may entail “unequal economic power relations between interacting cultures” (Lull, 2000, p.249). Therefore, the question ‘to whose benefit do cultural hybrids develop?’ is legitimate. It is also true that hybrids never develop from pure cultural forms in the first place (Lull, 2000). The cultural forms that are already influenced or shaped by other cultures simply continue the process of transformation.

The process of transformation due to the increase of electronic communication and media is faster than ever before. With this in mind, a new question arises as to whether the speed of transculturation and transformation would cause significant damages to local cultures and identities. Michael Amaladoss (1999) asserts that homogenization and the other dynamics of globalization will lead to inequalities and domination between rich and poor countries and such a situation will provoke resistance from the oppressed and dominated peoples and consequently result in social conflict.

Forces of culture that mainly flows from the West to the East in multidirectional and disconnected ways result in rather unpredictable and strange juxtapositions. For instance, weddings in rural parts of Turkey are usually made up of a combination of traditional and Western music and dance. A Turkish adolescent wearing a torn yet ironed pair of jeans is another perfect example of a discrepancy between the submissive behaviors of the traditional and the rebelliousness of the modern. Thus, globalization creates new identities which can be as diverse

as the culture itself: “ethnic, fundamentalist, hybrid, cosmopolitan, progressive, reactionary, fragmented, displaced, and rooted” (Dissaneyake, 2006, p. 43). These identities all are further shaped by “dislocations and relocations, attachments and detachments, fixities and volatilities” (Dissaneyake, 2006, p. 43).

Through this mixing of various realities, and through messages “emitted from various levels of existence,” a “network society” is created as formalized by Manuel Castells, (1996, p. 373). For Castells (1996) the network society creates a “supertext” which refers to hybrid symbolic products such as communication medias. Culture is constantly transformed by medias which give individuals more control over the way they communicate and construct routine experience (Lull 2001, p.135). Media is decentralizing more than ever before, doubled by the overall mixing of global cultural forms as people combine and merge ideas, expressions, and organizational forms from sources which had not come together before in history (Hannerz, 2001).

People of the global age combine local cultural traditions and practices with the pertinent and attractive cultural “galleries,” “malls,” “supermarkets,” or various aspects of communication media. This ultimately creates “super cultures” (Lull, 2001). These changes are pinnacle by the technological revolution which is characterized by

...modular integration, miniaturization, interactivity, portability, utility, multipurposivity, increasing user-friendliness, commercialization, and relative affordability. Because of their widespread attractiveness, abundant and diverse symbolic content, and ease of use, new media technologies help change the locus of ‘cultural programming’ from institutional sources of information and entertainment to individual persons, small groups, and growing numbers of ‘visual cultures’. (Lull, 2001, p.135)

As a result, the international and cultural market creates the super culture as the dominant cultural modality. However, these new cultural modalities or themes are frequently considered to

be negative and homogenizing Westernizing influences by the developing or third world countries. For instance, while the freedom that Internet communication offers has tremendous advantages, because it is so unregulated and unmanageable, some profound negative consequences occur as well (Lull, 2000, p. 217). The Internet's power to spread and influence various cultural groups might make cultural supervision less viable and result in less control in many countries. The frequent prohibition of the popular Internet site, YouTube, by the Turkish government is a perfect example for this. YouTube, a video sharing website that allows users to upload, view and share video clips, enables people or organizations to demonstrate freely and to spread opinions and political views that could be considered as threats to the status quo.

Some critics of contemporary culture seek to understand globalization in terms of cultural imperialism. It is widely understood that 'cultural imperialism' refers to the imposition of Western culture, predominantly American culture as a global and political power, on the rest of the world with mass media communication in a pivotal role (Dissanayake, 2006, p.39). As well as mass media, cultural imperialism "refers to the coercive domination of the rest of the world by the West through culture and along with it, the imposition of Western values, life styles, commodities, and outlooks" (Dissanayake, 2006, p.39). To some countries, cultural imperialism spreads ideas of freedom of expression, democracy, equality and rights that should be universal, while to some it does nothing but spread Western goods and a consumerist culture.

Conflicting with the frantic effort toward reaching Western ideals, Turkish people have always been cautious and critical about imperialist influences. Olcay Yazıcı's (1997) article summarizes the general feeling about the changes that have occurred in Turkish society with respect to globalism. He concludes that the age of contemplation and thinking is over, instead we are in the age of visuality. From the time of the industrial revolution to the age of

technology, Western thought views people as consumerists who constantly buy and spend and pay spurred by visual stimuli. This has ultimately created people who are degenerated and alienated from their own norms and dynamics, and who are being dragged unconsciously into a “muddy river” (Yazıcı, 1997).

Ironically, because the impact of Western ideals in Turkey is so strong, criticism toward the changes that occur due to Westernization are expressed with Western ways of thinking. Even today, people awkwardly strive to compare and separate Western and Eastern cultural concepts, however, there are no values or concepts that are purely Eastern and entirely detached from the Western (Oflozoglu, 1984). It is said by Oflozoglu that we are westernized even when we express opinions on the necessity of protecting our own values. Other concepts or terms, such as ‘nationality’, ‘culture’, or ‘national culture’ that are frequently viewed as local issues, are fully Western concepts. Oflozoglu (1984) criticizes the general uproar against the Western impact as an unnecessary and ridiculous attempt. Oflozoglu (1984) supports his argument with the following examples,

What would mean a Turkish literature that has not been influenced by Western literature? We and other societies except European and American societies keep breathing with Western concepts. Novel is a Western type of literature. Theatre is Western. What we think as ours such as Hacivat and Karagoz are borrowed from external sources as researchers found out. Ortaoyunu-a theatrical genre once popular in Turkey- is believed to have applied to the Ottoman society taken from the Italians’ Commedia dell Arte. (p.32)

Globalized cultural technologies and production networks generate locally produced and consumed works as well. Globalization also results in unusual preferences such as the preference for Brazilian soap operas in Turkey, or the popularity of Bombay movies in Greece – more than anywhere else (During, 2005). The impact of these transnational communication medias that are increasingly moving and interacting across national and cultural borders is mainly due to their

popularity, and that of the “globalization of the popular” (During, 2005, p. 439). Culture of the popular creates globally popular forms such as soap operas, Hollywood movies, and reality shows. If their global effect stems from popularity, it is worth asking, “What is popular culture?”

Popular Culture

What is “popular” is generally indicative of the understanding and taste of the majority, and things that are commonly liked or approved. The taste of the majority is usually considered to be vulgar -- the opposite of refined or elite. According to Carlita Greene (2005), popular culture is “rooted in ‘the ordinary’ or everyday experiences of groups of people within any given society” (p. 28). Popular culture is infused in the very essence of human communication through everyday experiences from mass media to icons, from entertainment to everyday activities (Greene, 2005).

One of the most outspoken cultural studies theorists, John Fiske (1989) approaches popular culture with a critical point of view stating that “popular culture is nothing but capitalist commercial exploitation or mass culture” and that “making popular culture by everyday people is actually resistance to and evasion of dominant ideological and cultural forces” (p. 127). This robust and rebellious nature of popular culture produces multiple cultural styles and identities and interpretive communities (Lull, 2000). Thus, popular culture can simply be the lives of ordinary people, or as Fiske sees it, an expression of dominant ideological resistances.

Popular culture may be seen as the product and practices of commercial activity, and what the society makes out of these products and practices. Such a conceptualization requires a new perspective which can point out linkages between new developments such as increasing commodification of everyday life, consumerism, globalism, communication technologies, and political and cultural diversities (Basturk, 1995). Levent Basturk (1995), a Turkish scholar,

interprets artifacts, images, signs, messages, representations and even feelings and psychological structures as the products of commercial and economic activity that are produced by the reproduction and re-publication of the media. As these images and signs are reproduced, the imagery permeates reality creating a simulacrum or hyper reality, which exemplifies a blurred distinction between original and copy. Simulation or simulacrum was first conceptualized by Baudrillard who asserted that a model replaces the real and the real is produced in accordance with a model, eventually constituting reality itself. For Baudrillard, even the realm of religion may be subject to simulations working against the reality (Basturk, 2005).

Since popular culture is basically the beliefs and practices of a population whether real or simulated, it may include not only the vulgar but also the elite cultural forms. Mukerji and Schudson (1991) state that, practices and objects that are generated in political and commercial centers may include “elite cultural forms that have been popularized as well as popular forms that been elevated to the museum tradition” (p.4). Examples include: popularized forms and interpretations of Mona Lisa, or classical music; elevation of Pop Art of Andy Warhol, or graffiti of Basque to museum tradition; or the popularization of traditional art forms in order to preserve them. Mukerji and Schudson continue, “In this way, we capture some of the subtleties of new cultural theories and can help convey the array of studies that have made traditional conceptions of popular culture untenable”. (p.4)

Art Education in the Contemporary Era

Postmodern Art Education

How should art educators reflect the endless possibilities provided by the postmodern theories? What is the impact of postmodern currents in the field of art education? In Dennis Fehr’s (1994) view,

As the values theretofore authenticated art are questioned, so the role of the art educator is redefined. The modern artist ignored society and consequently had little impact on it. The modern art educator ignored the art world and produced a visually illiterate generation. Today's art educators can learn from this lesson. Postmodern art education must be more than a chronological term. It cannot reject the oppressive notions of the past unless it understands them. (p. 214)

The field of art education needs to present a more holistic approach to education characterized by life itself, the natural world, and interconnectedness of society-knowledge-media-and technology. In the postmodern world in which increased and more pronounced ism's such as sexism, nationalism, fundamentalism, and imperialism, globalism, and racism prevail, a postmodern approach to art education is a necessity. As Milbrandt (1998), having studied the fifth-grade students in a district wide study of postmodern art, concludes, the issues of the postmodern world can be addressed with programs that would build moral courage and connection. Milbrandt (1998) says that, "through a well-planned study of selected postmodern art and issues, art education can encourage more positive interaction between art and society" (p.51).

Roger Clark (1998) suggests that in order to construct a postmodern art education, first, the general modernist approaches to art curricula need to be deconstructed. Only through deconstructing meaning and understanding and analyzing modernist curricula, can the construction of postmodern art curricula be possible. For Clark (1998), postmodern art curricula would involve "experimentation with alternative media and technologies; exploration of non-Western concepts of space and design; expansion of established artistic canons; and exposure to hidden-stream art and artists" (p. 8). If the postmodern approach means meaning making using a wide variety subjects and objects, then it is imperative that teachers have the ability to decode sign systems and deconstruct visual images with culturally sensitive instructional strategies.

The postmodern approach to education seems to be revolving around different interpretations and application suggestions. This creates controversies in contemporary art education. One of the controversies is expressed by Stuart MacDonald (1999) who argues that postmodern art education not only lacks models and cogent ideas, but also “optimism and narrative direction, both of which, arguably, are inexorable parts of the educational process” (p.15). On the same line of thought, for Louis Lankford (1998), postmodernism is characterized as a disunified body of theoretical ideas which is “primarily due to the different agendas and tactics of postmodern theorists” (p.24). However, as opposed to what MacDonald believes in regards to postmodernist disservice to art education, Lankford (1998) thinks that art education currently is given new possibilities of diverse art forms, perspectives, and world views that enable us to understand the present while interpreting the past. This, for Lankford, would have seemed “oxymoronic” prior to postmodernism.

Therefore, art education based on postmodernist ideals must thrive on differences and possibly pluck out of their original contexts and bring together elements, and welcome all the ambiguities and surprises that may have multiple references. When art education becomes a venue to reveal complexities, it creates new challenges for art educators to conceptualize and apply a postmodern art curriculum. Malcolm Miles (1999) expresses a common concern that is shared by others who view postmodernist art education with suspicion. Miles (1999) argues that because postmodern thought sets aside Cartesian certainties in favor of ambiguities, the curricula design is bound to be problematic. For him, when the means of inquiry is complicated, difficulty arises in relating thought to action, which is characteristic of deconstructive postmodernism (p.16).

The openness and eclectic nature of postmodern thought is also perceived as a distressing

development from the academic standpoint through the erosion of “high and elite culture against the surrounding environment of philistinism, of schlock and kitsch” (Marriner, 1999, p.58) and of many other elements of popular and mass culture. As eclecticism becomes central, art education automatically enters the realm of the popular whether the popular is rejected or not. Since art education cannot be confined to narrow disciplines and technical qualities of art any longer, the key to new learning is to make connections and integrations among things regardless of their artistic qualities. As quoted by MacGregor (1992), Efland also suggests that the emphasis should be given to “little narratives” extracted from personal insight and local experience while abandoning “grand narratives” that are largely based on a unified conception of art, science, and/or philosophy. As well as local experiences, an emphasis given to global experiences is increasingly important in a globalized world. Relating students’ own cultures to the cultures of others would serve as an important step toward global community. Through this process, “students may gain access to attitudes, mores, and cultural understandings of themselves as cultural beings in their own culture and in relation to the cultures of others, thus fostering the sense of global community” (Anderson, 2003, p.64).

Therefore, postmodernist art education creates new responsibilities not only for educators but also for students who need to develop and organize their own study topics and agendas instead of being passive recipients of information. Since the nature of postmodernist thought is continual and complex, the art education programs need to be ready to continually accommodate and adapt themselves to cultural and social changes. This requires a change of art curriculum toward a “collage-like curriculum” as Kerry Freedman (2001) suggests. For Freedman (2001), a collage-like combination of information in art curriculum would bring “together dissonant qualities, which make lived sense and suggest multiple meanings in the creative process” (p.44).

Visual Culture Art Education in the Age of Globalism

While globalization, as endorsed by governments, business sectors, or media, is often presented as the correct way to achieve progress and modernization, it may cause increasing poverty and exclusion of a large number of people in developing countries due to the economic power and oppressive market in the hands of a few institutions and countries (Stromquist, 2002). It is increasingly important that educators in contemporary society become highly conscious of the role of global influences on their societies as well as the role of ideologies, and other forms of knowledge. The impact of globalization in Third World and developing countries is felt most strongly in the educational arena.

Cultural globalism increased the speed of media technologies that created a visual culture where images and representations became central to the creation of new identities. The new identities became well-adjusted to the needs of globalism, but at the same time challenged the sense of belonging. The role of education is changing because “globalization assigns a special role to education, creating a terrain subject to substantial conflict and contradiction” (Stromquist, 2002, p.16). Educators need to become highly conscious of the role of global-national ideologies that give shape to different forms of knowledge and popular and visual culture.

Visual culture is key in understanding the role of images in supporting the growth of a global information industry. Some hold that the new meaning and significance of globalization should be extended to visual culture art education as well. Art educators may present problems to be investigated in regards to globalism. Kevin Tavin and Jerome Hausman (2004) point out that “globalization allows art educators to be aware of more things in our visual environment”, which should be reflected in art education and “in the teaching of visual culture” (p.48). Quoted by Tavin & Hausman (2004), Paul Duncum (2001) asserts that art classrooms should be “crucial

sites for discussing issues raised by global culture” (p.12). Students of visual culture should create “alternative projects of social existence” (p.12). Failing to consider globalism, as Duncum (2001) argues, would represent a “retreat from the kind of imagery that impacts on youngsters minds and emotions... Continuing to focus exclusively on the art of the institutionalized art world simply denies students their most immediate experiences” (p. 8).

Global integration in the areas of science, technology, and art may create conflict with local culture and art. Furthermore, harmony and disharmony between cultural backgrounds and the global elements, which construct the main dynamism of art and art education, may be likely to create chaos in the process of revisions and renovations as Metin Eker (2002), a Turkish professor of pre-service art education, notes. In his view, to prevent a chaotic outcome, it is important that the mission of art educator is revised to maintain a teacher profile that is able to make connections via critical viewing. Thus, an art educator “could understand and evaluate both ethnic strategies as well as global dimensions of art” (p.120).

Popular Culture and Art Education

Kevin Tavin (2003) in his study of critical pedagogy of visual culture, says that popular culture is one of the most common and meaningful means to achieve critical pedagogy for students. Everyday experiences, cultural environments, television, popular music, fast food are some of the elements of popular culture that may be “used in a wide variety of often-conflicting ways, depending on the area of inquiry, theoretical analysis, and political project” (p.69).

Most students are shaped by popular culture. As indicated by Lynn Bartholome (2005), utilizing popular culture constructively “produces an environment where students are involved, motivated and willing to become engaged because they are already experts” (p.152). Along the same line of thought, Henry Giroux (1992) supports the inclusion of popular culture in the

education process:

...while radical educators have argued for the importance of student experience as a central component for developing a critical pedagogy, they have generally failed to consider how such experience is shaped by the terrain of popular culture. Similarly, they have been reluctant to raise the question of why popular culture has not been a serious object of study either in the school curriculum or in the curriculum reforms put forth by critically minded liberal educators. (p.181)

It follows that critically minded educators would be more willing to allow their students to generate their own voices and their critical consciousness. Individuals with a critical voice, as noted by Giroux (1992), “reclaim their own memories, stories, and histories as part of an ongoing collective struggle to challenge those power structures that attempt to silence them” (p.170). David Dart (2004), a visual culture art educator, agrees with Giroux concerning the empowerment that students will gain by critically expressing their thoughts. Dart’s doctoral study further emphasizes the need for an art education environment in which students can “detect, interpret and deconstruct the socio-cultural and ideological struggles embedded within their everyday visual experiences” [which] “compelled [them] to teach and enlighten those around them” (p. 149).

In contrast, the inclusion of popular culture in art education poses a threat for individuals, such as Donalyn Heise (2004) who argues that popular culture challenges the established canons of art, while accepting a variety of imagery. Her argument is a common one, shared with other educators who believe that popular culture is less pedagogically worthy and even morally inappropriate for study in the art classroom. For people with a strong understanding of art’s uniqueness created by individual experience, popular culture is no more than “a logical companion of mass production, whose focus is reflected in the popular art in entertainment” Ianni stated, as quoted by Paula Rosenblum (1981, p.8). It is, however, a blatant fact that today’s

students find meaning for their lives in a popular culture that is created through media technologies. As Jagodziski (1997) puts humorously, “Here pleasure that is accessible, palpable, sensual desire is clearly in play, barbarous pleasure against the pure (difficult) taste of fine art” (p.182).

Furthermore, June King McFee (1965), as quoted by Tavin (2005), stated “studying popular culture could be an effective way of cultivating a discriminating aesthetic taste as a defense against the influence of popular culture”. In contradiction to the criticism that popular culture will devalue the essence of art education, McFee (1961) states, that all the elements of popular culture such as television, movies, and other visual means of learning about culture will enable students to learn and to gain a critical stance. Through critical analysis of the objects of popular culture, students then can learn to discriminate about what they accept (Tavin, 2005).

Visual Culture Art Education

It is commonly advocated by visual culture art education (VCAE) proponents that students should be prepared to responsibly live within the contemporary sociological sphere. The pedagogical approach that is shared by visual culture educators (Duncum, 2001a, 2002; Freedman, 2000, 2003; Freedman & Schuler, 2002; Mitchell, 1998; Stuhr, 2003; Tavin, 2000, 2002, 2003) call for an art education that includes conscious and critical forms of student socio-cultural engagement. Each group acknowledges the importance of identifying, interrogating, and exposing the ideological forces embedded within our everyday visual experiences. As stated in the previous chapter, Duncum (2001, 2002) and Freedman (2001, 2002) put an emphasis on the fact that art education should go beyond its formalistic roots of aesthetic, which basically addresses aesthetic problems related to the abstract qualities of modern art. They believe that this type of approach, which has originated from Kant’s critiques simply condition the ways student

approach art and prepare them to see art as a series of objects about form and feeling isolated from meaning” (Freedman 2001, p.37). She goes on to say that

This experience may be described as the form of elation one might feel when encountering a work of art. Such an experience is supposed to transcend simultaneous human (personal, social, economic, etc.) interests and elevate us to a higher plane of consciousness than we experience in everyday life. (p.37)

Duncum (2001) says high art is important, but it should not be the only focus of art education; “To play a role in the twenty-first century it will be necessary for art education to at least reflect, and preferably contribute to, the paradigm shift that has already occurred in Western cultural life (p.20). Duncum believes it is necessary to reconceptualize art education and to expand the field to include everyday images, ideas, and practices in the light of visual culture. Even though Duncum (2001) advocates an extension of art education that welcomes overlooked and ignored elements of popular visual culture, he also often states that the purpose of art education as social reconstruction remains the same. He says that as a social reconstructivist, art educator’s role will not change significantly, and as the range of visual elements studied get extended, art education will put more emphasis on the social worlds of visual imagery as they constitute beliefs, attitudes, and values (Duncum, 2000). He believes that “art educators should embrace the sites of contemporary visual experience beloved by and influential upon the young people they teach” (p.35).

The notion of social reconstruction is supported by Anderson (2003) who points out that visual artifacts of all kinds, as well as new and emerging technologies inside and outside the art museum, and the beliefs, values, and attitudes imbued in those artifacts, visual culture studies are a socially grounded approach that recognizes the context of making and viewing as being as important as the artifacts and performances themselves (Anderson, 2003). Furthermore,. Nancy Pauly (2003) states

The study of visual culture is not about the object studied, but the questions asked about visual images, objects, environments, and the phenomena of seeing and being seen. In other words, the shift to VCAE is not about including shopping mall environments and excluding Manet paintings, but rather asking new questions about both. (p.3)

Kevin Tavin (2000) also argues that the field of art education has been slow to recognize the social, cultural, political, and pedagogical implications of visual culture because it has been considered by art educators as low culture, unworthy of serious interpretation and analysis. Tavin (2000) argues that “art education should be a transformative and transdisciplinary practice that focuses on everyday experiences for the purpose of social reconstruction” (p.22). He believes that students would benefit from this process when their lived experiences are integrated into classroom pedagogy and cultural production that enables them to become both critical viewers and producers of meanings and texts within particular discursive and cultural context (Tavin, 2000). Freedman (2001), and Duncum (1999, 2001, 2002) also suggest that the field of art education should promote critical inquiry of visual culture which surrounds students’ lives. Through analysis and interpretation of visual images students may gain critical consciousness and critical thinking skills.

Freedman (2001) also argues that the curriculum of art education has been built on preparing people to view art from a disinterested stance, which is the result of formalistic notions of aesthetics. Aesthetic formalism generally means evaluating all art work from elements (color, shape, composition, line) and principles (rhythm, unity-balance, movement, contrast, and balance) perspectives, which creates a disinterested stance. Freedman (2001) points out that formal analysis is no longer helpful in aiding students to understand postmodern art and visual culture. Freedman’s concern is that formalism may actually lead students away from what is important about a work of art. In contrast, “contemporary art, media and literary theory tend to

focus more on the suggestiveness of signs and the ways in which meaning is constructed by audiences than on formal qualities per se” (p.41). Thus visual culture provides a deeper layer of meaning making for students, as post modern art is about content not form, it is about the message and the relationship art has in society. Furthermore, Freedman (2003) talks about the impact of imagery that has a wide range of sociopolitical and economic connections which, in turn, influence students’ identities, notions of citizenship, beliefs about democracy, and so on.

For Freedman, the concept of ‘image’ has not just a literal visual meaning, but also a surface presentation. She adds that “from a postmodern perspective, surface is not just surface; it is deep with context and meaning” (p.97). Therefore, art education should no longer be limited to formal analysis of the images as surface presentations; instead, the images should be evaluated in terms of their cultural contexts and meanings. How examination of cultural contexts could be created through analysis, critical viewing, and meaning making as part of an art class is viewed in the following observations and interpretations.

VCAE is basically understood to be a contextualization of art education towards a focus on the meaning of artworks and visual artifacts, rather than on aesthetic understanding for its own sake. Social reconstruction is an important aspect visual culture art education as artifacts and performances are embedded in social, economic, and political realities. A consideration of how different societies create identity through visual culture and how deconstructing “assumptions, values, and mores”, and ultimately finding “contradictions, disjunctions, and dysfunctions”; thereby moving them out of their positions of power is a key concept of visual culture art education (Anderson & Milbrandt, 2004, p.53). A critical pedagogy that is constructed through analysis and interpretation of images is another key concept that permeates visual culture art education. Therefore, the meaning will no longer lie solely in the qualities of the

visual object itself, but also in the relationship of the object and viewer in their authentic social context.

Wanda Knight (2005), in her study 'betwixt and between', explores teacher identity and unravels that identity through teachers' own artistic and teaching practices in an online dialogue. She notes that some of the participants believe that "a good reason for studying visual culture is to understand the context of today's student better" (p.6). Art teachers' responsibility is increased by the imperative to examine their worldview and their embedded assumptions toward their own culture.

Visual culture in the context of Art History

Visual culture discussions from the art historical perspective seem to be related to the new definitions that art history took on after the 1980s, postmodern theories of art, and increasing visuality of the popular culture that necessitate separate discipline of study. The new ideas of the last few decades such as semiotics, critical theory, socialism, Marxism, feminism, and Michael Foucault's writings put art history under revision. As pointed out by Deborah Cherry (2004), by the mid-1980s these diverse and sometimes conflicting strands were bundled together as 'the new art history' (p.479). Donald Preziosi, as quoted by Cherry (2004), wrote that art history is now, "a vast aggregate of materials, methods, protocols, technologies, institutions, social ritual, and systems of circulation and inventory" (p.479). Indeed, the field of art history has witnessed a wave of interest with new approaches including the study of visual culture, photography, and increasingly film, and many other distinguished studies that employ innovative methods and techniques (Cherry, 2004). These new approaches and methods were fed by careful securitization of artworks of the past. Without abandoning its traditional base, new art history uses the highly developed methods of other disciplines such as anthropology and visual literacy

theory to illuminate the complex relationships between a culture and its artifacts (Cherry, 2004).

Therefore, visual culture in context of art history becomes a vehicle to understand different cultures through their artifacts. It considers gaining more in-depth knowledge about the lives and social history of artists while focusing on cultural meanings of a work of art. According to the art historian Margaret Dikovitskaya (2005), visual culture studies works to supplant the reified history of art with other cultural discourses and embraces photography, film, media, and the Internet (Dikovitskaya, 2005). Likewise, visual culture in the context of art education covers a wide field of inquiry through embracing such things as media, film and photography. Visual culture opens a larger field of everyday visual practices (Duncum, 2002, 2004), yet focuses on the sensuous and semiotic peculiarity of the visual, which is at the core of art history (Dikovitskaya, 2005). Therefore, anything that is art history can be visual culture, and anything visual culture can be historical in context of art since they both engage in visual and visibility, and culture. In Griselda Pollock's (2003) opinion, "visual culture is a move only in its second term away from 'visual arts' which is a synonym for art history's domain" (p. 256). Pollock continued suggesting that "historically the expansion of the visual phantasmagoria of photographic image, advertising, cinema and digitally produced imaging and communication has been both quantitative and qualitative" (p.256). So, what are the differences that cause tension between visual culture and art history?

James Elkins (2003) points out that, from a visual culture standpoint, art history can appear disconnected from contemporary life, while bounded by older methodologies and hypnotized by the allure of a limited set of artists and artworks. From an art historical standpoint "visual culture can appear lacking in historical awareness, transfixed by a simplified notion of visibility, careless about the differences between media, insouciant about questions of value, and

sloppy in its eclectic choice of objects and methods” (Elkins, 2003, p.23).

Art historian and cultural critic Mieke Bal in her 2003 essay "Visual Essentialism and the Object of Visual Culture", questions whether visual culture is a discipline and its relation to art history. Bal's essay methodically outlines how the words "visual" and "culture" embody the very uncertainty of the discipline, while problematizing the objects and objectives of visual culture. She asserted that "although visual culture studies are grounded in the specificity of its object domain, lack of clarity on what that object domain is remains its primary pain point" (Bal, 2003, p.6). Based on this reflection, Bal rejects declaring visual culture as a discipline, and certainly not the province of art history. She even asserted that visual culture either may die soon or will not have productive life based on its lack of clarity on what the object domain is.

Conversely, Norman Bryson (2003), in his response to the Bal's essay, believes that "visual culture is here to stay- though what future forms it might take are far from clear" (p. 230). For Bryson, art history, due to its confinement on the canonical art, has been slow in moving toward 'world art' or expanding the area of study that includes popular and mass culture. He writes that "the drive toward expansiveness that motors the regime of visibility" (p. 231) is one of the key factors behind the perceived need for the study of 'visual culture' (Bryson, 2003).

Nicholas Mirzoeff (1999), a proponent of visual culture studies, points out that "visual culture seeks to blend the historical perspective of art history and film studies with the case-specific, intellectually engaged approach characteristic of cultural studies" (p.12). For him, this could be possible if visual culture proceeds by defining both the genealogy of the visual that seeks to use and its interpretation of the term 'culture' (Mirzoeff, 1999). I gather that the difficulty of linguistic definitions of the terms 'visual' and 'culture' and their different interpretations based on the different disciplinary approaches have a share in the ongoing

opposition between art history and visual culture. Are visual and culture not completely meshed? Are there objects that are not cultural, or any culture without visuals? As Margaret Dikovitskaya (2001) points out, the object is studied insofar as it is cultural and visual. Therefore, “visual culture encompasses social theories, which hold that meanings are embedded not in objects but in human relations, as well as spectatorship theory and psychoanalytic theory about humans individuate themselves and come to know their object” (p. 125).

Issues Related to the Study of Visual Culture in Art Education

The proponents of visual culture (Duncum, 2002; Freedman, 1997; Tavin, 2001) have expressed in their writings that the field of art education should lessen its traditional ties to drawing, painting, and the study of masterpieces, and select for study typical and representative examples of popular and mass media culture. The literature review showed that these views have been main target of criticism by the opponents (Eisner, 2001; Kamhi, 2003; Smith, 2003; Richardson, 2004; Wilson, 2003) of visual culture. Michelle Kamhi (2003) argued that visual culture art education would create a “fundamental lack of understanding or appreciation regarding the distinctive nature or value of art” that would ultimately result in the next generation’s indifference toward aesthetic sensibilities (p.11).

For those who are concerned about the changing boundaries of art education, visual culture further complicates the field of art education. Overwhelmed by visual culture’s expansive field of inquiry, many educators and theorists are likely to be puzzled by the alterations for the sake of popular culture. They are conscious of the curricular and pedagogical problems associated with the inclusion of this new content that includes commodity images and visual technologies. Besides, the inclusion of the new learning materials are not welcomed for the ones who are designed to teach the restricted and selective use of artifacts and practices in today’s art

education. Wilson (2003) argues that when established art education already overwhelms teachers with the problem of what to select among millions of conventional artifacts, visual culture further “opens the possibility of adding hundreds of millions more images to the pool from which content might be selected” (p. 4).

Wilson’s (2003) other argument is on the content of curricula of art education if visual culture is integrated. He argues that if the art classes are based solely on contemporary artworks, imagery or artifacts, then “teachers would have to re-create curriculum every year with the changing social and political issues that surround much contemporary art” (p.6). Wilson says “that’s a lot of work; it is easier and safer to stick with the old stuff” (p.6).

Eisner (2001), Smith (2003), and Kamhi (2003, 2004) have also expressed their fears based on the overexposure to mass-oriented objects and images could produce a sense in children that nothing is unique and special. For them, sensitivity, imagination, and emotion might be even diminished when the mundane images of everyday aesthetics is given more emphasis than the therapeutic role of high art. Opposing to the socio-political emphasis of visual culture, the opponents also expressed that art teachers should not behave like social studies teachers that would lead to the neglect or the exclusion of fine art, crafts, and folk art. Furthermore, Kamhi (2003, 2004), and Richardson (2004) criticizes visual culture also on the basis of its lack of hierarchy. They fear, through the elimination of the distinction between the exceptional and the commonplace leave teachers unaided to develop curriculum and content.

However, Efland (2005) points out two main issues surrounding visual culture art education. One is its excessive breadth with its number of topics that may become unmanageable in the time allotted to art education. A second difficulty is the lack of hierarchy. Efland (2005) says that “ a visual curriculum purports to place all objects on an equal footing without

favoritism and that to do otherwise leaves the educator open to the change of an elitism that favors certain kinds of above the rest” (p.3). He also draws attention to the fact that the problems may occur when “cultural values to which a teacher belong may interfere with his own religion, civic, or aesthetic values” (p.3). Similarly, for Charles Dorn (2005), teachers may inject their bias into classroom discussions on the meaning of popular images in their interpretations. “When art teachers tell their students that an art object affects society in a certain way they are subscribing to what, sociologists call a shaping approach” (Dorn, 2005, p.4).

The concept of social reconstruction, which is one of the inherent meanings of visual culture, has been another area of criticism. Charles Dorn’s (2005) article, ‘The end of art education’ is strongly skeptical about art teachers critiquing popular culture with interpretative methods. On the line of thought with Dorn, Kamhi (2003) also believes that the political agenda for ‘social reconstruction’ can be a means “in which teachers of art will presume to enlighten (more often indoctrinate) students regarding complex social and economic problems” (p.10).

Kamhi’s argument about the preoccupation of visual culture with matters of racism, gender bias, or social status instead of other shared human values and concerns that will result in dividing the society through political issues is not very realistic. In my opinion, the integration of social realities into education allows students to better relate schooling to the outside life. Our current fast-paced cultures surely require work-in-progress curricula, and teachers should be ready and willing to make changes accordingly. Art education should be attached to the needs and changing dynamics of the society. This is a main concern of visual culture art education. In Efland’s (2005) words, “The movement to transform traditional art education into visual cultural studies is an attempt to align the teaching of art in school settings with what is happening in the culture as a whole” (p.2).

Considering Paul Duncum's (1999, 2001, 2002) concept of 'everyday aesthetic experiences', Efland (2005) agrees with Duncum, yet Efland believes that teachers should not be limited to confines of everyday. Yet, art education should not only deal with fine arts that is seen by some art educators as the only legitimate content. Efland, rightfully pointed out,

No valid educational purpose is served by limiting the range of visual culture either to the realm of the everyday or to arts that transcend the everyday, but if each has the other to serve as a basis for comparison, then the special attribution of each genre can become clear. (p.5)

Pre-Service Teacher Preparation

In this postmodern era, increased attention has been given to student-centered learning (Hannifin, Land, & K., 1999), multiple intelligences (Gardner, 1999), constructivist methods of education (Richardson, 1996, Johassen, 1999; Kuhn, 1999). In order to maintain these in education, teachers are espoused a belief in "instructor as facilitator" or "transformative" instead of "instructor as transmitter" (Sockman & Sharma, 2007).

The concept of student-centered learning was associated with Dewey's work in 1956, with the work of Piaget and [Lev Vygotsky who focused on how students learn is primarily responsible for the move to student-centered learning] more recently with Malcolm Knowles (Geraldine O'Neill and Tim McMahon, 2005). They all shared the concept that students can learn best by experiencing and being in control of it. The criticism of the teacher-focused information format paved the way for a student-centered learning. As stated by Christina Bain and Rina Kundu (2006),

Traditional forms of teaching, such as lecturing certainly enable an instructor to disseminate a body of knowledge fairly quickly and efficiently, they do not necessarily engage students most effectively or authentically in the learning process. Students should have opportunities to construct their own knowledge and to develop their own cognitive maps, connecting concepts with meaning making. As students actively engage with learning, they can move to higher levels of cognition that involve applying, synthesizing

and evaluating knowledge. (p. 6)

Thus, teachers are channeled towards being a facilitator, or guide who encourages learners to question and formulate their own opinions and conclusions. This type of learning environment where students construct their own learning is called a constructivist model of education. Ismat Abdal-Haqq (1998) stated that in contrast to traditional transmission models, constructivist approaches, are regarded as producing greater internalization and deeper understanding as they reflect two major traditions; the developmental and social re-constructionist traditions.

Krista C. Redden, Rebecca A. Simon, & Mark W. Aulls's (2007) study examine pre-service teachers' conceptions of meaningful learning and their allocation of responsibility for learning. One of their findings imply that professors of pre-service education are "encouraged to engage pre-service teachers in reflective learning activities by using their prior classroom experiences to engage them in reflective practice while learning concepts and proposition in theories of learning and instruction" (p.163). For them, it is essential that professors motivate students to actively recognize and become involved in the classroom culture to facilitate meaningful learning outcomes.

Teachers vary in how they approach their teaching. Prosser, Trigwell and Taylor's (1994) study shows how it was varied from "transmitting concepts of the syllabus" and moving through "transmitting the teachers' knowledge," "helping students acquire concepts of the syllabus," "helping students acquire teacher's knowledge," and "helping students develop concepts" to "helping students change conceptions" (Gossman, 2008, p.158). Helping students change conceptions require a constructivist approach which is influenced by social re-constructionist tradition. This tradition, attempts to help teacher education students deconstruct their own prior

knowledge and attitudes, comprehend how these understandings evolved, explore the effects they have on actions and behavior, and consider alternate conceptions and premises that may be more serviceable in teaching Ismat Abdal-Haqq (1998).

This can be achieved through reflective thinking that will enable teachers to create alternate conception and premises in their teaching. Reflective thinking, in Dewey's (1933) definition, is "distinction from other operations to which we apply the name of thought, involves (1) a state of doubt, hesitation, perplexity, mental difficulty, in which thinking originates, and (2) an act of searching, hunting, inquiring to find material that will resolve the doubt, settle and dispose of perplexity" (p.12).

Visual Culture and Teacher Education

Visual culture and media technologies inevitably lead to changes in how art educators are prepared at the local and national levels. How the incorporation of visual culture/visual culture studies can enhance teaching and learning within the pre-service classroom is becoming an important question. In the area of visual culture, what knowledge and awareness prospective art teachers have, and how they incorporate their individual interests, abilities, and daily life experiences into the classroom are legitimate areas of inquiry. Research on the beliefs and attitudes of pre-service art teachers and art teacher educators regarding visual culture and its use within pre-service art education is also essential.

Information society is heavily dependent on commercial mass media. An important function of education should be to help young people become better critics and analysts of visual culture. As put by Gordon F. McLachlan (1997) in his doctoral study, "academics have to have the pedagogical responsibilities to students who dwell amongst a complex and ever-growing web of cultural signs crying out for humane, creative, intelligent navigation and negotiation of

meaning” (p.52). McLachlan (1997), emphasizes the importance of the inclusion of popular culture in higher education by asserting that

We need to find an intersection, where what students find meaningful and use as raw material for identity construction—where they have more experience and knowledge than we do, but lack the critical lenses we can offer—can be brought into the classroom and studied as the important texts they are, sutured into our notions of pleasure and responsibility and subject to evaluation. I believe the most promising site available to us today is popular culture. (p.67)

This intersection requires a critical pedagogy (Giroux, 1992; Tavin, 2001, 2003) built with a critical analysis of the media and visual culture. Kevin Tavin (2003), in his doctoral study, demonstrated how critical pedagogy and visual culture can provide diverse theoretical tools for art educators and elementary educators to move beyond Discipline-Based Art Education toward a performative transdisciplinary practice. Tavin (2003) says that

Both critical pedagogy and visual culture can be understood as reactions to and counter movements against conservative formations, positivistic theories, and undemocratic institutional structures. Critical pedagogy, in all of its variations, challenges technocratic methods of education that rely on so-called objective classroom practices and depoliticized curricula. In this sense, critical pedagogy attempts to provide an alternative to traditional notions of schooling, authority, and knowledge construction. (p.99)

Establishing an environment of critical pedagogy through which images and narratives are discussed and analyzed may pose challenges for some. Patricia Amburgy (2003) argues that “teaching teachers to teach visual culture has presented new challenges, not only for my own understanding of theory, but in practice” (p.48). One of the challenges for Amburgy has been the difficulty of finding current articles and books on the theory that are sufficiently complex and accessible.

Research Projects on Teaching Visual Culture

Margaret Dikovitskaya (2005), in her doctoral dissertation, ‘Visual Culture: the Study of the Visual After the Cultural Turn’, offers an overview of this new era examining “cultural turn”

away from art history and the emergence of visual studies. She examines programs and courses in visual culture at some American universities as she draws on responses to questionnaires, oral histories, and interviews with the field's leading scholars. The findings in the study outline a point of view that visual culture is a way of moving away from isolated period and historical context, and looking at things theoretically, across disciplines and across instances within the fine arts (Dikovitskaya, 2005).

Dikovitskaya's study shows the importance of including visual culture in higher education, and consequently in pre-service art education. As art educator Freedman (2001) pointed out "unlike many of the educational reforms that have taken place in the past; the current is not just a shift in curriculum content or methods. It is a fundamental change in ways of thinking about teaching and learning the visual arts – and it is happening in schools and universities, in teacher education programs" (Freedman, 2001). The following paragraphs will shed light on the effects of inclusion of visual culture in schools and universities.

Kevin Tavin's (2003) doctoral dissertation titled 'A Critical Pedagogy of Visual Culture as Art Education: Toward a Performative Inter/hypertextual Practice' reveals the benefits of instruction in art education utilizing a critical pedagogical approach where visual culture provides the content and issues, for pre-service education students. His thesis suggests a model of art education that focuses on the analysis, interpretation, and critique of visual culture through which "students may be able to better understand how networks of power are imbricated within visual culture and how particular forms of visual culture can provide tools and resources for resistance and struggle" (Tavin, 2003, p. iv). Anything from animated films, to toys; from McDonalds to advertisements can be a topic of art education in today's culture of visibility, materialism, and consumerism. The inclusion of these subjects, artifacts, and elements is

necessary because students now learn from this new curriculum of visual culture, and as Mirzoeff (1999) puts it, it is not only a part of students' everyday lives; for many, it *is* their everyday life. Tavin (1999) suggests art educators ask fundamental questions such as:

What do students learn from images? Do these images provide or signify a certain lifestyle or feeling? Do these images embody sexist, racist, and class-specific interests? What are the historical conditions under which these images are organized and regulated? How is power displayed or connoted throughout these images? (p.1)

Another scholar, Nancy Pauly's (2001) doctoral study "Visual Images Linked to Cultural Narratives Examining Visual Culture in Teacher Education" is also noteworthy in understanding the benefits of inclusion of visual culture in pre-service teacher education. In her study, Pauly explores how pre-service elementary teachers may articulate visual images with cultural narratives about meaning and power. She also discusses reflective practices regarding images in teacher education. Her study suggests that pre-service teachers should conceptually link images among networks of meaning and power relationships. Pauly (2003) feels that "by examining visual images in these ways teachers and students might share their interpretations of images as a healthy part of sharing perspectives in classrooms" (Pauly, p.196). In her view, teachers should challenge themselves to prepare classroom experiences that might invite students to explore their ideas about visual culture through art production, or other social actions as well. As Pauly suggests,

The most important reason for pre-service teachers to study visual culture is simply awareness, awareness that images and narratives are in constant circulation in everyday life; awareness that images should be consciously noticed and openly discussed with lots of room for multiple interpretations. (p.197)

A Turkish researcher Burcin Turkkan's (2006) study explores primary school teachers' opinions on their manner of using visual culture in art education in Turkey. In the study teachers

stated that they used opportunities of visual culture during their courses through using photographs, visiting museums, and by making use of the Internet. All the participating teachers stated that pictures drawn by students who reflected their visual culture experience were innovative, strong, influential, and full of new images” as oppose to those who did not (Turkkan, 2006). All of the participants thought the visual culture included everything in the environment and believed that it was influenced by cultural experience of each country, region, and individual throughout time (Turkkan, 2006). Considering, the opinions of all teachers, Turkkan concluded that students who have visual culture experience and who can reflect this experience on their works can express themselves through richer compositions.

Another study by Dilek Belet (2006) also explores primary teachers’ opinions on expressions of values and images of visual culture in students’ writings in Turkey. The primary aim was to understand the impacts of multi-visual stimulators on education in general and in students’ writings in particular. In her research, visual culture was defined, by majority of the participant teachers, as everything in the environment from television programs, newspapers, theater, and visual forms of tradition and customs, to cultural objects such as fashion, posters, films, physical appearance of the individuals and all components of visual arts. Belek’s study showed that most of the participants agreed there was a close connection between writing and visual culture, and that teachers indicated that students’ writings were more creative, effective, colorful, rich, interesting, and surprising when they reflect aspects of visual culture. On the other hand, those students who did not reflect aspects of their visual culture in their writings did not express themselves effectively. They did not give satisfactory examples and their imagination was limited (Belek, 2006).

These studies provide valuable insights into how visual culture is perceived and its

possible incorporation in art classes. In addition, the paralleling studies contributed to the construction of the concept and the structure of the present study. As different from above studies, this study aims to shed light on the need for re-educating art teacher educators by providing insights on how to incorporate the concept of visual culture in art teacher education. For that reason, it is viable to explore the meaning of visual culture in order to build a visual literacy based on conscientious perception of visual surroundings.

CHAPTER 3

METHODOLOGY

The Purpose and Rationale of the Study

The rationale for this study is the need to incorporate visual culture studies in pre-service art education in Turkey. This study will follow a phenomenological research method to see how current university instructors' in Turkey perceive art education at the university level, its goals and issues. It asks the instructors' definitions of art education and art teacher education and what it means for them to teach pre-service art education; critical reflections on the educational system of Turkey; perceptions of visual and popular culture; and finally individual approaches to teaching art education.

The study lends itself to qualitative research because it is based on a non-statistical method of inquiry guided by research and analysis of social phenomena. Phenomenological inquiry has been chosen as the appropriate method of qualitative research for this study, because it is concerned with the study of experience from the perspective of individual interpretation. Phenomenological inquiry by its very nature involves the attempt to think clearly and rigorously about difficult questions.

The phenomenological approach is intended to illuminate the subjectivist assumptions about art and art teacher education in Turkey and to obtain participants' perceptions on visual culture. Additionally, the phenomenological approach is used in gathering in-depth accounts of experiences from participants. From the individual descriptions, "general or universal meanings are derived, in other words, the essences of structures of experience" (Creswell, 1998, p.54). This approach utilizes an interpretive practice that examines "institutional frameworks, formal and informal categories, and long-standing cultural patterns – socially established structures of

meaning” (Holsten & Gubrium in Denzin & Lincoln, 1994, p.262).

Interpretive practice is mostly derived from Alfred Schutz who attempted to develop a “social phenomenology bridging sociology with Edmund Husserl’s (1970) more philosophical phenomenology” (Holsten, & Gubrium, 1994, p.262). Husserl is considered as the founder of the phenomenological movement. His philosophical phenomenology aims to describe phenomena and human experience. Concerned with the experiential underpinnings of knowledge, phenomenological methods are particularly effective at bringing to the fore the experiences and perceptions of individuals from their own perspectives, therefore challenging structural or normative assumptions (Lester, 2006). As Schutz also noted, “an individual approaches life with a stock of knowledge”, a resource with which people interpret experience, and grasp commonsense constructs and categories that are social in origin. The images, theories, ideas, values, and attitudes are applied to aspects of experience that make them meaningful (Holsten, & Gubrium, 1994, p.262).

An important element of phenomenology that Husserl developed was ‘intentionality’ -- the notion that every experience that we have is intentional. The sense of intention in phenomenology means “conscious relationship we have to an object” (Sokolowski, 2000, p.8). In other words, “the phenomenological notion of intentionality applies primarily to the theory of knowledge, not to the theory of human action” (Sokolowski, 2000, p.8). Intentions may vary depending on what we perceive and how we perceive it. For instance, some objects such as artworks require pictorial intentions, whereas plants or animals may be correlated with scientific intentions. Phenomenology sorts out and differentiates various intentionalities. The descriptions developed through this process “help us to understand human knowing in all its forms, and they also help us understand the many ways in which we can be related to the world in which we live”

(Sokolowski, 2000, p.13).

Phenomenological inquiry requires a “reflective observation rather than straightforward observation” (Cairns, 1968, p.9). According to Husserl, “straightforward description is a description of objects per se whereas phenomenological description is a description of intentional objects” (Cairns, 1968, p.9). It is important to note that intended or intentional objects in phenomenological terms are not perceived or observed objects. Dorion Cairns (1968) explains that these intended objects are dealt with “cognitively, emotionally, practically; they include all the objects that one correctly intends as existing in the real, inter-subjectively accessible world” (p.10).

The question then arises as to whether or not phenomenology determines the truths of our reflective observations of the supposedly real. This question was initiated by Husserl himself as the most fundamental criticism of phenomenology (Spiegelberg, 1968). In search of an answer, Herbert Spiegelberg (1968) examines the reality of the reality-phenomenon, and argues that

...reality is restricted to the very narrow field where objects are presented to us both completely and both immediately, i.e. with full adequacy and simultaneously in one single grasp. Phenomena of this type do not possess several “sides” from which they might present different more or less adequate aspects. (p.89)

Another essential concept of phenomenological research – one that is central to Husserl – ‘reduction’, carries an answer to the issue of reality. Husserl considers reduction to be basic for phenomenological understanding (Spiegelberg, 1968). Herbert Spiegelberg (1968) points out that, reduction occurs when

...the belief in reality is by no means being crossed out as invalid, but is only “bracketed”. The reality of the phenomena thus reduced remains simply undecided. Or to put it differently: the question whether the phenomenon is real or not is disregarded, set aside. (p.93)

Phenomenological reduction is about suspension of intentionalities. Natural intentions are

simply neutralized in order to be able to contemplate those intentions. In Jean-Francois Lyotard's (1991) words, natural intentions are "suspended, out of play, out of circulation, between parentheses; and by this "reduction" (or *epoche*) the surrounding world is no longer simply existing, but "phenomena of being" (p.47). As a result of this reductive operation, a person "abstains from all theses concerning the self as existing", which Lyotard calls as "pure ego" (p.47).

The reductive operation or suspension of beliefs requires one to *bracket* his or her views about realities. The individual puts the world and the things in it "into brackets" or into parentheses" and once that is carried out, there is then "a mere appearance, an illusion, a mere idea, or any other sort of merely subjective impression" (Sokolowski, 2000, p.49). In other words, bracketing is sustained by setting aside biases, everyday understandings, theories, beliefs, habitual modes of thought, and judgments in order to understand the phenomenon as it shows itself.

This process of reduction and bracketing is modeled on Cartesian thought that is obtained through the doubt of the perceived or natural world. The father of Cartesian thought, Descartes, believed that all the judgments that are held true should be approached with doubt. As pointed out by Robert Sokolowski (2000), Descartes "thinks that the judgments he has observed from others are contaminated by prejudices" (p.54). Therefore, Descartes accepts judgments as true only through justifying them himself. Even though the principle of reduction is modeled on Cartesian doubt, Husserl interprets it "as a kind of dogmatic skepticism, involving the dogmatic denial of the existence of the world" (Moran, 2005, p.188). Thus, as Dermot Moran (2005) puts it,

Husserl interpreted Descartes as attempting a universal world negation, whereas he himself sought not negation but rather neutralization of commitments to the world. The

positing of our natural attitude remains what it is, yet it is effectively controlled or put into brackets. The epoch puts the natural attitude out of action by suspending it or parenthesizing it. (p.188)

Wimal Dissanayake (2006) discusses the changing meaning of phenomenological inquiry in a time of globalization, cultural transformation and media. He says that the experiences of a culture in modern societies are informed by the interaction between the local and the global. Therefore, Dissanayake believes that a more situated analysis, and a closer attention to issues of class, caste and gender is needed in order to understand the shape and movement of today's culture with "new analytical vocabularies that go beyond simple binarisms to capture the essence of the experience of culture in the modern world" (p.28). Therefore, Dissanayake argues that the meaning of experience is debated due to new cultural developments. As he mentions, Lyotard believes that

...experience is in terminal crisis and that it is being constantly undermined by the forces of techno-science, the mass life of the metropolis, and the absence of a sense of temporal direction, resulting in retrospective memory. (p.28)

Like Lyotard, Derrida and Althusser's writings tend to reinforce the idea that the concept of experience was irrelevant to contemporary theoretical discussions (Dissanayake, 2006). Dissanayake, however, in the light of ambivalences and discourses of experience, concludes that "the concept of experience can be used productively in the understanding of the role and function of culture in a rapidly globalized world" (p.29).

With its emphasis on the human experience that is linked to social realities, its interpretive approach that reflects local circumstances and resources, and its focus on everyday subjective meaning, the phenomenological method is the best suited method of inquiry for the research project. The project explored the definition of visual culture in pre-service art education

in the context of Turkey based on in-depth interviews. This method is based on “the rationale behind efforts to understand individuals by entering into their field of perception in order to see life as these individuals see it” (Creswell, 1998, p.275). Phenomenological methodology allows the researcher to learn with more certainty the essential meaning of art education from the perspective of art education instructors, and the possibilities for incorporating visual culture in art teacher education departments. The nature of this task demands extensive study of a small sample, allowing the subjects to speak for themselves and to reveal the logic of their experience as lived.

In a phenomenological study, the primary method of data collection involves in-depth interviews with as many as 10 individuals (Creswell, 1998). To this end, semi-structured interviews in search of assumptions and logic of some aspects of art teacher education thought and practice were conducted. This required an exploration of the meanings of the teachers’ experiences relying on the analysis of concepts, in an effort to determine what the participants’ opinions mean and entail. .

In this study, the researcher examines the respondents’ experiences related to the topic, then presents a “narration of the ‘essence’ of the experience” through reflecting his or her own description, and, finally, “seeking all possible meanings and divergent perspectives” (Creswell, 1998, p.150). The researcher’s own experiences contributed to the understanding of socially established structures of meaning in the study. By being aware of personal experiences, the researcher was able to compare and contrast the subjects’ responses with the researcher’s own experience. The study required that the researcher identify and describe personal perspective while recognizing her biases on the subject.

Limitations of Phenomenological Inquiry

The phenomenological method requires the researcher to bracket his or her “preconceived ideas about the phenomenon to understand it through the voices of the informants” (Creswell, 1998, p.54). Being aware of personal experiences, bracketing, or setting aside all prejudgments when conducting the phenomenological study, presented a challenge. This study required the researcher to maintain objectivity in spite of the human tendency to prejudge or judge things that are related to lived experiences. However, even when the preconceived ideas were bracketed during interviews, it was important that the researcher remain aware and acknowledge her prejudgments. This phenomenological study was limited by the extent to which the researcher could effectively achieve bracketing.

Another limitation of phenomenological research is the fact that it generates a large quantity of interview notes, tape recordings, jottings or other records all of which have to be analyzed. As pointed out by Stan Lester (2006), analysis is also complicated, “as data doesn’t tend to fall into neat categories and there can be many ways of linking between different parts of discussions of observations” (p.2). This increased the researcher’s responsibility for the interpretation of the data. Again, the interpretation of the data was subject to both the skills of the researcher and the quantity and quality of information given by respondents. Other variables such as individual prejudices, different social backgrounds, language, and local circumstances and resources held a potential influence on the quality of analysis.

Finally, because phenomenological research deals with subjective experience and perceptions, and tries to surface deep issues and feelings, this study held the risk of creating a very uncomfortable situation for the respondents. As Lester (2006) points out, this can become an issue especially “when the research exposes taken-for-granted assumptions or challenges a

comfortable status quo” (p.3). This problem was minimized by hiding the identities of the interviewees through using pseudonyms and assuring the interviewees of the confidentiality of the study.

Advantages of Phenomenological Research

The advantages of phenomenological research are manifold. The most important advantage is that it enables the researcher to use interviewing as a way of studying interpretive practices (Denzin & Lincoln, 1994). This phenomenological research emphasized dialogue and interpersonal conversation critical to understanding the researched phenomena. Through dialogue, the researcher sought to capture the richness of the individual experience as it related to the social context. Individual interviews were used to evoke personal experiences, perspectives, and beliefs, and other sensitive topics.

An advantage of this study was that the responses gathered from the interviewees could be enriched by observing non-verbal cues that gave insight into feelings of anger, or complacency. Non-verbal cues helped the researcher to analyze the effects of the social context or situation on their life, feelings, and behaviors. The researcher sought to achieve depth of response through touching sensitive or difficult areas.

Participants/Locations

Selecting respondents was based on what they could contribute to the development of insight and to the researcher’s understanding of the phenomenon. Eight art teacher education instructors who teach pedagogical courses such as art pedagogy, philosophy of art, and/or teaching methods as well as studio within art education departments of various universities in different locations in Turkey were interviewed in the Spring of 2007. In order to identify the sample group, the researcher found initial informants through personal contacts and through

universities' online databases. Early interviews that led to identifying key informants were carried out in-person or via e-mails. Upon their responses, a time was set and interview locations were established.

Purposive sampling was chosen in order to identify the primary participants in the research project. As commonly used in qualitative research, the researcher selected the information-rich cases for intensive study. In purposive sampling, subjects are selected based on the researcher's judgment and the purpose of the research. This is used primarily when there are a limited number of people that have experienced the phenomenon being studied. In contrast to probability sampling, purposive sampling, also called non-probability sampling, does not involve random selection. It restricts the sample population to a very specific group.

Through purposive sampling the sample was narrowed with a purpose in mind. The purpose was to find out what the university art teacher education instructors thought about overall quality of art teacher education and how they taught the subject. This required the researcher to think about the criteria which would distinguish appropriate informants from those who would be less useful for research purposes. Other criteria included the amount of experience related to the research questions held by potential respondents, and their capacity to express that experience in words (Wengraf, 2001). The thoughtfulness and reflectivity of the respondents were also important in selecting the sample. This interviewing process, as suggested by Sharan Merriam (1988), "can be accelerated by interviewing someone thoroughly familiar with the situation or, conversely someone who is new enough to the situation to see how it compares to other situations" (p.77).

Margarete Sandelowski (1995) states, "different kinds of purposeful sampling require different minimum sample sizes" (p.181). For her, "the researcher must decide which of the

varieties of data concerning the case to sample to its typicality” (p.181). For a phenomenological study, data collection involves primarily in-depth interviews with from 2 to 10 individuals. However, “no fixed minimum number of participants is necessary to conduct sound qualitative research” (Fossey & Harvey & McDermott & Davidson, 2002, p.726). The important point is to work longer and with greater care, with a few people rather than more superficially with many of them (Tercanlioglu, 2004). As is consistent with the recommendation of McCracken (1998), who stated that “less is more” (Tercanlioglu, 2004), with long in-depth interviews small sample size may be reasonable (Creswell, 1998).

With the criteria of purposive sampling in mind, the researcher carried out semi-structured interviews with pre-service art education instructors who maintain the following list of criteria:

- A) Eight Turkish pre-service art education instructors teaching at Educational Faculties’ Department of Art Education (or Arts and Crafts Department) were selected
- B) Four different universities located in the Western part of Turkey were selected
- C) Two pre-service art education instructors were to be selected at each university
- D) Range of academic status (professor to lecturer) was ensured
- E) At least the three of the instructors were to be female
- F) At least the two of the instructors were to be graduates of a Fine Arts Faculty
- G) At least five of the instructor needed to have public school teaching experience
- H) At least the three of the instructors needed to hold doctoral degrees in art education
- I) At least the two of the instructors were to be appointed to the post within the last five years.
- J) At least two of the instructors needed to be teaching for over 20 years.

K) All the instructors needed to teach any of art education pedagogy, art education methods, or art history, and studio courses. (See also Table 1 below “Criteria for Sample Selection”)

Table 1

Criteria of Sample Selection

A) Eight Turkish Pre-Service Art Education Instructors	B) Male/Female	C) Teaching at university level since at least 1997	D) Appointed to a faculty position after on or after 2002	E) Educational Faculty Graduate	F) Fine Art Faculty Graduate	G) Public School Teaching Experience	H) PhD in Art Education or Efficiency in Fine Arts Ed.
Oguz	Male	√		√		√	√
Latife	Female		√	√		√	√
Fehmi	Male	√			√	√	√
Bahri	Male	√			√	√	√
Aysen	Female	√		√			
Yonca	Female	√		√			√
Ismet	Male		√	√		√	√
Mustafa	Male	√		√		√	

Two participants were chosen from each of total four universities in different cities. The rationale for using 4 different universities was to gain a broader art teacher education perspective. For sampling purposes, at least one of the universities was to be newly established. The names of the universities are hidden for the purpose of confidentiality of working places of the participants. The researcher took into consideration the educational backgrounds of the instructors with criteria that at least two participants were to be Fine Arts Faculty of a university. Faculties of Fine Arts are physically separate from Faculties of Education in which pre-service

art education is held. Graduates of Fine Arts Schools are not qualified to teach at K-12 public schools but are able to teach at departments of art teacher education situated within faculties of education. Graduates of art teacher education predominantly teach at public middle and high schools. Art teacher education instructors who are graduates of art teacher education may or may not have any teaching experience at a public school. Public school teaching experience may greatly influence one's perception of art education in general art teacher education programs in Turkey. Likewise, art teacher instructors' lack of teaching experience in a public school level may create a more detached perception of what the art education in Turkey is and how it should be taught. With this in mind, the researcher intended to interview at least three participants who taught at a K-12 public school in Turkey. This enabled the researcher to compare and contrast the different viewpoints influenced by varying educational and teaching backgrounds.

The participants all identified as Turkish and consisted of five males and three females with an age range from 36 to 60. The educational backgrounds ranged from doctoral degree in Art Education or Efficiency in Fine Arts (equivalent to doctoral degree with an emphasis in Fine Arts) to Masters in art education gained from different universities. Two of the participants became faculty members within the last 5 years, another 2 of them have been teaching for about 30 years, and the remaining of the participants' duration of teaching ranged from 15 years to 20 years. At the time of the interviews, all the participants taught in art education departments of education faculties of various public universities in the Western part of Turkey. Two of universities were selected based on their acknowledged quality of education (as personally and commonly known), one university was selected for its lesser quality of pre-service art education (as commonly known), and one university was selected as it met the criteria of a newly established institution. One participant was a professor, five participants were assistant

professors, and two participants were lecturers. The participants were individually interviewed in their school offices by the researcher. Each interview lasted about 2 hours. (See also the “Participant Chart” for more detailed information on the participants in Appendix G)

Method of data collection

Because the purpose of qualitative research is to describe, explore, and explain phenomena being studied, in-depth interviews are the most common means of data collection in phenomenological study. Interviews, as Fossey & Harvey & McDermott & Davidson (2002), indicated, are “typically the technique of choice in phenomenological research, depending as it does on first-person descriptions of experience” (p.727). The lived experience is central in phenomenological study. Semi-structured interviews are used to facilitate more focused exploration of specific experiences with an aim to elicit participants’ views of their experiences, feelings and social worlds. They are typically employed in phenomenological analysis to obtain the level of detail needed for exploration of meanings related to experiences of the participants. The semi-structured interview was selected as the means of data collection in the study because it is “well suited for the exploration of the perceptions and opinions of respondents regarding complex and sensitive issues and enable probing for more information and clarification of answers” (Barriball, 1994, p. 330).

Questions were asked in such a way as to allow those meanings to emerge originating from the participants’ consciousness. The researcher selected semi-structured interviews as the means of data collection because of two main considerations. First, they are well suited for capturing as much as possible of the perceptions and opinions of the respondents regarding complex and sensitive issues. Second, the varied professional, educational and personal histories of the respondents necessitated the use of an interview protocol (See Appendix G). For this, a

number of interview questions were prepared in advance and supported by subsequent questions during the interview. Each interview lasted about 2 hours. The researcher sought to gain richer subtleties by asking the same questions in different ways. The data were obtained by first asking subjects about their educational backgrounds and teaching experiences, then about what they thought and felt about the interview questions. (See Interview Protocol in Appendix F).

Validity

All interviews were recorded and transcribed. The researcher prepared the interview and consent forms prior to interviews. The accuracy of transcriptions was verified by reading the transcription while simultaneously listening to the recordings. No follow up interviews were conducted. However, each participant was sent the interview transcripts to ensure correctness of information provided by them. The researcher conducted a ‘validity check’ by providing subjects a copy of the text to validate that it reflected their perspectives regarding the phenomenon that was studied, and to determine if the essence of the interview was correctly ‘captured’ (Hycner, 1999, p. 154). Any necessary modification was done as a result of this ‘validity check’. The unique or minority voices provided important counterpoints in the discussions of the phenomenon researched.

Method of Data Analysis

“Data analysis is a process of reviewing, synthesizing, and interpreting data to describe and explain the phenomena or social worlds being studied” (Fossey & Harvey & McDermott & Davidson, 2002, p.728). As defined by Bogdan and Taylor, “data analysis refers to a process which entails an effort to formally identify themes and to construct ideas as they are suggested by data” (Tesch, 1990, 113), and involves some concrete, manual categories that involve segmenting and categorizing. “When concentrating on description, the categories are used to

discover the commonalities across cases, or the constituents of a phenomenon” (Tesch, 1990, p.114). These definitions outline steps typical of all qualitative data analysis; however, a wide variety of data analysis strategies may be used.

Some researchers use detailed structures of phenomenological analysis. Literature shows that phenomenological research is typically committed to lengthy and detailed analysis of interview transcripts and the exploration of narrative and structural analysis of the core elements of the findings. The typical procedure also involves personal processes and interpretations to the construction of the analysis. Moustakas (1994) highlights bracketing and phenomenological reduction, and the use of intuition and imagination, while Creswell (1998) talks about ‘procedural issues’ such as choosing questions which focus on the lived experiences of the individuals; identifying the data collection and appropriate data analysis methods; and finally developing theoretical and narrative structures of the phenomenon.

The analytical procedure typically involves clustering of themes, typically formed by grouping units of meaning together (Creswell, 1998; Moustakas, 1994). It involves a rigorous examination of the list of units of meaning as the researcher tries to elicit the essence of meaning. Reviewing, identifying, and coding recurrent themes in the analysis is followed by “bringing identified themes into meaningful relation with each other”, and finally developing a “narrative and structural synthesis of the core elements of the experiences described” (Fossey & Harvey & McDermott & Davidson, 2002, p.728).

Tesch (1990) notes, that phenomenological analysis requires the researcher to state her/his assumptions regarding the phenomenon under study. A shared opinion, though, is to ensure that the participant’s perception of the phenomenon is not confused with the researcher’s interpretation, which is called bracketing. This process requires that the researcher clarifies

her/his preconceptions of the phenomenon and suspend her/his own “meanings and interpretations as much as possible when entering into the world of the unique individual who is interviewed” (Tesch, 1990, p.93).

In this phenomenological analysis, the interviews were transcribed verbatim and then read several times to begin the formulation of important themes and /or meanings. Then, the researcher extracted statements from each interview that related to how the individual experienced the topic and then grouped these statements into main and subthemes (Creswell 1998). The researcher then reflected on her own descriptions through using “imaginative variation or structural description, seeking all possible meanings and divergent perspectives” and then constructed “an overall description of the meaning and the essence of the experience” (Creswell, 1998, p.150). After this process, the researcher finalized the data analysis with a composite description of each participant (Creswell, 1998). In an attempt to increase objectivity, the researcher bracketed her conventional knowledge in order to avoid making judgments while maintaining perspective. This process helped remind the researcher to listen and learn from the informants without bias from her own experiences.

To this end, the study concentrated on the meaning and the educational implications of adopting broader conceptions such as visual culture within the context of art teacher education in Turkey. The researcher analyzed the concepts that described the visual studies process, evaluated the logical relations between claims of what visual culture studies can do in art education, and unearthed hidden assumptions as they related to the translation of American visual culture to a Turkish context. Consequently, the researcher laid out how these translations could be modified to the needs of Turkish culture.

The researcher was most interested in the exploration of the essences or structures of the

experience of other people in relation to her own understanding and experience of the phenomenon. The use of phenomenological research for understanding human experience was suitable for the exploration of the meanings behind the personal interpretations of art teacher education instructors in Turkey.

Description of the Researcher

I did my Bachelor degree in art education with a focus in painting studio at the University of Dokuz Eylul, Buca Education Faculty, Department of Art and Crafts Education between the years of 1986-1991. I started working on my Masters program in the same department in 1991. As part of the MA requirement, I conducted a thesis study on Bauhaus's influences on modern art education in Turkey. I won a competitive scholarship that allowed me to pursue my MFA in printmaking in the University of Newcastle in England from 1995 to 1997. In return, I worked as a full time teaching staff for four and the half years at the University of Suleyman Demirel (Currently, Mehmet Akif University) between the years of 1997-2002. In 2002, I began work on my doctoral degree in art education at the University of North Texas. Throughout my pursuit of graduate education I have had multiple solo and group exhibitions in printmaking, painting, photo-painting, photography in England, Turkey, and the United States.

As I reflect upon my pedagogical stance, I can say that my philosophy of education has evolved greatly by receiving education in three different countries (BA in Turkey, MFA in England, and PhD in America), and through teaching various courses both in Turkey and in the United States. I taught drawing and painting studio, art criticism, and art and environment in Suleyman Demirel University in Turkey. I assisted large classes such as Art Appreciation prior to teaching Drawing I and II core classes as a Teaching Assistant and a Teaching Fellow at the College of Visual Arts and Design, UNT from the spring of 2004 until the fall of 2008. I am

currently teaching the course titled Children and Art.

Having being able to work with students of different backgrounds and cultures has helped me to improve both as an individual, as an educator, and as an artist. I learned the value of synthesizing various approaches for interpretation, understanding, and appreciation of art, art education, and art teacher education. Teaching diverse students in diverse settings enabled me to perceive the concept of art education from a wider perspective.

I believe I am a constructivist educator with social reconstructive ideals. As a socially conscious individual who holds strong social views, I am naturally inclined towards challenging existing forms of institutionalized knowledge, or traditional perception of art as solely an aesthetic product, and through art education seek to foster students' critical thinking skills. Through this approach, I aim to make a small contribution to restructuring society through the study of visual culture, multicultural art forms, and contemporary social issues such as cultural globalism.

CHAPTER 4

RESULTS

This chapter presents results of the interviews conducted in Turkey. The participating university pre-service art education instructors' definitions and perceptions in regards to various topics ranging from the meaning of art education to the current teaching practices in Turkey is examined. Interview questions, which are discussed in a meaningful sequence, also form main themes and subthemes. Preliminary questions are aimed to establish a background for consequent questions and logical conclusions.

Fourteen major themes emerged from the data: (1) Art education as art appreciation; (2) Importance of public school art teaching experience prior to university teaching; (3) Feelings of defeat among art teachers; (4) Art teachers need to work harder; (5) Talent is important but not sufficient to become a good art teacher; (6) The system in Turkey presents unique challenges to art education; (7) Possible solutions for the problems facing art teacher education in Turkey is diverse; (8) The concept of Visual culture is not well understood among pre-service art education instructors; (9) Visual culture as cultural decadence caused by cultural globalism; (10) There are multiple barriers to the inclusion of visual culture in art education; (11) Making connections with students' daily lives is necessary; (12) Cross-disciplinary study is necessary; (13) The use of technologies of vision across a range of media is necessary; (14) Inclusion of popular culture in art education is controversial. The analysis of the data is organized around the 14 themes, as the responses to the research questions were intertwined.

The researcher felt saturation was achieved with the 8 respondents and the data adequately presented the perceptions of pre-service art education instructors. To maintain scientific rigor, the researcher interviewed the respondents using the same opening questions,

while letting the interviews flow in different directions. Although findings in qualitative research are not generalizable to a larger group, the understanding of the findings may have transferability.

Interview Results

Theme 1: Art Education as Art Appreciation

The participants were asked about their general perceptions of art education. Four out of eight interviewees said that the primary purpose of art education is not to teach students how to draw well, but to encourage them to appreciate and value art. One of the interviewees, Ismet, said that the principal objective of art education should be to enhance children's self confidence. For Ismet, only with self-confidence can children carry out creative activities. "Art education is generally considered to be teaching children how to draw or paint. What I always say is that art education is not about teaching them how to draw. I do not care if the children do good or bad pictures, and I believe that they should be left alone to have the freedom to understand what they could achieve in their artwork. It's called Laissez-faire, as you know." According to Ismet, every experience can be educational. "Being an art teacher means to prepare the environment and the experiences through which children would be able to learn on their own."

For another interviewee, Latife, the main purpose of art education should be to develop art appreciation in young children. According to Latife, "Young people, who are members of society, have to be sensitive toward their surroundings and be knowledgeable about their traditions and customs." For her, a person who is indifferent about his or her own culture would fail to understand and appreciate other cultures.

Fehmi, who is an Istanbul Fine Arts Academy (currently Mimar Sinan University, Fine Arts Faculty) graduate, said that it is difficult, risky, and harmful to define art education because

the concept of art education varies depending on time and environment. He noted, “Let’s say that there are 15 students here – that means there are 15 worlds. They all have different concerns. When you explain things to them through lecturing, I don’t think it is beneficial. All of them will understand it differently.”

Another Istanbul Fine Arts Academy graduate, Bahri, simply defined art, instead of art education. For him, art is the very means of conceptual confusion that travelled from the abstract to the concrete and from the concrete to the abstract. He said that art “is about approaching art with all senses. Art is something that brings out personalities.”

Mustafa said that the purpose of art education is to learn to see, and to encourage students to see the aesthetic aspect of things – inherent qualities rather than physical. He stated that he tells his students “if you become art teachers in the future, do not teach your students how to draw beautifully, but teach them to appreciate art, to be able to observe art, and encourage them to go to art exhibitions and museums.”

Yonca reported that she tells her students that they need to enhance children’s appreciation and love of art. For her, that is what art education is; “When a teacher achieves this, then it is successful art education. It is a way to create art lovers who could make art, protect art, or appreciate art.” Sharing Yonca’s opinion, Aysen also believes that the purpose of art education should not be to teach students how to draw and paint well, but instead to teach them to appreciate art and to enhance their aesthetic understanding. She stated, “That’s how art education should be taught in Turkey.”

Theme 2: Importance of Public School Art Teaching Experience Prior to University Teaching

The respondents were asked if they taught as an art teacher at public schools in Turkey prior to teaching at universities. They were also asked to summarize what they learned from

those experiences.

Of the eight respondents, six of them had public school teaching experience as an art teacher. Only Aysen and Yonca started teaching at the college level upon receiving their bachelor degrees in art education. Fehmi noted that he taught as an art teacher for 17 years at various public schools in Turkey. Mustafa said, that in his two years of teaching experience at two different elementary schools, his primary focus was, by necessity, children's health problems that resulted from hygiene problems and shortage of water in a mountainous rural section of the country. He noted that art hardly took place at his school because of the gravity of other life issues such as health.

Ismet, who completed his Master's and Doctoral degrees in art education at Arizona State University and who is currently teaching at a state university in Turkey, said that he taught at a middle school in 1996 before he started working on his Master's degree. He noted that, "Because I was trained as an artist, not as an art educator, even though my department was art education; I had difficulty when I first started teaching. I had focused on my individual art work and had no interest in art education. That's why, by the end of 3 or 4 months, I figured out that being a good teacher is to tell students to keep going. I learned that teaching did not consist of some words that I say, but the atmosphere that I created...the right atmosphere in which children can freely express and play. That is what I learned from my teaching experience."

Latife taught at three different middle schools for 10 years in Istanbul while she continued working on her Master and Ph.D. degrees in art education. She said that "Art education classes were reduced to one class hour – 45 minutes – from two hours when I was still teaching. These hours, as you know, are modified by governmental policies. As a result of the reduction and at times the removal of art classes from school curricula, children miss the

opportunity to be creative, sensitive, and critical thinkers with an awareness of general and visual culture.” Latife argued that the creation of the right atmosphere is not possible with short class hours and without art studios.

Oguz taught at different high schools including an Islamic high school for 6 years. He indicated that through his art teaching experience he developed his attitude toward students: ‘Now I tell my students that ‘if you approach students with an attitude of imposing fear on them to get things done, you will lose them. Art is a very sensitive thing. The way you approach kids is very important. I should not expect any respect from a student on the grounds of being a teacher, but instead because of other reasons such as developing creative ways of teaching through which students enable to internalize the information.’”

Theme 3: Feelings of Defeat among Art Teachers

The participants were asked about what they perceive as major problems regarding art education in K-12 public schools of Turkey. Problems surfaced as they recalled their own public school teaching experiences and their knowledge of how art education is carried out currently. Under the majority of their feelings of defeat three subthemes emerged; the shortness of art classes; Lack of enthusiasm of art teachers; and, Limitations of the standardized curriculum administered by the Ministry of National Education. The problem of standardized and fixed curriculum was described as an additional drain on enthusiasm and motivation for art teachers.

Art Class Hours are Short

One of the major problems as expressed by 5 participants is the shortness of art classes in K-12 public schools in Turkey. Yonca pointed out that, the reduced hours of art is an important issue. Aysen complained both about the inadequate art class hours and families’ discouraging disinterest in art education. Mustafa pointed out that because of reduced hours art teacher

educators are no longer much needed. Consequently, an art teacher has to teach at a few different schools to be able to complete 15 hours of salary limit¹⁴. For Mustafa, this situation blocks the opportunity of becoming an art teacher after graduation. Oguz further emphasized the issue of shortness of art classes and said that “art teachers teach art for only one hour (45 minutes) a week for each group.

Latife, too, stated that reduced art hours is a problem. According to her, hours have been reduced due to governmental policies. Moreover, she stated that she believes that the creativity of new teachers is hindered by the fact that they operate under the Law of 657, which is a constitutive legislation. For Oguz, the semester ends before being able to build up any kind of art concept or an art appreciation in children due to those forceful demands of the art curricula nationwide. Finally, he mentioned that, in Turkey, the number of art education conferences or seminars-recurring meetings which will focus each time on some particular subject is insufficient to meet the needs of the teacher.

Lack of Enthusiasm of Art Teachers

Bahri and Fehmi were inclined towards criticizing art teachers. Bahri said that teachers do not renew themselves. He indicated that as soon as people become state employees, they get too comfortable within their positions. Fehmi pointed out that the problems at public schools are so overwhelming that new teachers lose their idealism quickly while directing their energies toward personal survival. Oguz said that when art teachers do not receive much respect from peers and the society, they start feeling neutral about art classes and slowly lose all their idealism, and energies.

Limitations of the Standardized Curriculum

¹⁴ Turkish public school teachers have to teach at least 15 hours a week to be able to earn a monthly teacher salary which is about \$ 1,000 per month.

Latife said that a fixed and standardized curricula administered by the National Educational Ministry further hinders art teachers' creativity. She noted that low salaries also contribute to the loss of motivation and idealism among teachers. In contrast to the comments of other participants, Latife emphasized the issue of prejudices against certain sections of the country. In her opinion, no teacher wishes to teach in the Eastern part of Turkey because of factors such as terrorism¹⁵, poverty, and a limited and pressured social life¹⁶. This results in educational inequalities.

Oguz shared the view of Latife in regards to wrong state policies. In his view, wrong state policies prevent both art teachers and students from putting any effort into art instruction. He went on saying that "the general perception is 'why would a high school student invest any time on art, if he or she won't gain anything at the end'" Education is production oriented not process oriented in Turkey, and this is only natural in an increasingly capitalistic world where money is the only means of survival."

Ismet is another respondent who criticized standardized curriculum nationwide. He said, "centralization-standardization can never provide variety. One type and one-sided education

¹⁵In the 70s, a branch of Marxist-Leninist terrorism became the agenda of many states, including that of Turkey (Criss, 1996). "Since 1983, a branch of such terrorism became the separatist terror organization, PKK (Kurdish Workers' Party)" (Criss, 1996, p. 1). Over 40, 000 lives including Kurdish separatists, Turkish security forces, teachers, and doctors were lost. The reason the PKK was able to take root and operate for such a long time from the South Eastern region was that the topographical character of the area (bordering Northern Iraq) makes it next to impossible for the armed forces to fight a guerrilla war.(Ilmas Futehally, 2005)

¹⁶ Ilhan Ozturk (2002), in his study, "Economic and Economic Issues of East and Southwest Turkey: policy implications" indicates that, "the Southeastern and Eastern parts of Turkey are underdeveloped economically, socially, and politically" (p, 3) resulting in economic crises, underdevelopment and a clear difference in economic development between Western and Eastern parts of Turkey. He states that due to this underdevelopment, "social environment is less developed"; education and health facilities are inadequate; "the rates of female students to total graduates are lowest in these regions"; "the income level and growth is lowest in these regions" (p,6), etc. For Ozturk, the economic bias, created against the Eastern part of Turkey which on the whole is inhabited by a different ethnic group" (p,3) (Kurdish ethnic group).

harms students.” Ismet continued, “Everything changes continually. As Bakhtin said, ‘Nothing can be finalized’. We need to keep renewing our notes and add new things every year.” He also criticized art teachers’ general attitude of evaluating student work. According to him, it’s wrong to evaluate children’s artworks based on whether they are good or bad. He said that “art teachers generally neglect the fact that children’s self-confidence needs to be increased through art activities.

Theme 4: Art Teachers need to Work Harder

The participants were asked for their thoughts about solutions to the problems facing art education in public schools in Turkey. It was commonly expressed by the respondents that art teachers’ readiness and ability to take the initiative in improving the state of art education is of utmost importance. If everyone takes his or her job seriously and does his or her best to elevate the quality of education, the problems would be solved automatically, as Oguz pointed out. He asked, “Where is it going to start? How are we going to build constructive solutions nationwide?” Oguz answered his questions by saying, “First of all, it is the minds. As long as minds won’t change, everything we try to do will be incomplete. We need to teach that art and art education need to be valued, and that it is necessary to provide what is needed for a well-rounded art education. If you value art education enough, you then create studios; you can obtain materials and so on.” Oguz went on saying, “But if you cannot educate people who value art and who are able to utilize materials to create an art environment in a classroom, and who cannot be creative in different conditions and environments, your teaching is a waste.”

As also pointed out by Ismet, teachers should not take the easy way by constantly complaining, yet doing nothing. Instead, they should start thinking about new ways to build up the creative learning environments in their school. In addition, Ismet expressed his belief that

there should not be standardization of curricula, since one-type and one-sided education harms students in a world where everything is in continuous change.

Aligned with Oguz and Ismet, Latife also stated that art teachers have to fight with prejudices and unfairness, while they continuously try to find financial supports to prepare physical conditions and environments for creative learning activities. Only then, will it be possible to create art studios and to obtain materials, and so on. According to Latife, increasing teachers' salaries is another important aspect of the solution. Finally, Latife believes that physical conditions need to be standardized in Turkey, not the curricula.

Mustafa said education is what is needed for solving the problems. He repeated the word 'education' three times for emphasis. Bahri, on the other hand, placed his emphasis on the fact that teachers constantly need to renew themselves. For Yonca and Aysen, longer hours of art classes and art studios are the most critical need.

Fehmi expressed a negative point of view by simply saying, "I am very pessimistic. No comment!"

Theme 5: Talent is Important but not Sufficient to Become a Good Art Teacher

The subjects were asked to provide a definition of art teacher education in general and/or in Turkey. The majority of participants answered the question based on their thoughts about art teacher education in their departments, while a few of them offered more generalized answers. The attempted definitions of art teacher education seem to have stemmed from problematic aspects of pre-service art education in Turkey. Because of the sparseness of art teachers' appointments upon graduation, the focus of education shifts from art teacher education to training for specialization in a particular media in order to enable students to survive in the job market outside of teaching.

According to Aysen, teaching is not recognized as an important job in Turkey as it used to be. She said that she believes the value of art education has decreased over the years. She continued, “For instance, especially the job of the art teacher is seen by students as an easy way out. They are not very conscious about what art teaching is all about. Seventy percent of them are not aware that they need to be art teachers. They usually fail to recognize [the Department of Art Education] as an institution which prepares them to be art teachers; instead they have the misconception that they are here to become artists. We always have to fight with this misconception.” This misconception that students usually carry may be due to the fact that the majority of the art teacher education department instructors are artists before anything else. Therefore, these artist instructors naturally put more emphasis on the art studio and primarily encourage students to be good artists, which makes it difficult for university instructors to train true art educators.

Ismet said that it is very difficult for him to come up with a definition of art teacher education. In his view, “there are two essential thoughts; one is that it’s not necessary to be an artist to become an art teacher. As in to becoming a biology teacher, it’s not necessary to be a biologist. America says that to be an art teacher, it’s not necessary to be an artist.” He noted that traditionally in Turkey, art teacher education department instructors are, in most cases, artists before anything else. For him, since both art studio and art teacher education are very demanding it is necessary to balance them, and it is also necessary that both the instructors and students be able to differentiate art education from art teacher education.

As was also expressed by Fehmi, Aysen, and Yonca, talent is not and should not be enough to become an art teacher, or as expressed by Ismet, it is not necessary to be an artist to become an art teacher. Fehmi said that talent by itself is not enough to be an artist; it is not even

possible to be an art teacher through education. Fehmi added, “Perhaps I am very conservative in this matter. No matter how hard you try to train them to become art teachers, you cannot create a good teacher from a bad person. Teaching requires a great deal of humanism. To be a teacher, you need to love people and share with them.”

In Yonca’s opinion, too, “students are more interested in being artists than being art teachers. That is why they most often select elective studio courses.”

Mustafa first expressed a concern that indirectly defines what pre-service art education means in the context of Turkey. He pointed out that universities operate in a system of standardized curriculum in which stable norms and rigid guidelines are placed. In his words, “the system requires students to be trained as pre-service art teachers. However, it has been very difficult for the graduates to be appointed as art teachers due to various reasons one of which is the wrong government policies. KPSS exam has been created by the government to reduce the number of teacher appointments. So what we try to do here is to create alternatives that could be used by students in the job market upon graduation. We encourage them to learn or even professionalize in certain areas such as printmaking, graphic arts, sculpture, ceramics, which are part of our programs. We are trying so hard to extend their job alternatives. We also try to teach them the ethical aspects of being an art teacher and about the artistic attitude and identities. We have to deal with all these issues. It’s not easy.”

Finally, for Latife, in art teacher education it is essential to give students motivation to search for new information and to enable them to present the information through interpretative and critical viewpoints. However, Latife is pessimistic in regards to achieving this in their departments; “In Turkey, unfortunately, students usually are not comfortable reflecting upon what they learn. Perhaps, it is partly because of their upbringing that affects their character

development negatively.

Theme 6: The System in Turkey Presents Unique Challenges to Art Education

When asked about the problems facing art teacher education departments, the problems expressed seemed to have stemmed from the university education system in Turkey in general, as well as within specific departments. Several themes emerged from their prolific comments: Council of Higher Education as a burden; People are ready to obey rules in Turkey; Student quality is low in art education departments in Turkey; There is a lack of criteria and evaluation for faculty members; Art teacher education departments lose their functions as a result of difficulty of becoming an art teacher; Practical reasons behind instructors' lack of motivation and effort; and Art education theory courses are not taught by art educators.

Council of Higher Education as a Burden

Council of Higher Education-YOK, for many of the university instructors, is very overpowering to the universities and serves as a surveillance camera for both the students and the instructors. Latife and Ismet are particularly against the YOK on the basis that its existence prevents free, critical, and creative thinking environments which are the essence of universities. For them, YOK should definitely be removed from the system, so that universities could take a step toward being more autonomous and democratic.

In Latife's view, the control mechanism created by the YOK results in the young people's search for freedom in chat environments of the Internet, and their attention to other virtual environments like computer games. She argued that "Young people have been silenced as a result of state politics over the years, especially following the military coup in the 80s. Many university professors were kicked out of their universities then." Latife exclaimed, "How well could an instructor implement the idea of freedom when they do not feel free themselves? With

all these interrogations and a lot of psychological pressures, we feel like we operate under some serious tyranny.”

Furthermore, Latife stated that because of bureaucracy and the State Employees Act no. 657, art education departments are conservative, stereotyped, and rigid. She argues that art teacher education departments are unaware of new trends in art education and current art movements in the world. In her opinion, even if the instructors follow new developments, they don't make an effort to pass that knowledge to the students; “This is an important handicap of these departments. Students who study art education have the right to follow the current trends in art education and in contemporary art. When you ignore all that, you ignore the purpose of art education. You drop from the agenda. Ultimately, this would result in a symbolic education”. For her, “Constructive criticism and creative thinking abilities are the two of the most important tenets of education. But our system is not very suitable to implement those because it is based on rote learning.”

Aligned with the opinion of Latife, Ismet said that “universities are conservative in Turkey. But universities should not be conservative. Universities should be places whereby everything can be discussed.” Ismet asserted that everything is on a constant change, and it is necessary to catch up with the changes. He said, “We just need to recognize it. We need to be leaders of the change.” In his critical view of the YOK, he made an interesting point; “Why I don't like YOK is because YOK represents the thought that devalues the society. Just as in the case of military coups that emerge occasionally in times of political chaos in order to allegedly protect the democracy; YOK conducts coups in smaller dimensions in the academic arena.” Furthermore, YOK standardizes educational programs, which in his view, is ultimately against the nature of cultural varieties. To strengthen his argument, Ismet mentioned Eliot Eisner's

statement; 'variety is the hallmark of mankind'. Ismet argued that "variety is incredibly important. Standardization and the central structure can never provide that variety. Universities need to be autonomous. For instance, when I go to the fine arts faculty in Urfa (an Eastern city in Turkey), I would like to see different courses there."

People are Ready to Obey Rules in Turkey

Latife related the occurrence of problems to some of the established habits of peoples' religious beliefs. For instance, she argued that "There is a strong feeling of tevekkul in Islam, which means leaving everything to the hands of God and trusting that God will arrange things for the best. To be okay with what she or he has even if it is hardly anything is the result of that belief of tevekkul. Fatalism is another element that prevents people from taking action and working hard to make a change and make things better. Unfortunately, university instructors may operate within the chamber of fatalism and avoid taking risks in favor of their comfort zones. However, it is an ethical matter that the professors renew themselves." She added that the fact that student instructor evaluations do not exist in Turkey, further contributes to the fact that instructors do not feel the necessity to renew their teaching methods and update their knowledge.

When asked about the possibility of making a connection between the Ottoman background and the current conservatism of the universities, Ismet abruptly answered: "Of course! They are directly related. Basically, kulluk (to be ready to obey the rules) in the Ottoman period is transformed into citizenship in the Turkish Republic...only the words changed! The state laws in Turkey are always oriented toward protecting the state, not the citizens. It is as if the state does not exist for the society, but the society exists for the state in order to maintain the continuity of the state."

Student Quality is Low in Art Education Departments in Turkey

Yonca complained about the fact that the department accepts students who make low scores on the university entrance exams that are administered by the OSYM--Student Selection and placement Exam¹⁷. In Yonca's opinion, this naturally results in having students with weak perceptiveness, understanding, and general expressive qualities. She said, "The university exam perhaps should not be a criterion, but it is for me. We get low quality students here at the departments of pre-service art teachers. In my opinion, a person who will become a teacher needs to be a little intelligent. He or she needs to have some talent and capability to use her or his creativity. We have that disadvantage." Furthermore, Yonca pointed out, students are accepted based on their success on the required talent exam. The candidates are required to draw a couple of drawings related to certain projects that are designed by the departments. Candidates are not interviewed, nor asked to submit portfolios of previous work. According to Yonca, "The reason that no interview takes place is to prevent the speculation and gossip that may arise from the verbal communication."

Aysen also complained about the general students' quality by saying "We usually don't get students who scored well on the university entrance exams. If the student is noticeably intelligent, he or she chooses to go to medical, engineering, science, economy, or law schoolsnot art schools. The ones who end up here are the ones who made low scores on the university exam and the ones who have enough drawing skills to pass the talent test which is organized by the departments of art education."

In addition, Aysen said that faculty members always struggle with the misconceptions of students who perceive these departments as focusing on artist education more than art teacher

¹⁷ The Student Selection Test, or ÖSS, is organized by the Student Selection and Placement Center, or ÖSYM, and is a centralized testing system aimed at measuring the skills of test takers

education. “We have to deal with their struggles based on whether they could ever be art teachers because of many obstacles like the KPSS (State Personnel Selection Exam)¹⁸, or whether they could do anything else after graduation.”

Bahri made a metaphorical statement on his perception of the young generation; “The new generation is no longer able to answer what a glass is. If the student cannot define what a glass is, it is the result of media. But if they are asked about a popular figure, you may get an excellent answer. He would tell you what the glass is if he memorized the definition of the glass as it was provided by you. That’s the result of the media.”

There is a Lack of Criteria and Evaluation for Faculty Members

Ismet complained about the lack of criteria and evaluation for instructors in education faculties. “Once someone is accepted to the faculty, there is no system of evaluation. I mean, you are left alone with your own conscience. I am against detailed criteria but there should be at least some general criteria. Without any set criteria, some important standards may not be met.”

Finally, Ismet noted that dialogues for the purpose of finding solutions rarely take place among the instructors. He said, “for instance, people are not always flexible. New instructors like me are subjected to classifications even if I am an instructor myself. For instance, my professors in America approached me as if I was one of their colleagues, whereas here although I am officially a colleague, I am approached as if I am a student because I am new here. That’s an interesting situation. Furthermore, the fact that nobody gives anyone any report, there is no need of anyone to prove their accomplishments. This is what many people desire to have in their working places, but it surely created idleness and aimlessness. Therefore, many university instructors start losing their energy and ideals over the years that they have been teaching.”

¹⁸ State Personnel Selection Examination is the equivalent of National Teachers Examination in the U.S. NTE has “been used to assess the knowledge of teachers and prospective teachers since 1940 when the examinations were first administered by the American Council on Education” (Stephen, 1974, p.1).

Art Teacher Education Departments Lose their Functions as a Result of Difficulty of Becoming an Art Teacher

Mustafa said that because of the reduced hours of art education in public schools, as expressed in previous paragraphs, an art teacher is required to teach at a few different schools to be able to complete 15 hours required for a full salary. Therefore, new appointments were blocked by the government because of a decreased need for art teachers throughout the country. That is a big issue now Mustafa explained. “When our students graduate from these departments, they are jobless. There is also KPSS, which measures the sufficiency of the teacher candidates’ on general knowledge and knowledge specific to subject areas. However, the required score is very high and the majority of the graduates are not able to pass it. Therefore the number of art teacher candidates who wait to be appointed is automatically reduced. Moreover, even if they achieve the required score, there is no certainty of appointment by the ministry of Education because of the limited number of art teachers required.” As a result, Mustafa expressed his belief that art education departments of education faculties are slowly losing their reason for existence.

Mustafa further stated that they are trying to “increase the job alternatives for students upon graduation, with a program that is enveloped and parceled and put in a box hanging on the wall.” He continued by saying, “However, even though it’s a low possibility to be appointed as art teachers, we still have to teach them what an art teacher identity should be while we prepare them how to make money outside of schools by using their specializations. Plus, we have to teach them how to be good artists. Therefore, the situation is extremely multidimensional.”

Practical Reasons behind Instructors’ Lack of Motivation and Effort

Oguz emphasized the problem of university art teacher education instructors’ tendency to seek profit from their art instead of focusing on their teaching. Oguz said that, “We have many

professors at the departments of art education who were educated as art teachers 30 or 40 years ago. They had to struggle to establish an art education phenomenon in Turkey, and they did a wonderful job. Even these people have stopped their struggle towards the improvement of the status and the quality of art education in Turkey and have instead, for a long time, focused on the money making aspect of art. This includes me, too!” He said that as soon as an art teacher educator’s paintings start to sell, they instantly leave their educational identities behind. Being self-critical, Oguz went on saying, “And so, we professors, who gained a specialization in art education, suddenly pulled ourselves out of education.”

For Oguz, low university salaries have contributed to these developments. He outlined this issue with a numeric proof; for instance, a professor earns around 2,100 Turkish lira (\$1,700) a month. An assistant professor earns about 1,400 (\$1,100). But if a professor is able to make 1,000 YTL (\$800) for his or her smallest sized painting, or is able to make considerable amounts of money due to his or her name or title, the professor suddenly shifts to the production of art, departing from art education, or academia. Oguz said “I wrote a book and a PhD dissertation on art education, but I could not find any written source by a Turkish art educator or art teacher educator. They do not have anything to say on art teacher education.”

Art Education Theory Courses are not Taught by Art Educators

Oguz also discussed theoretical courses such as “material development, introduction to teaching, and education philosophy that are not taught by the experts in these areas. They teach and learn about these subject areas through experimenting. There are no resource books or study guides specifically written on these topics. Furthermore, these courses are not designed specifically for art education. They are generalized to be taught in all other departments of the education faculties.” Oguz also indicated that he has not taught any of the theoretical courses

because he does not have any specialization or a background regarding those. He has only taught art history classes. He expresses the belief that art education theory courses should be taught by art educators, not by physicists, or linguists, or professors of pedagogy.

Theme 7: Possible Solutions for the Problems Facing Art Teacher Education in Turkey are Diverse

The respondents' possible solutions to the main problems facing art teacher education in Turkey were diverse. Three out of eight respondents expressed that it is important for university professors to keep renewing themselves and to keep working hard towards the improvement of the conditions mentioned in the previous question. For Ismet and Latife, the removal of the YOK from the system is more important than anything else. Finally, Aysen and Mustafa focused on the importance of teacher education. From these concerns emerged three subthemes discussed in this section: University Professors need to Renew Themselves, Council of Higher Education needs to be removed from the System, and Pre-Service Teacher Education is Essential.

University Professors Need to Renew Themselves

Fehmi told the researcher two stories to indicate a solution; "There are two frogs that fall into milk in different cups. One of them wallowed, and wallowed, and said I am getting drowned and it was drowned. The other frog wallowed and wallowed, and it turned the milk into yoghurt and it survived. Now, we need to think about this; "This is bad", "That is bad"...but in my opinion, one's duty is to wallow to the extent of his or her strength in whatever area he or she is working. Nothing else! The other story is about an ant; a crippled ant is on a pilgrimage to Mecca. The ant is asked; 'one of your legs is crippled, how are you going to make it to Mecca'? And the ant says, 'but I would at least die on my path'. That is the key."

Similar to Fehmi, Bahri said that instructors should always renew themselves. He

continued, “If we don’t renew ourselves emotionally and philosophically, it is over. You should never want to be in the past. What you should consider is what can happen tomorrow, what I can learn tomorrow, and what I can teach tomorrow. Whatever your age is...tomorrow is very important.” Bahri also said, “We, art educators, have the important duty to recognize when social events that are foreign to our culture are put on us like jackets. If we use the metaphor of adopted foreign systems as some kind of outfits, the outfits look loose and odd on us.” That is why, Bahri said, “We must have our own learning methods, our own abilities to observe from Turkish culture and social texture, our own background that taught us things that are unique to us. All of these should be determinative of our learning methods.”

For Oguz, constructive solutions are needed. In his belief, instructors should keep their doors open to the world. He said, “If they don’t get out of the art studios and continue to focus on their own art works, it is not possible to elevate the status of art education in Turkey.” A self-critical, Oguz said “For instance, I feel frozen, because I teach what was taught 10 years ago.”

Council of Higher Education Needs to be Removed from the System

Out of the 8 interviewees, two, Latife and Ismet, strongly argued that Council of Higher Education -YOK has to be removed from the system because it standardizes, controls, inspects, and restricts universities. For them, universities should be autonomous and adaptable to various conditions and cultural structures of different regions of Turkey. Ismet said that, for instance, the study programs of a university in Agri should be different from that of the universities situated in the Western part of Turkey. Latife pointed out with an angry tone “NO more standardization or pressure. Academy does not need it. No need whatsoever!” For Latife and Ismet, universities should be places whereby everything can be discussed.

On the contrary, Yonca stated that she believes that an autonomous system in Turkey is

disputable because the system is not suitable for such a freedom, and because the system of inspection is not applied truthfully and ethically in Turkey. That is why YOK is needed, at least for a while. Another point made by Yonca towards the improvement of conditions is the need for a change in the university entrance exams. She went on saying, “Then, we should be given the authority to evaluate students’ success and whether or not they could be art teachers based on their professional development, their desire and enthusiasm to be an art teacher, and the suitability of their character for teaching. I think that it is necessary.”

Pre-Service Teacher Education is Essential

As indicated by Mustafa and Aysen, teacher education is very important because of its chain of impact. Aysen expressed, “First of all, we are going to start educating our own students. Things will start changing as they become educated mothers and fathers and grandparents. This is an important thing to do.” According to Aysen, “one well educated and free-thinking student will pass on his/her wisdom and philosophy to his/her own students and his/her own children. If they could achieve this with one person, there is a good possibility that this behavioral philosophical change would serve as a catharsis in the society.” Mustafa expressed the opinion that the difficulty in achieving that change, though it sounds doable, may be related to the estranged and rooted social structure and the rigidity of religion. Mustafa expressed his concern that education outside of, or prior to, attending universities contrasts with education at universities and can be conflictive to the students and make the university instructors’ task even harder. He said, ‘some people misuse the opportunity of educating young minds for example, through teaching the Koran and related religious courses in a very indoctrinating manner with strong religious materials. And what we try to do here is to teach the same students the beautiful.’

*Theme 8: The Concept of Visual Culture is Not Well Understood Among Pre-service Art
Education Instructors*

Respondents were asked what they know about visual culture as a term. The researcher did not provide the majority of them any insight or explanation of what the term visual culture meant. Because some of the informants were puzzled when asked about how they define visual culture, a brief description of was provided. Three out of eight respondents defined visual culture as everything that eyes can see. For two of the respondents, visual culture meant the traditional arts and culture of the society and how they are perceived by the young generation. For another two respondents, it meant the education of tastes, meaning training ways of seeing, and finding beauty even in the ugliest and most mundane things. One respondent perceived visual culture as visual experience. Still others indicated that if a person is not aware of and careless about the aesthetic aspect of things, it means that the person does not have any visual culture. Visual culture then, from this perspective, is nothing but the aesthetic taste and culture, which must be taught.

Subthemes that emerged are; Visual culture is perceived as education of tastes; visual culture is everything we see with our eyes; exemplification of visual culture with 'Dora', visual culture as visual experience.

Visual Culture is Perceived as Education of Tastes

Yonca did not seem to have a specific concept of visual culture, instead she perceived visual culture as crafts or traditional arts. In an effort to connect the concept of visual culture to how students perceive art, Yonca said, "Students perceive art as realist paintings. But there are also students who consider art to be extensive, involving many different styles and techniques. For instance, crafts are very developed in Turkey. There are people who do needle work,

embroidery, or sewing in every family in Turkey. These people may even perceive embroidery as artwork. But when students define art, they generally are tempted to think of art as something more realistic. This bias may be related to the short history of art in Turkey.”

Aziz was somewhat puzzled by the question of what visual culture means, indicating that he has not been able to define it very well yet. He thought about the question and decided to define visual culture basically as the education of tastes. He indicated that he believes that everybody has a visual culture and this visual culture can be trained. He continued with a proverb in Turkey, “‘Colors and tastes cannot be discussed’! No! Colors and tastes can be discussed! What is beautiful is now in question and beauty has become a discipline. Visual culture is the reflection of the knowledge of beauty or the aesthetic values of the specific country’s region or communities. You go to a village for instance; the villagers may consider local dress to be of their liking because it is a part of their visual culture. But it could be perceived as ugly to us. In Anatolia, practicality is the essence of life, for instance. For them, a thing is considered beautiful as long as it is functional. Visual culture is formed by the functionality of objects. Thus, aesthetic understanding and tastes are a natural development.”

Mustafa said that “visual culture is to teach to see. Many things that are within our vision escape from our eyes. We don’t see them. How do you teach to see? We do it by teaching students aesthetic aspects of things that are considered ugly or mundane and ugly aspects of things that are usually perceived as beautiful.”

Visual Culture is Everything we See with Our Eye

Three out of eight respondents, Aysen, Ismet, and Latife perceived visual culture as “everything we see with our eyes.” Latife said that it is about everything related to the visual; any kind of cultural types that are based on vision and understanding of the visual; cinema, folk

dance, architecture, city culture, television, computer, etc. Ismet made the point that, it is everything we comprehend through the eyes, from the clothes we wear to the street on which we walk; from the commercial image to a cartoon movie; from the cartoon movie to Mona Lisa; from Mona Lisa to different versions of Mona Lisa; to logos.

Ismet, who has a broad knowledge of visual culture and visual culture art education, said that visual culture includes everything from our ways of seeing to the messages that are given to us with different visual codes, and to the fact that it is generally separated from art education on the basis of rejection of popular culture in art education. Ismet said, “When we talk about art education being a visual culture art education, surely it would be a far-reaching symbolic change. What is important is what is done in classrooms. But I think, if the 150 year old discipline that is called art education is to reflect the meaning and relevance of visual culture, it definitely has to include popular culture that has been greatly influencing us. If art education won’t mention popular culture, it will lose its relevancy. When there are computer games that are becoming important leisure sources, it is very odd to have children to draw a vase in an art class.”

Aysen said that visual culture is “everything that we have seen, heard, recognized, and communicated since we were born. Visuality or visual culture is shaped by the communication that we establish with our environment.”

Exemplification of Visual Culture with ‘Dora’

Bahri indicated that, whether seen negatively or positively, visual culture is in education. He supported his thought from his own experience. He said, “For instance, my granddaughter loves ‘Dora’ so much that she relates everything to her. What is presented to a kid through Dora? Music, some Spanish words, knowledge, and new words – all are presented. Those animation or cartoon characters are created with an amazing effort and a lot of money by the capital market.

The capital market is constantly searching for ways to exploit kids and parents. There is really nothing you can do. The creative world and the creative intelligence of the child are fed by Dora. But a shepherd boy in a rural region is luckier than my granddaughter, because he is able to observe nature.”

In his response to the question about visual culture, Bahri continued in an increasingly dramatic tone, to discuss the corruption of human spirituality. He said, “Civilization will enforce its own rules whenever it’s settled, every truth will be designed by its rules. These offered truths will always be discussed, but the human beings will slowly fade away and disappear, not physically, but spiritually. That is the direction it is going. In our society, for instance, to be someone is justified through being someone else. That someone will not be able to recognize the other self. In order to be able to recognize or realize that other self, the person needs to renew himself.”

Bahri finally indicated that the “training of the eye is essential in art education, which is what we are trying to do here. Students need to be disturbed by certain visual images around them. That is how we can start changing things in a good way, by first being disturbed by them.”

Visual Culture as Visual Experience

Fehmi indicated that he perceives visual culture as visual experience. He went on saying, “A person is constantly loading images to himself or herself like a computer under the bombardment of images. There is television, video, Internet. Visual culture is a thing that is least doubted for its truthfulness, because it’s the most plentiful and powerful in the world. It is an eye deception, and eyes are the most important receptors and are the ones that you believe most. We believe the truthfulness of the visual right away. Visual culture also means different visual forms that are like social alphabets shaped by different societies. For instance, to an African tribe who

did not see a photograph before, a photograph won't mean anything or they would be unable to decode it.”

Theme 9: Visual Culture as Cultural Decadence Caused by Cultural Globalism

When asked about the meaning of visual culture in the context of Turkey, the majority of the respondents expressed a strong feeling that cultural decadence has resulted from cultural globalism. For them, the Westernization efforts of the country and the strong impact of globalism has caused the Turkish young generation to lose their own cultural identities while adapting foreign values. A few of the respondents indicated that, the adoption of visual or popular cultural forms from foreign cultures without even digestion and internalization creates superficiality. One subtheme emerged in this section: Visual Culture as cultural and aesthetic values of Turkey.

Mustafa indicated that Turkish people started synchronizing with the Western life styles primarily after the 80s. According to him, this is especially apparent in Western “fashion culture” by which young people in Turkey have been extremely affected. He continued by saying, “I just want them to be aware of the consequences of such immersion into something that is imposed into our lives. I always ask this question; why ‘the Marmara Oteli’ [use of the English article for a Turkish name-Marmara Hotel], or why a regular shoe store is titled ‘shoe world’ [English instead of Turkish], or the name of an aquarium shop is ‘pet shop’ [English instead of Turkish]? Why? Are we more honored or cool when we use these English names? We need to ask these questions.”

Latife also stated that Turkey is under the strong influence of cultural globalism, or global imperialism that has increasingly stereotyped people in the world. For her, the purpose of this cultural globalism is to establish a dominant culture through creating people who do not

question, yet continuously consume what is offered. She then indicated that “the dominant culture is unfortunately the American culture. For instance, the American style of eating, fast-food, and fashion are now in our daily lives. Fashion is one of the most prevalent forms of capitalism. Some day, everybody will wear the same type of thing. The dominant culture is the fashion culture at the moment. Hence, ethnic cultures will disappear; and as the cultures decrease in importance, cultural diversities will die too. People will no longer need to travel elsewhere to see the differences, because it all will be the same.”

Bahri strongly pointed out that because everybody receives the same information and dresses identically in a globalized world, it is likely that people will lose their spiritual richness and eventually turn into robots. Bahri said, “When the foreign systems are not aligned with local social structures, it results in confusion of concepts such as essence and form.”

Bahri continued his argument by comparing his experience with music in childhood and adolescence to the current personal stereo music system. He said, “We grew up listening to old records. We experienced the joy of music despite all of its cracks and parasites. Now, we listen to MP3’s, a music source that never ends. As your brain becomes overloaded with it, you start losing the joy of listening to it anymore. You listen to it but you no longer hear it, or you hear it then you don’t listen to it. You put the personal stereos in your ears, and you no longer hear the voices around you. You listen to your music in the crowd, but you are no longer part of that crowd, you are alone. You are not an individual then. You become a person who has been put on an island inhabited by rabbits, sheep and others and you become a citizen of that island, and you are a human being, but not an individual. We have to discuss these issues in education.”

Aysen argued, “We traditionally are a multicultural society. We surely need to examine other cultures and their arts, but I am against putting them on like outfits. I am against globalism

in regards to copying Western styles from fashion to commercials like cinema, television, art, music, and so on. We feel the effects of globalism everywhere...in music, in literature, in food...We are becoming a superficial society which is to my dislike. We must teach our students about other cultures and their arts. We should try to adapt some styles or philosophies, but we should do it without losing our own values.” Similar to Bahri; she further emphasized the importance of appreciation of cultural values and traditional arts. She said, “If your children do not appreciate any of those traditional arts because of mass communication tools, they lose their ties with their own cultures. We observe the decadency that is caused by popular culture.”

Aysen also noted that she sees visual culture as a social problem; “But we are getting accustomed to consuming everything we are offered. That causes indigestion. We swallow things without chewing them first. The speed of technology is so overwhelming that by the time we start using some technological device it is already passé. We are not able to digest the new information before a natural adjustment has taken place. Furthermore, those imperialist countries have forced things upon us, ‘here, take and use it’. I am not in favor of globalism. Directly or indirectly, imperialist countries demolish traditional cultures of developing or third world countries.”

Oguz said that “visual culture in the context of Turkey is a culture that is consumed without being understood or digested. This usually occurs in big cities and amongst young people. It occurs in consumer culture, in fashion culture, or faddish cultural forms. It is not absorbed very well in our society. Because it becomes part of our daily lives before the process of digestion, young people change their own culture unconsciously and at the end of this transformation they think that they are modern. But in reality what is modernized is their outlook not their philosophy.” Oguz’s statement is similar to that of Bahri’s. He, too, argued that people

lose their spiritual richness as they become globalized and modernized.

Visual Culture as Cultural and Aesthetic Values of Turkey

Yonca stated that she perceives visual culture as craftsmanship in Turkey. She talked about the richness of Turkish carpets, rugs, embroidery, ceramics, etc. Then, considering that she might have misunderstood the question of what visual culture means in Turkey, she then wanted the researcher to specify the question with examples. Following an explanatory reminder, Yonca then talked about the effectiveness of television in Turkey. In her view, students are extremely influenced by media technologies. However, she then argued whether tastes are improved aesthetically by the elements of visual culture; “Shopping malls or television don’t improve people’s aesthetic tastes in Turkey. They are not channeled toward elevating people’s tastes. Rather, they increase a sense of consumerism instead of aesthetic tastes.”

Oguz’s answer to the question is indicative of his understanding of visual culture as the education of tastes as well. He said, “If you ask, ‘what is the stage of visual culture in Turkey?’ I can say that it’s not where it should be. I mean there are cities, people, or societies that experience visual culture more richly, but it is not very extensive. Besides, it is as if visual culture is correlated with wealth. It is said that our visual culture should be enriched, yet visual culture is also expressed in clothing. Therefore, in people’s minds, construction of beautiful visual culture and dressing beautifully are correlated with one another. No! If you know how to put the colors together you can dress nicely. It has nothing to do with money. This is a visual culture, and you build a visual culture for the people. The best reflection of visual culture can be seen in city planning. People without the knowledge or understanding of visual culture could create very ugly or poorly designed parks, etc.”

Theme 10: There are Multiple Barriers to the Inclusion of Visual Culture in Art Education

The respondents were asked about how visual culture can be reflected in art teacher education. Due to the concept confusion, the researcher briefly defined the pedagogy of visual culture. The majority of them approached the concept of visual culture in art teacher education positively. However, the majority of respondents were not able to specify how visual culture can be taught in art education departments. A few of the respondents supported their positive approaches with examples. One subtheme emerged in this section: Visual Culture can be reflected in Art Teacher Education

Latife stated that she thinks that it is not possible to do anything related to visual culture or to create that mindset of examining things from different perspectives in such a standardized curriculum system. However, she said that art instructors could always put their individual efforts toward the creative use of the curriculum. In addition, Latife said, “we need to educate students who are aware of environmental issues, and who understand well about their country’s issues and realities in areas such as economics, and political and social issues”. She then asked, “Can you imagine that we live in a country where ‘honor killings’ still take place? And, when thirty percent of the female population is illiterate, it is luxurious to talk about art! People need to be able to read first, and then they would learn about art. There are just too many problems.”

For Aysen, a study of visual culture in art teacher education would be challenging due to the overall student character. She stated that “We usually are not able to ask open-ended questions because most of the students feel timid about defending their opinions. Most of our students come here without reading; they don’t read newspapers or books. That is why we prefer to ask them closed-ended questions. Closed-ended questions generally mean rote learning, but we cannot do anything about it. If they make a comment, the comment needs to be based on some knowledge. They need to convince me about the truth of it. We hardly get students who

could do that. That is the truth. We are trying to make the best out of our students. We essentially try to train them rather than to teach them.”

From Oguz’s point of view, a lot of things can be done to include visual culture in art teacher education. He said, “I mean, book knowledge is not very important at universities anyway, because it already exists in books. Students do not accept when they are taught the stuff that already exists in books anyway. We do a lot of things to change this so-called deterioration that results from the fast-paced popular and modern culture with more intellectual structures. All is good but, what you try to tell them here is limited to the student’s capability to understand what he or she is told.” Like Aysen, Oguz also complains about students who are incapable of the critical learning process. He continued, “You can only explain as much as the person can grasp. We say these things, we give speeches on these issues, but the student may not come here ready to learn the information. And, we try hard to educate them intellectually, but occasionally without any success due a variety of reasons such as the social structure of Turkey, character development of a Turkish individual, religious prejudices, etc.” He said, “Because the social culture is deeply rooted and established, the formation of the intellectual culture that we imported from outside (West) is taking a long time. Actually, our youngsters are open to renovations, but social and traditional dogmas prevent them from behaving more freely. This is reflected in education, in art, in science, and in business.”

Visual Culture can be Reflected in Art Teacher Education

Ismet said, “We, as art educators, must include all types of visual culture in order to enhance our students’ critical approach to the things around them’, and one of the basic reasons for this is that capitalism now is of such a dimension that people buy without even questioning whether they really have a need, with the encouragement of the commercials.” Ismet stated,

“Presently, as in America, big shopping malls are built in the big cities of Turkey and windows do not exist, even though windows are basic elements in architecture. I ask why they don’t build windows, and someone says it is because commercial ads will be placed on the walls. I mean, commercialism is that important. If we happen to compare what is spent for the fine arts and what is spent in commercials...it is crazy! They keep working harder and harder and spending more and more money to increase the level of desire in people. That’s why, it is an obligation to include visual culture in art education...not even extending the scope of art education...it is an obligation!”

Yonca gave an example of an activity conducted by Rachel Mason, a Professor in Art Education at Roehampton University in England. Yonca explained that “Mason had her students take photographs of examples of crafts in their homes. Something like this can be done. There could be programs that would promote art on television. Besides, there could be some art games. We created some art games with students here including a computer game. During the secondary education program revisions, I mentioned that teachers could make use of visual culture such as caricature, television programs, current movies, and theater plays.”

Bahri talked about the impact of the two dimensional television screens on children, and how parents take benefit from it by locking their children to the television. He said, “Television and other two dimensional media calm children down. Parents comfortably accomplish their personal duties, while their children get numbed by television. But there are downsides to this. For instance, the thing that we call tangibility, physically or spiritually, is disappearing. That is the result of the media. Parents listen to their kids less and less. It gets worse when the working conditions of parents are harsher. As a result, children or adolescents direct their interests to other things, perhaps even drugs. Media becomes another important means of escape from the

loneliness that they experience with their families. A child, for instance, starts to prefer to experience love in Dora more than what she does with her own mother. We, as art educators, always need to discuss these issues.”

Fehmi did not specifically answer the question except saying that everything we see educates us, and that learning is shaped by the environment. He said, “If the environment in which people live is limited, then learning is limited too. The life of a child is important in art education. The child’s imagination might be limited to what he is seeing and experiencing in his life.” Mustafa also only said that it is very important to increase students’ awareness about simple things that could be utilized as art forms, and it would be useless to be limited to canvas painting.

Theme 11: Making Connections with Students’ Daily Lives is Necessary

Participants’ perceptions about making connections with students’ daily lives were sought. The majority gave positive answers supported by examples from their teaching practice. Aysen indicated that she occasionally carries out theatrical activities with her students to maintain their active participation in the class. She said, “I try to have a wide perspective when I teach them any material. We use drama in our classes too. We also make connections with students’ daily lives. It is because the information that is not experienced or that is not connected to anything with their daily lives won’t last long in education. That is why I always make connections with their lives outside the school.”

Bahri said that students need to question their own existence first. Then, “just like an inventor; they need to search, question, ask, find, and criticize the things around them.” Bahri then gave an example of a didactic sentence by Hacı Bektasi Veli, 13th century Islamic saint, who once said: ‘I was a water drop and fell in the river; the river took me to the seas; I looked at

the water drop and I saw the universe; I looked at the universe, and I saw the water drop'. That is what I would give to my students. I explain that they should mature their personalities in the direction to be the self in the crowd and the crowd in the self. Only through that kind of self-perception, will students mature toward the realization of one common language regardless of religion, race, and language. The student should not be indoctrinated; instead, he or she should be open-hearted to welcome all the differences in a global sense. Art is a system which does not tolerate lies, fakeness, and cheating. In this case, you need to stand strong; be honest as an artist and as an art educator.”

Fehmi gave an example from crafts in his effort to answer the question about making connections with students' daily lives. He said, “for instance, let's say that you are a carpenter. There are models in everything. A visual experience is required here; there are technical things that are needed. Germans, for instance, standardized it; they said that there exists 273 ways of attaching pieces of wood to one another; different ways to nail, different ways to glue, and to know about the quality of the wood, etc. Take the form of the table. Let's say, there are different styles that came from Egyptian, Greek, Middle Ages, Baroque. These are some of the things to be known when making furniture. A period style, the issue of mediums, the ways of attachment of woods, and most importantly, your personal style become concerns when making furniture. It requires an amazing visual experience. You need to see them all in education. You need to see Egyptian, Greek, Chinese, and all. In my opinion, the most important thing for an art instructor is to have a rich visual language, and to be able to reflect that visual experience to children. Now, in Turkey, children may miss out on some rich visual experiences, for instance, because of the absence of museums in many cities. There are a lot of ancient remnants, but no museums. What is a child going to see? Let alone children, teachers themselves have hardly seen any of the big

museums in Turkey or abroad. Hardly any of them has been to Europe to observe museums and galleries. When an art teacher looks at the work of a student, he should be able to inform the student about masters of art.”

Fehmi continued by saying “A wrong approach to art education was created a long time ago in Turkey and it still lingers today. For instance, if you consider a drawing based in a schematic –illustrative manner, it is enough to draw a vase proportionally. What happens then? The art teacher draws a vase on the blackboard, and says that is how you need to draw. What does it mean? Then it becomes a science. There is a right way of drawing it, then...right way of drawing a vase! There is no such thing! If this is art, everybody’s right way is different from the other; everybody’s vase will be different. The responsibility of an art teacher is to enlarge the horizons of the children and to teach them how to look and how to learn from things. And it is a tricky one...to provide the child the power of interpretation. Art is an individual thing. If there are 15 students, then there are 15 issues. A teacher needs to be close to his students and share his knowledge and experience with them. Anyone who won’t share should not be an art teacher. Not everyone would be concerned about other people’s problems.”

Mustafa indicated that he talks to his students about everything. He then gave an example of Baudrillard’s book called ‘simulation and simulacra’. According to him, “This place (the school) is like that...a simulated environment. It does not have anything to do with the reality outside the school. This place presents students with a copy of reality. How does it do that...as much as it could present. When the student leaves here, he or she faces reality. I mean, no matter how much you try to show them things with the rules of real life, when the student enters real life, the color of it is different. The outside world or the business world has its own logic. That is why logic, here, does not synchronize with the logic of the outside. Why? Perhaps you did a

beautiful painting that represents a dead dog by the trash can. The painting aesthetically is beautiful. But would the picture have any chance of survival in the free market?"

Ismet expressed a strong belief regarding making connections with students' daily lives. He said, "It is important because my teaching method is related to my own life. Especially in the teaching class I focus on the concept of 'memory'. I say that a best way of being a teacher is not to forget about your experiences when you were students. If you felt that you were subjected to unfair treatment, you must not do the same things to your own students."

Latife repeated her opinion against the standardized curriculum on the basis that it does not enable the instructors to go beyond the predetermined subjects to talking about such things as daily life issues, or social issues. She said that she no longer limits herself to art making activities or art conversations in her classes. It is important for her to talk about many other things that can be very influential in students' lives. Because daily lives change simultaneously with the speed of today's world, so do the issues and concerns change and transform themselves. Therefore, she believes, curriculum is no longer able to catch up with the speed of life, and it is very important that professors constantly update their teaching methods, themselves, and their knowledge.

Theme 12: Cross-Disciplinary Study is Necessary

The respondents were asked if they believe in cross-disciplinary study in a new and rapidly developing field. If so, they were asked to describe any cross-disciplinary examples that they use in their programs.

Six out of eight respondents expressed a positive view indicating that they believe in and apply cross-disciplinary studies. Yonca said that they use an interdisciplinary approach in their classes with an emphasis of discipline based art education. She said, "We include criticism, art history, and aesthetics in our classes. We have students create theatre play designs. We ask them

questions related to the stories they write.”

Mustafa said that he mostly uses either music or movies especially in his special teaching methods class. He said that he shows his students fragments of some movies, which he believes to have educational benefits. He continued by saying, “I do that in order to provide students a wider perspective and a critical viewpoint. Students learn from analyzing some movies that are classified as artistic creations.”

Ismet pointed out that ‘interdisciplinary’ and ‘holistic’ are very similar concepts. For Ismet, a teacher who recognizes art education as visual culture has to be holistic because it enters a much bigger area. He said, “I no longer have the concept of art theory that is dependent on the formalist rules, which are based on the limitative Kant aesthetic. I extended my view of art to all kinds of art related shows such as caricature exhibits or 3-D movies. I know that I should not keep my eyes closed to those, since I operate with the consciousness of being a teacher. America has benefited me greatly in gaining this.”

Latife expressed her strong belief and tendency toward interdisciplinary study. In her words, “Owing to the fast development of the information age, there are no more borders. Now, the borders between sciences, arts, and other disciplines are lost. I feel like everything is being put in a big pot. For instance, I cannot separate art from philosophy, sociology, psychology, or physics. Art comes out of the synthesis of all these disciplines. For instance, quantum physics was reflected in art. What was the modernism saying: ‘there is one truth, and this truth is justified through empirical studies’. What, however, postmodernism said after quantum physics is; ‘there is no one truth, and every event or every situation creates its own truth’. I read Baudrillard and Foucault who talked about this as well. Such as Baudrillard’s ‘Simulacra’ or Foucault’s ‘This is not a pipe’. Both of them wrote on simulation. I believe art is much related to

philosophy and psychology as well as to the politics, physics, and other sciences. Art is something that is created by the combination or synthesis of all. That is why I strongly believe in the interdisciplinary approach. For instance, we carried out a seminar on ‘Women and Art’ as an attempt to bring both art and sociology together, I focused on the topic of women as the subject and the object of art, while my sociologist friend approached the issue from the sociological point of view. It was very successful. Many things could be done in consideration of the interdisciplinary aspect of art. Another example is the occurrence of surrealism as a result of Freud’s psychoanalysis. They are completely combined in one another. Or the fact that the atom was discovered to break into pieces led to the creation of cubism. I believe interdisciplinary approaches benefit, feed, and improve our areas of study and ourselves.”

Oguz indicated that he definitely practices the cross-disciplinary approach in his classes. He said, “We always talk about art history, philosophy, concepts, and aesthetics during our critiques. If we won’t do it, these departments will not go beyond being the painting and drawing departments. Art teacher education departments are not only painting and drawing departments.”

In contrast to the positive approaches to cross-disciplinary study provided by other respondents, Aysen approached the question from the other side of coin. She argued that even though she believes in interdisciplinary study, it is difficult to apply. She said, “Perhaps, we talk about art history in our design classes. When we talk about line and dot for instance, we give examples from art history while we discuss the aesthetic merits of the work. We are yet trying to establish DBAE in our system. I believe in DBAE, but it should be enriched by interdisciplinary approaches and with other classes. We are trying to do the best and the ideal here. But after graduation, our students complain that the theoretical and the practical do not match. They say ‘you are trying to teach the ideal here in these schools but do you know about the conditions of

Turkey when we start teaching?”

Theme 13: The Use of Visual Technologies across is Necessary

The participants were asked if they use visual technologies across a range of media, including photography, cinema, television, computer image, and digital art. They were asked to give a brief description of the media technologies they use in their classes.

Yonca indicated that they prepare activities by taking some documents from the Internet and by combining them with their own knowledge. She said that they use a projector in every class, especially in basic design courses. In addition, she indicated that “in previous years we did game designs that could be related to color information or any other activities that may contain DBAE. Anything can be done as long as it contributes to art education. It could also be related to art history. There could be games, etc.”

Yonca also added that they use television and computer images in their classes. In her words, “We do it to improve our students’ learning and perceptions of topics. There is no point in bare explanations of concepts. When students are provided with visual images, their learning will increase.”

Aysen said that they use them because they believe that visual communication is very effective in learning. She said, “The more we carry out methods that stimulate senses of hearing and seeing, the more lasting will the effect of education be. With frequent use of visual elements, students take the class more seriously and pay more attention. We used to lecture through showing examples from books before we got the projectors, laptops, computers, and television. After we learned about discipline based art education, we prepared our classes accordingly. Students take you more seriously when you increase the visuals.”

When asked what technological materials they use most frequently, Aysen indicated that

they use laptops primarily for the purpose of projecting images. She said, “We don’t have an Internet connection in our classrooms but we have it in our offices. When we need to interact with our students through the use of the Internet, we sometimes do it in our offices. We could only require projects that are based on research from the Internet. We use the Internet also for portfolio presentations. We also use the search engines on the Internet to look at the images.”

About the use of documentaries or films, or even fragments of movies, Aysen’s answer was negative due to the decreased credit hours, which impedes the use of all the learning materials they would like to use. She said, “Some years ago when we had longer hours of the basic design course, we had students watch the programs on artists’ lives. We also got our students listening to classical music, when they did their dot, line, and shade projects. But because our credit hours are decreased we started to give more emphasis to the theory. If the credit hours were increased, why not? That is the reason why we don’t use much of things such as television programs, cinema, or computer and digital images.”

Mustafa indicated that the canvas painting aspect of art solely, won’t do any good anymore. He explained further that the use of films or documentaries, such as those on artists, is very important in encouraging students to be aware of different aspects of art. He then gave an example of Beuys video that describes his romantic idealism and the way it reaches its true meaning in today’s people. He stated that showing this documentary while explaining the movement, Fluxus, would enable students to understand the concepts and enlarge students’ artistic horizons.

Ismet said, “Nowadays, where does painting start, where do graphics end, what is illustration, stable vision, walking vision, motion, film, photography and this and that are all melted in each other. This is perhaps a period whereby all the identities, all the styles, all the

formats disappear and all are invited. We have to include all in our classes as a necessity of the new realities in art and in society.”

Latife indicated that she extensively uses technological devices such as projectors and laptops. She said that it is important to provide the students with visuals; “Visual arts can be explained by visuals. Could you tell about an art work with a lengthy lecture without the image of it? Students need to see. I use them a lot. But we are short of technological materials, and the ones we have are pretty old. But I still try to use them. We also use drama. It is very important. I conduct activities that increase their interest and viewpoints. We bring some materials to the class, or we go outside. In summary, I try to break the monotony by conducting extraordinary activities in my classes in order to develop students’ critical thinking abilities.”

Oguz indicated that they sometimes need to use these technologies. He said, “But we are not insistent enough. We are not against them either. There is a room where the CD’s, television, and projectors are kept to be used. Or I just use the computer in my own office to show students some images. It is important to be attached to the world. Art is not an act of wallowing. Art is not about screaming at the time of creation after a long process of burying our heads into something. We are trying to break that. When students struggle and fight with their paintings, I tell them not to cut their connections with the world; I tell them, ‘lift up your head, do not lock yourself into your rooms or do not shut your windows; start opening up yourself, start with turning on your computer, and start asking questions.’”

Theme 14: Inclusion of Popular Culture in Art Education is Controversial

The participants were asked if they include popular culture in the range of visual imagery studies in their program, and if so, to describe how they made use of popular culture. Five out of eight respondents gave somewhat vague or negative answers to the question of popular culture.

Three of them, Aysen, Ismet, and Latife approached the inclusion of popular culture in their program positively and strengthened their viewpoints with examples.

Yonca said, “We just talk about caricatures and animation movies. Other than that we do not use stuff from the popular culture. We rarely do it.”

Mustafa said, “If our students become part of the popular culture we will lose them”. Expressing the belief that students would become popular artists and fail to leave a trace because the popular is temporary with a short life span; Mustafa said he prefers to stay away from popular culture. He continued by saying “When a McDonald restaurant was first built in Eskisehir, people poured there. McDonalds and similar kinds of fast-food culture are becoming an important part of daily lives of people. However, students should first acknowledge and learn their own culture, traditions, and customs. I tell my students that they cannot be universal before becoming local. I also try to break the fashion brand frenzy. For instance, people who wear Benetton or Levi’s are considered cool. I think this is wrong. When I enter my classes I say that, it is not important how you look, or how you are dressed, but it is what you know and how much you know. That is how I look at it.”

Bahri’s answer was succinct and negative; “the new generation is no longer able to think or analyze anything except popular culture characters. Moreover, they won’t get together to discuss issues and try to find an answer in collaboration. They don’t even think about it.”

Fehmi stated that he thinks popular culture can be recognized as part of nature. For him, as much as a tree in nature is filling up a space in the visual world, so is popular culture. Fehmi said, “A student has to utilize that object of popular culture like any other natural object in his or her art work with his or her interpretation and mentality. I cannot think of any other way. An instructor in this case has to have an extensive repertoire. I think we are very behind in the new

approaches of teaching. It is like the links of a chain. A teacher who makes up the circle of the chain is not good enough to provide the answers of the next circle of the chain. I think the biggest problem here is the freedom of expression. I am up for unlimited freedom of expression. An artist needs to be open and needs to be able to question everything for these to come true. For instance, a man is able to put Christ into a toilet in the name of art in a developed country. Something like that is impossible in Turkey.”

Oguz stated that he perceives popular culture in the context of Turkey as a culture that is consumed without being understood and digested. In his view, popular culture is usually prevalent in big cities and amongst young people. It occurs in the consumer culture, in the fashion culture, or in other faddish cultural forms.

Oguz stated that many things could be done in order to enable students to develop critical viewpoints toward many forms of popular culture. He said “Book knowledge is not very important in universities, anyway. We do a lot of things to change this alleged deterioration that results from a fast-paced popular culture or modern culture with more intellectual structures. All is good, however, what you try to tell them here is limited to the capacity of the student to understand what is argued.”

Aysen indicated that she certainly uses popular culture in her classes. She said, “If you say NO to popular culture, you lose the connection with your students. For instance, we can talk about television series that young people love to watch. We talk about their negative effects and positive aspects. Students enjoy these conversations. It is important to communicate with the students in a constructive manner. It is important to include popular culture in our classes because we are in unity with them, and our students are shaped by the popular culture.”

Ismet said that because he has been a student himself for so long, his agenda is very

similar to that of his students. He indicated that he uses popular culture when he tells his students about some difficult concepts or when he talks about some art works which are difficult to understand. For instance, he said, “I use bad examples or funny examples. Let me put it this way; if educators do not make use of popular culture either in art education or any other education, it would mean ignoring a vast area of material that could be used in the favor of education. Popular culture is the culture of young people. There exists a general tendency to separate low culture from high culture, with visual culture being seen as low culture. In my classes, especially when I talk about postmodern culture, I mention popular culture because modernism has a selective quality whereas in postmodern everything goes.”

Ismet continued by saying, “Popular culture is mostly used when I talk about deep topics to get away from the boredom that may result from topics such as classic philosophies. I try to turn them into something they could understand. For instance, when I talk about the Catharsis of Aristo, I make a connection to why our mothers are so interested in soap-operas on television. Our mothers want to be them and so they build some empathy with television characters. Popular culture is very suitable to explain Catharsis. Or, for instance, when talking about censorship that artists occasionally have to go through, it would be nonsense not to talk about Orhan Pamuk¹⁹. Popular culture is an excellent source in art education. Everybody knows about popular culture. So I teach through popular culture.”

Latife said that she definitely includes popular culture in her classes in order to enhance students’ critical viewpoints. She then gave an example of arabesque music which was once very popular, but, at the same time, was looked down upon and even banned in official institutions.

¹⁹ Orhan Pamuk is a Turkish novelist and professor of comparative literature at Columbia University. He is one of Turkey's most prominent novelists, whose work has sold over seven million books in more than fifty languages (Anadolu agency, 2008) making him the country's best-selling writer (Sabah, 2008). Pamuk is the recipient of numerous literary awards, including the Nobel Prize in Literature 2006 (Nobleprize.org, 2006)—the first Nobel Prize to be awarded to a Turkish citizen.

“But that was the reality then. How has the arabesque culture started, what is the reason for its emergence, why have people been consumed by it, etc. are questions to be asked critically. We talk about arabesque culture, low culture, and high culture and all the classifications a lot in our classes. Students live in popular culture. When we analyze this popular culture and make interpretations together, everybody learns from it. In a way, we put a fragment of their daily lives on the table and evaluate that with critical approaches. It is very important and every educator should do it. I use it a lot in my classes” as Latife concluded.

CHAPTER 5

DISCUSSION

This study employed a phenomenological human science approach, in order to develop a description of the perception of visual culture in pre-service art education in Turkey as lived by the participants. The empirical approach (heuristic) as ascribed by Moustakas (1994) seeks to obtain comprehensive descriptions of an experience through open-ended questions and conversations. Using this approach, personal stories and other personal information were obtained. This led to discovering and capturing experiences which helped in describing and providing descriptions that portray personal stories of the participants. Through this approach the participants remained visible during the examination of the data (Moustakas, 1994).

Discussion of Findings

Perceptions of Turkish Art Teacher Educators' Pertaining to the Definition and the Content of Pre-service Art Education in Turkey

The subjects were asked to provide a definition of art teacher education in general and/or in Turkey. The majority of participants answered the question based on their thoughts about art teacher education in their departments, while a few of them offered more generalized answers. It is noteworthy that half of the responses were concentrated on the confusion over art teacher education as artist education. The respondents described a change in the focus of art teacher education to other concentrations, such as the need for students to either survive in the job market as a designer, or as a practicing artist.

This hybrid or double focus or lack of focus on education may be due to the fact that the majority of art teacher education department instructors are artists before anything else. Naturally, these artist instructors put more emphasis on the art studio and encourage students to

first be good artists and then good art educators. As stated by Ismet, it is necessary to find a balance because both art teacher education and artist education are very demanding. It is also necessary that both the instructors and students are able to differentiate art or artist education from art teacher education. If the art studio becomes the primary purpose of studying, students will not be prepared for a teaching post. By the same token, if the study is limited to teacher education, the student may be deprived of artistic sensory skills that are crucial to art teaching. When artistic sensory skills of seeing, perceiving, describing, analyzing, and applying are internalized by an art teacher, the setting of art education can be very stimulating for a student. Only then, can an art teacher bring to light the sensation beyond the surface. Otherwise, art education will be limited to lifeless applications that would rightly create further prejudices against it.

As it was also expressed by Fehmi, Aysen, and Yonca, talent is not and should not be enough to become an art teacher, or, as expressed by Ismet, it is not necessary to be an artist to become an art teacher. However, these views conflict with use of measures of talent as art education department entrance exams. Student candidates must have an extraordinary drawing ability to be selected from among approximately five or six hundred applicants. Each department of art education accepts 40 to 60 students on a yearly basis.

My undergraduate experience in Turkey is supportive of the above concern. Between the years of 1986 and 1991, I was a student of the Department of Art Education, at the University of Dokuz Eylul, Turkey. I majored in art education with a specialization in painting. Painting studio basically was where I belonged. I did not enjoy art education or general educational pedagogy classes. The reason behind my dislike toward the educational classes was their dullness—opposite to what I was gaining from a painting studio. The dullness of theoretical education

classes was related to their sustenance to the long tradition of rote learning in Turkey. Whereas painting studio was a place that provided me my own space in which I could finally freely express what I would like to say. In addition, I was encouraged by couple of my professors toward the improvement of my artistic side rather than educational side.

Based on the responses, the definition of art teacher education remains unclear even to those who teach within those departments in Turkey. An emphasis on studio skills shapes both those who enter the programs and the work of those who teach within the programs. In general, the value is placed on art, rather than on potential as art educators and remains so throughout training. Upon graduation the student's face the contrast between how they have been trained and the field that they are entering. There is a tension between the studio and educational aspects of art teacher education. This tension results in challenges for both the students and the faculty; therefore, art teacher education should be redefined. The new definition must include dual emphases – studio skills and educator skills.

Participants' Views on the Problems and Concerns about Art Teacher Education in Turkey

When asked about the problems facing art teacher education departments in Turkey, a plethora of concerns and issues were laid out by the respondents. It was expressed that some of the problems arise from the misguided policies of the changing government (Mustafa) through the presence of the Council of Higher Education (YOK), while some of the problems may occur as a result of lack of collaborative effort among instructors, and even from the general characteristics of the Turkish people. Two key characteristics patterns of thinking are Tevekkul and fatalism. 'Tevekkul' means leaving everything in the hands of God and trusting that God will arrange things for the best. 'Fatalism' is the acceptance of all things and events as inevitable (Latife). Ismet's argument on how Turkish people are generally ready to obey the rules set by a

superior power is supportive of Latife's point. For Ismet, this tradition of obeying the superior without questioning is traced back to the Ottoman tradition when people operated under the system of 'kulluk' or 'teba' (political servitude). Only the terms changed from those times to the present, not the meanings (Ismet). This and related characteristics of the society and the state led to the creation of the Council of Higher Education (YOK) which administers state universities of Turkey. YOK for many of the university instructors is overpowering and serves as a "surveillance camera" for both the students and the instructors. Latife and Ismet are particularly against the existence of the YOK, which prevents free, critical, and creative thinking environments – the essence of universities. Moreover, the dictation of uniformity that is maintained by the YOK, further limits the democratic development of universities.

Through nationally binding curriculum, the government aims to maintain equality of education throughout the country. However, some respondents' criticisms of the Council of Higher Education stem from their concern that the centralized education of Turkey reinforces fixed modes of behavior rather than altering them. Furthermore, the presence of a strong central government does not appear to leave a high degree of choice for teachers regarding either their pedagogy or their selection of preferred textbooks. Ismet said that he would like to see programs focus more on the local culture.

Positive aspects of a centralized education are also acknowledged by many in Turkey. Yonca said that the Council of Higher Education is necessary for Turkey and it should stay because the society and thus universities need a control mechanism. She added that an autonomous system of education would further cause structural problems and political interventions.

In evaluating the structure of Higher Education in Turkey and the role of the Council of

Higher Education, it is necessary to clarify the actual role of the Council and to define for oneself what a university is meant to be. To begin, a true university is a place for the communication and circulation of thought, where inquiry is pushed forward, where the intellect may safely search, speculate, and reflect. However, if a university is established solely for the purpose of imparting instruction that is devoid of critical reflection and inquiry, then it will need a ruling body.

The tradition that exists in Turkey of passively accepting what is told or memorized, without reasoning, examining and questioning will not allow the formation of conceptual development. Ilhan Arsel (1996) argued that the lack of conceptual growth, which kept the Western world in the dark for 1500 years until the 18th century, still rules in many of the third world and developing countries. The principal reason for this perpetuation, is an obsession with the idea that what is 'real' is present in one frozen source (for instance in the holy books). Because of this fixation, people do not realize what is instilled upon them is made of clichés (also known as throughputs) that are conflictive and contrary to one another. Without the free thought allowed in a true university, a ruling body such as the YOK remains unquestioned and retains power.

The role of the university professor emerged from the interviews as an additional focus of concern. Oguz puts the university professor at the center of the problems. For him, as a result of low salaries and other institutional issues, professors direct their focus and energy toward the money making aspect of their art while putting aside their educational identities. Aligned with Oguz, Fehmi also thinks that in such economical hardship, concentration shifts to individual survival methods such as selling artworks, or accepting commissions from a political body.

Perhaps because of the diminished interest in the institution, pre-service art education

instructors engage in minimal constructive reflective dialogue. This was pointed out by Ismet as one of the weaknesses of their programs. This is consistent with my own perspective.

Between the years of 1986 and 1991, I was a student of the Department of Art Education, at the University of Dokuz Eylul, Turkey. One the memories of my undergraduate study is that of constant conflicts that occurred among the instructors. I remember being surprised by the fact that they would share those with us, the students. The same conflicts and ill feelings among colleagues were observed at my work place- Suleyman Demirel University, Education faculty's, art education department. When I started working as teaching staff, I came to an understanding of the causes of those conflicts, and observed the rifts that developed within the educational institution. I grew conscious of the importance of reflective dialogue among faculty members who are expected to be working toward the same goal. A lack of dialogue will result in self-deception which occurs when one is simply unaware of mistakes (Sockman & Sharma, 2007). In order to minimize self-deception, "input from others so that one's understanding of a situation more closely approaches reality by means of negotiation and interpretation of events through different people" is necessary (Sockman & Sharma, 2007, p.1072). Personal reflection and reflective dialogue with colleagues, who may provide new questions and competing explanations, provide a mechanism for professional growth and change.

The discussion of issues and weaknesses of pre-service art education revealed differences between those who had public school teaching experience and those who did not. Those who had taught in the public schools had some insights that were gained from their public school teaching experiences and may have resulted in these differences.

Six out of eight respondents worked as an art teacher in different sections of the country for varying periods of time. Reflections on teaching in public school ranged from discussions of

the rough working conditions in some regions to expressions of pure joy in working with young kids. Mustafa's experience in having to teach in rough geographical conditions in a rural part of the country taught him to deal with urgent life and health issues, while art hardly took place. Ismet's art teaching experience at a middle school taught him that being a good art teacher is about creating an atmosphere in which children can freely express and play.

During her 10 years of teaching at a middle school, Latife experienced the downsides of the reduction of art class hours. For her, the creation of an atmosphere in which students can be encouraged to become creative, sensitive, and critical thinkers is not possible with shortened hours of art education. Oguz's experience as an art teacher at a religious high school for 6 years taught him how to approach a student. In his view, with the right approach, even the most radical opponent of art creation can turn into an art lover. Coping with the prejudices of religious school students' toward art, Oguz indicated that he learned how to approach diverse students with diverse pre-conceptions toward art. He said that his response to a student who believed that art making is committing a sin, once tore up the pictures that he drew in his class in an effort to prove that art is not something to worship. He explained that if you worship what you make or build, then it becomes a sin. His experience of teaching also taught him the importance of gaining students' trust. When trust is established, a student will release prejudices and explore what art can provide. Oguz noted that his art classes had become times for explorative and expressive meaning making, in which all the social pressures and preconceptions were freed and let loose.

Respondents with public school teaching experience emphasized a variety of issues – standardization, the YOK, the role of the instructor, and the importance of reflective dialogue. In contrast the two respondents with no teaching experience prior to becoming university

instructors, focused almost exclusively on the poor quality of students as the primary problem faced by art education instructors. It is likely that teaching in the public schools provides an awareness of the challenges that the students have to face. Through this experience, instructors have had the opportunity to assist students as they struggle with financial distress, family and religious pressures, and prejudices regarding art within their communities. This awareness may have resulted in a sensitivity that can only be gained through experience.

It is apparent that the diverse perceptions of the respondents are fueled by their individual experiences. The building block of personality is perception. It can then be said that not only personality development is shaped by experiences, but also professional development is fed by different teaching experiences in different contexts such as working with different age groups at a middle school in a rural section of the country. Pre-service art education professors' views of their departments can be modified through different experiences of teaching. Other conditions such as personality traits, prejudices, social conditioning, and religion also lead to differences in understanding.

Regardless of the nature of the experience of teaching art in a public school, a professor of art education benefits from that experience. Working with children in an art classroom and facing the issues that arise there, strengthens the ability to prepare others for these experiences. These insights based on their public school teaching experiences benefit them and their students.

Participants' Solutions to the Existing Areas of Weaknesses

Possible solutions for problems regarding pre-service art education in Turkey, as recommended by the respondents, were diverse. Fehmi, Bahri, and Oguz said university instructors should continuously renew themselves and keep their doors open to the world instead of focusing on their own survival. These three respondents emphasized the importance of

individual efforts to the improvement of educational quality. They described individual survival as the tendency to ignore institutional or educational issues and to choose a reclusive position, concentrating on their own financial profit. This retreat from educational matters may result from factors such as low salaries, and lack of academic and educational dialogues among faculty members, lack of professional development, or loss of hope. One respondent, Oguz, said that he himself became one of those self-seeking individuals, putting much of his energy into other activities in order to earn more money. However, it is of note that Oguz was the instructor who founded an art education department six years ago, building it from the ground up. He explained how hard he had to work to obtain art materials including chairs and stools, and to establish the art education program. This same person says that he no longer wants to come to the school, which was created by his efforts. One wonders if this feeling of defeat that leads professors to turn their backs on education is a result of the overwhelming issues facing universities in general and pre-service art education in specific.

For Latife and Ismet, the removal of the Council of Higher Education (YOK) would be a major step toward improving the quality of university education. The argument that state universities in Turkey should be autonomous is correct, but is disputable. YOK is rejected by many professors and students who perceive it as an obstacle to the freedom of the university. It is true that state universities should be freer and more autonomous in Turkey. However, it is also common for opponents to continuously criticize the YOK, yet they are not able to formulate alternative solutions. One of downsides of democracy is the freedom to criticize without the responsibility to develop solutions. The removal of the YOK, or substitution with a different organization, are possible alternatives to the current structure. These solutions would create a different set of problems that should be considered prior to making such significant changes.

Those who oppose the YOK oppose the Military coup of 1982 which created the YOK. After 25 years universities have grown desensitized to the military-like practices of the YOK. The YOK's removal may create administrative gaps and abuses. Without a change in ideology or mindset, the removal of one governing body would create a void that would quickly be filled with another.

After 1982, universities were purposefully drained of politics in order to silence the youth who were perceived as causing a national revolt fueled by the leftist vs. rightist conflict. Thus, the university was enslaved through the coup at diverse and hidden levels, and slowly became paralyzed (Kahraman, 2007). Hasan Bulent Kahraman (2007) says,

The university professor is neither guilty nor the creator of these conditions. The professor is completely a victim. There cannot be a better indicator of the detachment of the state and the society from education. This is an extremely conscious social-administrative approach. The society no longer believes that achievement can be maintained by education. This understanding was adopted after the 1980's. Secondly, the state does not think that knowledge is an investment. It does not believe it. The state believes that only through rapid money circulation can economical-social development be achieved. Under these conditions, education in Turkey is the chick which was thrown away from the nest by the stork. (234)

Consequently, the problem is not just the Council of Higher Education and its practices, but a much more extensive and upsetting one. A radical and well-planned change in education is necessary. Solutions other than radical transformation represent no more than patches on a sinking ship. At least, the children and youth of the ship must be taught how to swim in the ocean. Thus, even if the ship sinks, occupants will be able to survive. Even when the structures of higher education are absent, the students will have the desire for and respect of knowledge needed to fully function as citizens, professionals, and free-thinking individuals.

Finally, Mustafa and Aysen, expressed that teacher education is very important because of its chain of impact. It is true that one well educated and free-thinking student will pass on

his/her wisdom and philosophy to his/her own students and his/her own children. If the teacher educator could achieve this with one person, this behavioral philosophical change could serve as a catharsis for societal change. This chain of events would be at the heart of the proposed radical transformation.

Participants' Perceptions of Visual Culture and Popular Culture and their Application to Pre-service Art Education

A few participants were puzzled when asked to define visual culture. The definitions reflected unfamiliarity with the concept of visual culture, while familiarity with the terms 'visual' and 'culture' led them to provide varied answers. For Yonca, visual culture meant traditional art and culture of the society and how they are perceived by the young generation. For Oguz and Mustafa, it meant the education of tastes. Bahri simplified the concept of visual culture to a child's preoccupation and identification with television cartoon characters, and the characters' impact on the creative world and intelligence of the child. He said that as soon as the child starts experiencing life with these characters, he or she is, in a way, abducted by the system of visual conditioning. Latife, Aysen, and Ismet defined visual culture as everything seen through the eyes, and anything that is related to the visual; any kind of cultural types that are based on the visual and the understanding of the visual. For them, this visual perception involves everything regardless of meaning or aesthetic value. The perception of a connection between training of aesthetic tastes and training in visual culture reflects confusion in terms. To raise the aesthetic consciousness or to increase good taste is important in art education. However, education of visual culture means enhancing students' critical thinking abilities toward the everyday visual experience, regardless of the aesthetic quality.

People, who define visual culture as the improvement of aesthetic good taste, perceive

‘culture’ as ‘superiority’. According to them, visual culture is not something that the society uses in daily life. A person with culture is perceived as a person who is intelligent, well-educated, and literate – superior. There is a risk that aesthetic evaluation may not take place in the daily life of the middle class population because of other pressing demands. Moreover, this same group of people may be subjected to a visual bombardment and continuously manipulated by watching television without a process of selection. Television would then become the primary door that opens to the world. It is the door which opens to the world for the high class as well, however, anecdotal evidence suggests that they are more selective. Because people of the middle class may not discriminate in their selection of television programs, they are at increased risk of being manipulated. There is a common saying in Turkey; ‘agzi acik televizyon seyretmek’ which means watching television with an open mouth. It implies mindless absorption of what is offered on television. In order to be able to be selective, it is necessary to have knowledge and an ability to evaluate and criticize. A best seller or a television program that is watched by millions may not be of superior quality. Thus, teaching and discourse on visual culture is becoming increasingly crucial in today’s world, which is filled with manipulative technologies.

The Impact of Cultural Globalism on Visual Culture

Varied connotations of the meaning of culture were reflected in the responses. As it was defined in the literature review, culture is simply the symbols and meanings that unify societies or an accumulation of the social processes of a civilization. We speak of different cultures such as family, national, ethical, global, work, and university, football, or gay cultures (Lewis, 2002). All of these different types of cultures are modified or intensified through mass media images and information technologies in the contemporary global age. The effects of globalism became a central theme in the discussion of visual culture.

Yonca and Aysen praised the richness of the crafts and traditional arts such as carpets, rugs, embroidery, ceramics, and marbling in Turkey. However, both shared the view that these traditional arts and customs are slowly disappearing as a result of external influences, such as globalism. In Aysen's view, the influence of globalism contributes to Turkish society becoming increasingly superficial. For Latife, Turkey is under the influence of cultural globalism that increasingly stereotypes people in the world. Similarly, Bahri stated that because everybody receives the same information and dresses identically in a globalized world, it is likely that people will lose their spiritual richness and eventually turn into robots.

Cultural decadence caused by cultural globalism was a dominant theme in the answers of the respondents. In their view, visual culture was just another example of the dehumanizing effects of globalism. Likewise, visual culture was seen as one of the important consequences of the Westernization efforts of Turkey. There was a strong consensus that the young generation is no longer interested in Turkish cultural values and is easily affected and even spiritually demolished by the influential and inescapable impact of Western originated life styles. These life styles usually are prevalent in big cities and among young people, and are most evident in consumer culture, fashion culture, or faddish cultural forms. The respondents believe that the rapid adoption of these influences by the young generation, causes confusion and conflict and in the process alters belief systems and cultural values.

Again, in the discussion of decadence, the definition of visual culture involved the conjoining of the separate meanings of 'culture' and 'visual'. For most of the respondents the word 'visual' automatically evoked thoughts of art work or simply visual arts. Thus, for them, visual culture was perceived as an elevated attitude or understanding - an aesthetic stance. Further, the word 'culture' within the term 'Visual culture' was perceived by the majority of the

respondents to relate to cultural values and traditions. It also was perceived as the outcome of increasing cultural inflows due to globalism. Some considered this to be negative because local cultures are threatened by these transformations.

These cultural transformations are an inevitable part of the evolutionary process of culture, and the changeability of everything that is known as culture. Some respondents expressed concern that unquestioned copying of Western ways results in the loss of cultural identity. They fear that this mindless copying will lead to unwanted cultural transformation.

Some believe that local cultures should be protected from the devaluing effect of globalism. However, from a different perspective, to strive to protect a culture may mean to kill it. Conversely, to welcome the transformation will guarantee its survival even if it takes new forms. For instance, the traditional art of ceramics provides one example of the tension between transformation and protection. Every phase of transformation has been essential to the survival of ceramics. Change has protected the art. As indicated by Turkish Ceramic Federation (<http://www.serfed.com>), famous Iznik ceramics, which were used as architectural ornamental elements in spaces like palaces, mosques, tombs and medresahs, are re-created by contemporary interpretations. The motifs are re-evaluated in order to conform to international standards. In contrast, the phenomenon of Hacivat and Karagoz ²⁰ is passé in Turkey because it was not allowed to transform. The love and respect for it was so deep, it was strangled to death in the name of preserving it. The transformation of an art form does not devalue the time or place where it was developed.

People inherently are threatened by change; however, over time they often become accustomed to that which they once considered to be ominous. For instance, one respondent

²⁰ **Karagöz** (meaning *blackeye* in Turkish) and **Hacivat** (also written **Hacivad**) are the lead characters of the traditional Turkish shadow play, popularized during the Ottoman period (Wikipedia.org).

criticized the use of English articles or signs in Turkey. He pointed to the use of the phrases ‘the Marmara Oteli’ (with an English article) or ‘pet shop’ instead of Turkish words. When the billboard, ‘pet shop’ is used in a store, people fret about losing their cultural identities. However, we are no longer disturbed by many other English insertions because we are accustomed to them. Thus, language is transformed as well. The words ‘atom’, or ‘nuclear’ did not always exist. These exact words are used in every language. The use of universal terms does not harm the Turkish language. Yet, these terms represent another step in the process of globalism.

There are Multiple Barriers to the Inclusion of Visual Culture in Art Education

The majority of the respondents perceived that visual culture can be reflected in pre-service art education. However, due to the concept confusion, 6 of the respondents, Aysen, Oguz, Yonca, Bahri, Fehmi, and Mustafa were either unsure about how visual culture can be practiced in education or simply gave tangential comments. For Aysen and Oguz, the majority of students exhibit characteristics resulting from their upbringing and education that would create challenges to the study of visual culture in art teacher education. Latife approached it from a political standpoint and emphasized that students need to be educated about environmental, political and social, and economic issues before anything else because the country is inundated with serious concerns such as illiteracy, economic, and other social problems.

Multiple barriers discussed by the respondents appear to stem either from their definition of art and art education, or their perception of visual culture. The uncertainty of the answers may also be a result of various prejudices or misconceptions. An examination of these barriers may provide insight into the importance of the impact of instructors. For instance, Aysen indicated that the effort to create an atmosphere of open discussion and critical thinking would be unsuccessful because students come to school without having read materials such as newspapers

or books and are in need of training more than of education. These reasons were used to defend the use of closed-ended questions that rely on rote learning. In my opinion, if the instructor is aware and knowledgeable about the subject matter and effective teaching strategies excuses such as low student quality would not be needed. It is the instructor's responsibility to explore and create ways of teaching and guidance to enhance student learning regardless of any condition or student characteristics. Any excuse for not establishing inquiry based learning is incompatible with the quintessential meaning of a university education – circulation of thought and inquiry, requiring safety for the intellect to search, speculate, and reflect.

Furthermore, it is misguided to put the blame on students who tackle many issues including an educational template that is no longer in accord with today's youth. Students are commonly misunderstood in universities. Creating a learning environment that fosters critical thinking ability is one of the key steps to addressing the complex issue of poor student performance. Such a learning environment created by the professor would encourage self-motivated and self-directed students—an essential university student characteristic.

The tensions between art education versus artist education and theory versus practice create additional challenges. For instance, education faculties' art departments are primarily focused on technical learning. This technical emphasis results in narrowed pedagogical approaches. Concepts such as incorporation of pedagogy of visual culture in art education are puzzling to those with this mindset. Ironically, from my perspective, the understanding of visual culture has always been a part of art education. The rapid move toward globalism has resulted in the naming of this phenomenon and an increased effort to understand it. What was once implied in art education is now explicit. This is a change in form not in content.

Visual culture pedagogy acknowledges the reality of living in a world of speedy cultural

flows, and the experience of culturally meaningful visual content as it appears in multiple forms. The fact that Coca Cola symbolizes not only a fizzy soft drink but also America as strongly as does the American flag exemplifies a form of visual culture. Again, can we ask, ‘is a blind person deprived of such codes?’ If so, how can a blind Turkish person code America? The answer lies in the obscure relationship between visual culture and deconstruction. Pedagogy of visual culture strives to discover hidden codes below the surface. It is influenced or fed by the deconstructive attitude which attempts to see chaotic structures of a language or culture where meaning is constantly transferred from one sign to the other (McBride, 2008). Poststructuralists and subsequently deconstructionists held that seeking for the slippery, tentative, and ambiguous meanings and truths which are based on complex interrelations among language structures is similar to searching for the meaning behind visual codes and symbols. For instance, Coca Cola becomes a symbol of economic power and capitalist system thus, introducing sociological concepts to art education. We are buying it and validating the power of those above us. Presently, this and many other popular symbols have interrelated and varied meanings. Objects in the environment hold many meanings beyond local meanings. Therefore, a sociological perspective is required in order to be able to define these meanings. Ronald Moore’s (2004) opinion, as indicated in the literature review, supports the idea of visual culture in connection to sociology; “visuality is vision socialized” (p. 22). It means visual events change by social relations that exist between the perceiver and the perceived.

Visual culture also merges the study of popular and low cultural forms, media and communications with the study of high cultural forms and fine art, design, and architecture. This aspect of visual culture may seem to threaten the elitist definition of art. Opponents of visual culture often put forward the concern that the essence of art education will be destroyed by

indulging in the low popular forms that are enjoyed and consumed by the general population (Dorn, 2005, Kamhi, 2003). In my opinion, art suffers from the elitist definitions. Art should no longer be concerned solely with uncovering what is aesthetic. Art should be about uncovering what is behind the image. Visual culture opens up to art educators a vast arena of images that everyone can relate to, not only the elite. The deconstructionist Derrida held that the meaning of texts is diffuse with multiple interpretations. In the same manner, images present a surplus of possible meanings. A respondent, Ismet, rightfully stated that “We, as art educators, must include all types of visual culture in order to enhance our students’ critical approach to the things around them. It is an obligation to include visual culture in art education...not even extending the scope of art education...it is an obligation!”

Inclusion of Popular Culture in Art Education is Controversial

Half of the responses in regards to the inclusion of popular culture in art education were either vague or negative. Four respondents, Fehmi, Aysen, Ismet, and Latife appeared to support the idea of making use of popular cultural elements in their art classes.

From the participants’ responses, it was inferred that popular culture was perceived in the same way as visual culture, except that popular culture was defined as what is popular within the social context. Popularity was deemed as well-liked and common which contrasts with a more exclusive and high culture. For this reason, some hold that popular culture should be excluded from the scope of education in order to prevent any intrusion of the “lowness” of the popular. For instance, Mustafa said that if students become part of the popular culture they will be lost. He indicated that he prefers to maintain a distance in order to keep students as aloof from the popular culture as possible and to “win them over”. The opposite view was expressed by Aysen who argued that the exclusion of popular culture would further detach the school from the

outside life or daily life of students. In her view, it is crucial to include popular culture in order to understand and reach out to students.

Through including elements of popular culture with a critical stance, Latife aimed to enhance students' critical viewpoints. Therefore, even though popular culture is seen as "low" culture to be avoided in education, it is useful for establishing that critical stance. Ismet's reasoning for the use of popular culture results from his standpoint that because popular culture is what is known most by students, it is an important teaching tool. If ignored, a vast area of material that could be used in favor of education would be wasted. Likewise, Fehmi's supported the utilization of popular elements in art education. To this end, Fehmi emphasized the importance of an extensive repertoire and openness to new approaches to teaching.

Mustafa, Yonca, Oguz, and Bahri's vague or negative reactions towards popular culture stem from its perception as 'low culture' or 'trash', or as the forces of globalization that destroy authentic folk culture. In their view, popular culture is absorbed extensively by the youth, who are highly attuned to trends of popular culture and massively exposed to foreign-based media. The most prevalent forms of this popular culture are cinema, popular music, and youth magazines, which are universal in scope and message. Fast food and fashion are also prevalent forms of popular culture. Such universal flows have been intensified in recent decades by the instantaneous availability of goods advertised in the global media (Blum, 2007). "The rejection is expressed in the form of anxiety about the potentially corrupting effects of global mass media, with its perceived emphasis on violence, sexuality, consumerism, and other forms of moral lassitude" (Blum, 2007, p. 23).

Symbolic meanings of the past may change according to the living context, societal values, and customs. For instance, in the increasingly polarized cultural politics between

secularists and Islamists, traditional symbols may be used for radical purposes such as in the case of the Islamic veil. The Islamic veil, which was simply an expression of the Islamic belief, is now perceived by many, as a political statement, while it is also marketed as a fashion item.

Nostalgia, for the “simplicity of the past,” conflicts with today’s complex social structures. Some decry that the change represents decline and degradation, while others embrace it as an inevitable. Due to the effects of urbanization and industrialization in Turkey, the culture of the past is no longer an active cultural expression (Bird, 2004). This transformation is an inescapable reality of life that affects every living and non-living being in the world.

When popular culture is perceived as the embodiment of degradation and loss of traditional values, it is natural that some educators avoid utilizing popular culture in order to protect refined knowledge. In Ismet’s classes, references to popular culture are aimed at connecting his students’ understanding with complex ideas from philosophy. He also said that he uses analogies. For instance, in order to explain the concept of ‘mimesis’ to his students, he makes a connection to why their mothers get attached to soap opera characters. He says because they want to be them. While this kind of analogy connects complex ideas to the daily lives of students, it may be criticized as the use of shallow analogies from popular culture that would yield similarly shallow understanding. Furthermore, some educators may believe that by lowering the level of refined knowledge to the level of popular culture, students may start equating these levels of knowledge. These educators may avoid co-opting students’ interests in order to encourage a superior level of thinking.

In contrast, I strongly agree with Ismet who favors the use of references to popular culture in order to establish ways for students and teachers to connect and convey concepts by providing common material for students to compare, analyze, and critique. Including popular

culture will result in making pre-service education more meaningful, more relevant to the world in which youth live, and will increase understanding.

Popular culture may gain validity as a field of study in Turkey. The new field of study may examine what popular culture is and the ways in which it addresses topics of curricular interest, technological advances, and globalization. A better understanding of popular culture through an educational focus may lead to improved pedagogical practices. Other appropriate uses of popular culture in pre-service art education must be discussed in national art education conventions.

Participants' Perspectives on Teaching Studio or Theory

Making Connections with Students' Daily Lives

Because visual culture and popular culture are part of students' daily lives impacting their learning in substantial ways, participants' views on making connections with students' daily lives were explored. The majority gave examples from their teaching practices or metaphorical statements that imply the necessity of making connections.

Latife made an insightful statement regarding the importance of connecting with students' daily lives; "Because daily lives change simultaneously with the speed of today's world, curriculum is no longer able to catch up with the speed of life". In her opinion, because of the continuous change of concerns and agendas, it is very important that university instructors continuously update their knowledge and teaching methods in order to prevent falling behind their students. Indeed, because the younger generation indulges in technological devices more intensely, their knowledge and skills often surpass that of their instructors. This situation alters the traditional system of education automatically. Gad Yair (2007) explained that Brockbank and McGill (1998) identified the traditional model of instruction as a transmission model (didactic

form of teaching) and contrasted it with the transformatory model of instruction (encouraging critical thinking). Through transformative teaching, students dialogue, correct one another, and reflect on their own thoughts, all of which is difficult with transmitter models of teaching, in which opportunity for this type of discussion is likely to be minimal (Yair, 2007).

Bahri's answer was not directly related to the question, but was inherently an indicator of his perception. He described maturing as the process of becoming the self in the crowd and the crowd in the self. With this self-knowledge, a student open-mindedly welcomes differences in a global sense. I believe that the open-mindedness of a student is determined by many factors such as social and religious conditioning, upbringing, family pressures, and political views. A student may come to an art department with prejudice, or may be indoctrinated by many external dynamics. It is then the instructor's duty, whether possible or not, to reverse the closed-mindedness of the student to enable him or her to look at the world from a wider window, to welcome all the differences, and to present his own self-knowledge and standpoint with confidence. Teaching students how to draw or paint is not more important than that.

That is also why, it is important to extend the content of education to include other factors such as the students' daily lives by which they are shaped. Education focused solely on book knowledge will remain book knowledge. But life is not just learned from books. If art education goes beyond the scope of canonical art, extending to include visual/popular and daily culture, the arts will be integrated into daily life. In other words, by relating school knowledge to the outside world and by relating the outside world to the school, more depth and dimension are added to learning.

Cross-Disciplinary Study

The majority of the respondents expressed that they believed in cross-disciplinary study.

Yet, the definition and scope of cross-disciplinary study varied from one informant to another. For instance, for Yonca, Aysen, and Oguz, it mainly meant the use of discipline based art education which involves art history, aesthetics, and criticism²¹. Mustafa expressed a preference for using movies or music to enhance his classes. Ismet and Latife seemed to be the strongest advocates of cross-disciplinary studies. For them, it is not possible to talk about art at the exclusion of other subject areas such as physics, psychology, philosophy, or sociology through which art gains new meanings. Art comes out of a synthesis of all those disciplines. This synthesis is made possible by the information age.

Oguz and Ismet emphasized the importance of dialogue among faculty members in order to work in collaboration towards implementing interdisciplinary studies not only within the department but with other departments as well. Through this dialogue, natural overlap between subjects can be understood and utilized for the enhancement of comprehension and analysis of diverse subjects. This also can be achieved with an innovative curriculum that crosses traditional disciplinary boundaries. Such a curriculum provides an in-depth understanding of higher level research and current trends as well as prepares students for advancement in their chosen career field.

For Ismet, cross-disciplinary study is about approaching education holistically. Indeed, the holistic integrated approach is key in understanding today's changing society and cultural dynamics. The traditional curriculum which values rote learning does not help to develop conceptual abilities needed to understand complex and intertwined social systems. The interdisciplinary education model enables students to learn by expressive, social, constructive,

²¹ Discipline based art education has been practiced by pre-service art education departments in Turkey since 1997 as part of the Improvement of the National Education Project inaugurated by YOK and The World Bank. (Aykut, 2008). This project paved the way to substantial development in faculties of education in Turkey.

and investigative methods. Understanding visual culture in the context of Turkey can best be contextualized in and explored through multi-faceted and interdisciplinary discourses.

I believe that a variety of disciplines can be studied in connection to one another. Issues concerning how to construct interdisciplinary studies can be laid out and discussed through inter-departmental projects and administrative support for innovative course content. Prior to injecting models that are adopted from external sources into education, the background and capacity of the student to adjust to the new models and effective ways of adapting the learning methods should be considered. An uncritical educational transfusion would be harmful more than beneficial. It is not enough to identify issues of concern. Possible solutions for proper and just educational methods should be offered.

The Use of Visual Technologies across a Range of Media

The belief that technology-based tools, especially the Internet, enable teachers and students to have greater access to arts-based materials and resources was expressed by most respondents. For the majority of them, the Internet is an excellent source that encourages and facilitates the acquisition of new knowledge and appreciation of art. The participants indicated that the most common use of the Internet in classes is searching for visual images. New and emerging software may not be used due to the lack of knowledge or unavailability of software in art education departments in Turkey. Accessibility to networking technologies may also vary across different universities and regions. Universities situated in major cities in Turkey are likely to have wider opportunities for the use of the media.

When technologies of vision in art education are inaccessible, instructors must nonetheless address their use in art education. When instructors have the necessary knowledge, they can inform the students about the uses of technology. Information regarding available

technological tools and basic guidelines for the use of these tools may be made available, even in the absence of hands on opportunities to learn.

Willingness to utilize ranges of media requires an interdisciplinary approach to teaching as well. Interdisciplinary study in art education naturally creates a synergy between the arts and technology that will help artists, and art educators to shape a new grassroots vision and knowledge base for pre-service art education in Turkey. When students are provided with the opportunity to experience firsthand the visual images, sounds, and motions that embody arts-as well as to discover the interdisciplinary dimensions of art education, they value the learning experience more and learning itself increases.

As Mustafa indicated, canvas painting solely is not sufficient. He emphasized the importance of a variety of media in increasing students' awareness and knowledge of different aspects of art. In Ismet's view, all the other media-graphics, film, photography, illustration, interactive networking, motion, etc. are blended with one another. This mixture brings about new forms and syntheses in an increasing speed with the rising technologies of vision.

The respondents' positive approach and willingness to learn about and use new technologies of vision or computer technologies is promising. Only a couple of the respondents expressed their concern regarding the use of the range of technologies. This concern was related to the limitation of credit hours and the lack of technological facilities. Even though art education in Turkey has overly focused on traditional media such as charcoal drawing or oil painting since the late 19th century, none of the participants expressed a fear that these traditional forms would be shunted aside in favor of computer technologies. The participants are aware that the rise of technology in pre-service art education will enable students to open their minds to the world of art and to enlarge their horizons. In his statement to his students, Oguz summarizes the need to

use technologies of vision: “lift up your head, do not lock yourself into your rooms or do not shut your windows; start opening up yourself, start with turning on your computer, and start asking questions”.

Implications for What Visual Culture Means in the Context of Turkey

As indicated in Chapter One, with the support and effort of the Ottoman palace in the 19th century, began a cultural change toward the establishment of Western ideals in urban life. This alteration had been adopted by the Republican administration and sustained as the expression of a desire and determination for the modernization through conscious, determined, and patient policies. In the years that followed the establishment of the Turkish Republic, a revolution took place in city life. This revolution, results of which are still witnessed, had pervasive effects from music to the daily attitudes of the people, from literature to fine arts (Germaner, 1994). The mentality of the public changed drastically from the past to the present with conscious effort to deny the past. The new culture found its expression first in cities and proceeded to other parts of Turkey due to the excitement of the early years of the Republic.

Even though the word development in the term “cultural development” carries a positive meaning, it may also be connotative of a negative one (Basegmezler, 1994). By the end of World War II, as a result of the cultural politics, the movement towards modernization of culture and art continued; however, the forced cultural change resulted in a social degeneration which lasts until present and continues to gain speed. This degeneration is often considered to be a result of being in the mid-point between the West and the East, and as a result of conscious detachment from traditional values.

When societies of the developing countries strive to copy the culture of Western societies, it may result in the superficial copying of surface details, without being rooted in the

philosophies on which the cultures in the West are based. Turkey, since the Republic, has suffered the consequences of such superficial efforts in the name of Westernization (Kahraman, 2007).

Therefore, the Westernization of culture can be characterized as a democratization effort. Democratization and cultural progress are seen as synonymous concepts in the context of countries like Turkey. Cultural transformation may mean cultural democratization, and when the cultural democratization becomes a state policy, the state may act as a sole determinant of cultural development. Certainly, the state should contribute to the improvement and the development of cultural environment, but a problem arises when the state is too invasive with conscious ideological preferences and choices.

Visual images of a culture that is subjected to drastic changes in a short period of time may present compilation of images that are conjoined in very unprecedented ways. For example, an evaluation of what visual culture means in Turkey may be a complex one since Turkey, as a developing country, adopts Western values for the purpose of Westernization, while conditioned by Islamic values. This creates unique forms of visuality that is characterized by the combination of the West verses the East, the Christian verses the Islamic, or the old verses the new.

Importantly, visual culture does not consist of standardized methods or sets of concepts. An important reason for my interest in visual culture is its embeddedness in local cultures. As pointed out by Anderson and Milbrandt (2003), visual culture is a “socially grounded approach that recognizes the context of making and viewing as being as important as the artifacts and performances themselves” (p.63). Shopping malls, for example, would have little relevance to a Turkish person who lives in rural sections of the country. Likewise, the scripts written on trucks or decorations of public busses would hold no relevance to an American citizen. People’s

understanding of the social and ritual meanings of visual forms may vary greatly from one culture to another.

Regardless of the different form and characteristics that visual culture takes in social and cultural contexts, the discourse of visual culture is based on promoting students' critical understanding for the purpose of empowerment (Anderson and Milbrandt, 2003). Its focal objective is to enable students to explore their own meanings instead of passively accepting meaning from a book or a teacher. This objective of visual culture art education became the focus of this research.

Advocates of visual culture rightfully encourage art educators to develop critical thinkers who may question social factors within the society. Within the context of Turkey, social factors are shaped by the historical background, politics, and religion. These factors sometimes restrict the level of critique in certain areas. For instance, the fact that there is less tolerance for outspoken criticism directed towards established institutions or social phenomena than in America and other western countries, may hinder the process of decoding the inherent meanings of artifacts that have political connotations. Nevertheless, with its emphasis on the critical pedagogy, everyday aesthetic experiences, social reconstruction, and interdisciplinary methods, visual culture may create great possibilities for Turkey. Scrutiny of the existing complex social realities that find their expression in the visual culture in Turkey may create a new consciousness in students. Media, social life, politics, religion, explicit sexuality, magazine programs on television, and violence in soap operas construct a very rich and complex pile of visual culture in Turkey. Other examples can be drawn from prevalent images in Turkey such as sidewalks full of store signs, scripts written on trucks, or decorations in public minibuses. The increasing popularity of shopping malls in Turkey along with other avenues of consumerism is worthy of

exploration as related to visual culture within the Turkish context.

Moreover, the way that Western symbols are combined with traditional symbols into peculiar forms in Turkey requires further exploration. For instance, an exhibition that was organized by the Coca Cola Company in Istanbul in 2002 may be an excellent example of the juxtaposition of the global and the local. The exhibition involved interesting Cola bottles one of which was covered with Evil-Eye beads —Nazar Boncugu (traditional lucky charm). This is not strange within Turkish culture with houses in which everything; dining tables, coffee tables, dressers, chairs, kitchen cabinets, even glasses and plates are embellished with needle work and embroidery (Kahraman, 2007). Flower patterned carpets cover the floors and numerous other types of decorations fill the houses. That specific Coca Cola bottle symbolizes that characteristic.

A Coca Cola commercial on Turkish Television which features a Ramadan (the Islamic month of fasting) Iftar meal (the meal to break the fast) with Coca Cola along with a background of traditional Ottoman music sung by a women's chorus provides another example. A study of this commercial within the discourse of visual culture may bring to light various concerns and discussions such as homogenization of the world. Coca Cola targets millions of people. This product cannot work against the Turkish culture. It must join the culture in order to be desired by that culture. With homogenization, world cultures gather around commonalities; everybody wears jeans, everybody eats McDonalds, everybody watches the same programs, etc. The fact that Coca Cola conducts its commercials with a familiar Turkish song is an additional example of the phenomenon of globalization in which "local is globalized while the global is localized" (Kahraman, 2007, p. 278).

The visual culture that emerges from the interplay between the local and the global reveals a tension between traditional arts of Turkey and contemporary trends. Traditional arts

may be a means of improving students' understanding of their own cultural values and beliefs. For instance, through exploration of everyday objects such as carpets or rugs, student would gain an understanding of the role of symbols or women's role in carpet making, etc. Moreover, they might be able to explore the place of rugs within the context of Islam and the nomadic past, which could provide a basis for meaning making. In the irreversible tide of globalization, ethnic traditional arts are exposed to contemporary trends to a greater degree than ever before. Whether these contemporary trends open new horizons for art or represent a cul de sac remains an open question.

Significance to the Field

With respect to the themes derived from this research, the study lends itself to various theoretical perspectives that highlight the necessity of inclusion of visual culture and popular culture studies in pre-service art education in Turkey. Various tenets and themes of this research can be seen through lenses of various sociological and cultural perspectives. It is also noted that this research moves beyond the bounds of pre-service art education in Turkey providing insights into the research of visual culture in art teacher education in general.

The present paper is not about presenting a new full-proof method for visual culture studies in pre-service art education programs in Turkey. Nevertheless, it has shown that key experiences in higher education share coherent themes. While no single strategy was offered, the results suggest that professors should be aware of their educational potential and the depth of their possible influences on students' learning. This study has repeatedly shown the importance of professors' educational efforts in overcoming challenges. The evidence points to strategies that are worth pursuing: one strategy for creating necessary reformation would be to expand the need for a shift from a more teacher-centered to a more student-centered schooling system.

Findings further indicate that pre-service art education instructors have the power and qualifications to make a change and to create a chain of impact on the society.

Implications for Teacher Education

The emergent themes were based on obstacles that may be a hindrance to the conscious inclusion of visual culture in art education. The themes presented in the study are also related to many common issues in the literature. While reflecting, I examined my own beliefs, prejudices, and experiences that ultimately led to my pedagogical growth. I also learned that self-examination takes intellectual courage, which means that the instructor needs to make her academic-self vulnerable to inward struggle in order to improve pedagogical practice. By explicitly engaging in personal belief examination, which is often buried beneath layers of old habits, instructors can gain a deeper understanding of their instruction and become better equipped to prepare other reflective practitioners.

The data in the present investigation show a need to examine how professors perceive visual culture and how to include it in education. More specifically, pre-service art teachers should be taught about visual culture in their own social context as part of their learning theory requirements in their teacher education programs. One concern which was pointed out by a few respondents was the students' low quality and lack of self-confidence that hinder instructors' efficacy. Therefore, it is essential that art teacher educators take different approaches and orientations toward guiding their students to become more effective learners and teachers. To this end, it is important that teacher educators must be willing to change some of their traditional ways of teaching. These efforts should focus on increasing art teacher education candidates' competence and confidence to execute practices required to produce visually literate students. In doing so, pre-service instructors should integrate on-going cultural transformations exemplified

as visual culture or popular culture into existing and new courses.

As an art educator, and an artist, my motive is to challenge and inspire my students and to stimulate them intellectually through exposing them to a variety of sources. This variety of sources can be used to explore embedded social and environmental constructs, and to develop students' critical eyes. For instance, I invite students to utilize and reflect on their past experiences and on their daily lives when learning the course material. It is important for students to connect with their experiences in order to begin to proactively ask questions, think critically, and search for connections and relevance on their own.

My future teaching practices will be located at the intersection of ethnicity, place, and culture as manifested in visual culture. In my classes (both theoretical and studio practices), I will be looking at a variety of visual experiences that create and mediate culture. These may include films, comics, television series, children's picture books, graphic novels, music videos, advertising as well as traditional and contemporary sources of fine art.

Recommendations for Future Research

The current paper shows that respondents reported a diverse array of outcomes from their key experiences in higher education. The perceptions and experiences of respondents have had strong and diverse impact on their teaching practices. However, these key experiences were neither arranged in a linear, sequential manner, nor were they predicted by a pre-planned scheme. Given their strong effects, however, future studies would benefit from paying more attention to key experiences and to their ubiquity in different tasks and courses. Furthermore, future research is needed to investigate a wider range of curriculum materials and how different features of these materials affect teacher learning.

Future research could surpass the limits of this investigation by delving more deeply into

the experiences of art teacher educators with a focus on their teaching practices. By expanding this empirical basis, future discussions of key experiences in higher education may also engage more fully with the concept of visual culture in art teacher education practice.

Furthermore, a better understanding of the factors that enable the majority of teachers to sustain their motivation, commitment, and effectiveness in the profession is required. It is, therefore, likely to be fruitful to examine why and how teachers maintain a continuing positive contribution despite the range of experiences that challenge their commitment.

Final Comments

My own experiences and struggles caused me to carry out this study. My teaching experience in pre-service art education department in Turkey, and teaching assistantship and teaching fellowship post during my doctorate degree in art education at the University of North Texas have enabled me to examine learning and teaching in art education in different contexts. Through my teaching experiences, I have come to understand that being a public school teacher or a university instructor is a work in progress. Change is the prerogative for an instructor. Through such endeavors, a learning environment in which students could engage in critical and creative thinking and dialogues in relation to the students' everyday experiences may someday become a reality. A visual culture that emphasizes validating student voice, concentration on everyday life, social concerns, and emphasis on critical pedagogy must be part of this endeavor.

Like many other developed and developing countries, Turkey is facing an explosion in the production and consumption of visual imagery. The infusion of visual arts into daily life through media raises questions about the role institutions play in presenting information and ideas, as well as about how individuals can bridge the gap between seeing imagery and reflecting upon what they see (Duncum, 2003). The increased pervasiveness of visual imagery stimulated

my interest in visual culture and how to go about teaching it. American art educators, Freedman (2002), Tavin (2003), Duncum, (2003), suggest that exploring TV programs, commercials, theme parks, shopping malls, the Internet, video games, consumer goods and anything else related to everyday imagery, can lead students in the examination of their own attitudes, values, and beliefs. This may help to create an individual who is aware of his surroundings, and who is a critical discriminate consumer, and informed participant in society (Heise, 2004). As Buhl (2004) claims, the aim of visual culture education is to examine how students communicate their views through examining visual images and artifacts. Visual culture art education sees art as a communication and bases art education on both visual and verbal critique. It accepts broad range of practices as art, and encourages students to engage in the deconstruction of diverse topics regarding visual and popular culture.

Within art teacher education in Turkey, visual culture could be a means to break from the traditional approaches that are primarily based on design principles and techniques, and formalistic ideals of art. Teachers maintain the tradition by teaching in the way they were taught. Visual culture pedagogy would be an excellent alternative, allowing art education to move away from these traditions. As suggested by Hermann (2005), an understanding of multiple viewpoints must be discussed in the classroom and students should be encouraged to think critically about the visual culture of which they are a part.

The power of incorporating visual culture in teacher training provides new perspectives Turkish students recontextualize themselves, providing them the power to critically recognize what impacts them. Thus, visual culture is also critical pedagogy that empowers them to make choices of how they reinvent themselves for the future. As students make conscious choices, their awareness of social surroundings are heightened. Therefore, visual culture maintains an

objective of social reconstruction, which is about understanding issues of power and making decisions of correcting equalities. Students cannot get a deeper understanding of visual culture without critical thinking.

In conclusion, visual culture as a concept and as a discipline is new and adherents in Turkey are very few. There is a need for a conscious concern for visual culture in education. In spite of the fact that Turkey has been the home of many rich civilizations with their rich visuality, the rapid changes brought by industrialization and urbanization have created greater meanings and aspects of visual culture. I believe visual culture art education would offer great possibilities in Turkey where rich visual imageries exist with all their conflicts and dynamics and in which all the aspects of being at the crossroad between East and West are reflected in every shape of social life.

APPENDIX A
INFORMED CONSENT FORM

70812

RECEIVED
RESEARCH SERVICES &
GRANT ACCOUNTING

University of North Texas Institutional Review Board

Informed Consent Form

2007 FEB 22 PM 4:14

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose and benefits of the study and how it will be conducted.

Title of Study: Visual Culture in the Context of Turkey
Turkish Pre-Service Art Teacher Preparation: Perceptions of Visual Culture Art Education versus Traditional Training in Art Education

Principal Investigator: Nur Balkir, a graduate student in the University of North Texas (UNT), School of Visual Arts, Department of Art Education and Art History in Denton/TEXAS/USA

Purpose of the Study: You are being asked to participate in a research study which involves the examination of the state of pre-service art teacher education in Turkey as revealed by university professors who teach art education pedagogical courses, art pedagogy, art education, and philosophy of art. As related to the outcomes of the research, the study then will examine the potential of incorporating visual culture studies in art teacher education in Turkey.

Study Procedures: You will be asked to participate in a semi-structured interview that will take about two hours of your time.

Foreseeable Risks: No foreseeable risks are involved in this study.

Benefits to the Subjects or Others: This study will benefit pre-service art teacher education in general and in specific in Turkey. The outcome of this study is expected to provide insights towards the potential contribution of the concept of visual culture to the understanding of art and improvement of art teacher education in Turkey. It will provide the rationale, the nature, and pedagogy of visual culture as well as the why and how of visual culture art education in the context of Turkey.

Procedures for Maintaining Confidentiality of Research Records: I will record our conversation with a digital audio recorder with your permission. The recording of the interview will be transcribed and you will be provided with a copy of the transcript to review and correct possible discrepancies, if there is any. Your answers will be considered confidential and your identity will not be disclosed without your consent. You will be given pseudonyms throughout the study to maintain the confidentiality.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT

1 of 2

IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants' Rights: Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Nur BALKIR has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

Printed Name of Participant

Signature of Participant

Date

For the Principal Investigator or Designee: I certify that I have reviewed the contents of this form with the participant signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the participant understood the explanation.

Signature of Principal Investigator or Designee

Date

APPROVED BY THE UNT IRB
FROM 2/22/07 TO 2/21/08
RB

APPENDIX B
CHRONOLOGY OF TEACHER TRAINING SCHOOLS IN TURKEY

Chronology of Teacher Training Schools in Turkey

- **1848** - Establishment of *Darulmuallimin* (Istanbul Boys Teacher School). The purpose of the organization was to train teachers for the secondary school level.
- **1869** - Establishment of *Darulmuallimin-i Sibyan* (Primary School Teacher Training School). Its aim was to train teachers for elementary schools.
- **1869** - Establishment of *Istanbul Galatasaray High School*. Art classes as well as Western languages were taught.
- **1870** - Establishment of *Darulmuallimat* (The Girls Teacher School). Its aim was to train girls to become teachers for elementary and secondary schools.
- **1873** - Establishment of Darussafaka high School. Modern Western-based programs including art classes were carried out.
- **1881** - Establishment of *Darulmuallimin-i Aliye* (Comprehensive Teacher Training College). This school continued to train teachers until the republican era.
- **1882** - Establishment of *Sanai Nafise Mektebi* (Fine Arts Academia) in Istanbul. Very important within the modernization movements, the Academy of Fine Arts in Istanbul started its education with drawing-painting, architecture, and sculpture (carving).
- **1932** - Gazi University launched an *art education department* for the first time in Turkish history. Art teacher training was institutionalized for the first time.
- **1940** - Village Institutes were established in order to train teachers for villagers. Teachers in these schools were strong followers of Kemalism and believed in the principles of democracy, community collaboration, and problem solving in real-life situations.
- **1953** – After their closure in 1953, Village Institutes were restructured and changed into 6 year Primary Teacher Schools.
- **1974** – Primary Teacher Schools were changed into 3 year Teacher High Schools.

Establishment of 2 year Educational Institutes.

- **1982** – These institutes were adjoined to universities with a new name of “Education Higher School”. In the same year, these schools were converted into Education Faculties of universities.

APPENDIX C

CHRONOLOGY OF IMPORTANT SOCIO-POLITICAL EVENTS THAT HELPED SHAPE TEACHER EDUCATION IN TURKEY

Chronology of important socio-political events that helped shape teacher education in Turkey

- **1876** - *First Constitution of the Empire* was proclaimed by an Edict of Abdulhamit II
- **1908** - *The second Constitutional Regime* and the search for a theory of education. It is the most important step in the country's development into a Western state, before the establishment of the republic in 1923.
- **1913** - *Elementary Education Law*. Art education courses were taught in the Boys and Girls Sultanis (special group of high schools), as well as in the elementary schools.
- **1923** - Establishment of *Republic of Turkey*.
- **1924** - *The Law on Unification of Education*. This was an important turning point of the Turkish education system. Beginning with this law, segregation between different kinds and levels of schools and teacher education programs ended and the Ministry of Education was formed.
- **1973** - The acceptance of the *Basic Law for National Education*. Following this change, institutes of education were two or three year higher education institutions, which admitted students after graduating from high school. It was now required that teachers should be educated in higher education institutions. Based on the 1973 law, 'teacher schools' were redesigned as 'higher teacher schools'.
- **1981** - Higher Education Reform. A unified system of higher education was introduced, teacher training curricula, textbooks and pedagogical materials and to support research projects.
- **1990** - The National Education development Project was implemented with another loan agreement between the Turkish Government and the World Bank and was administered by the Higher Educational Council. One of the goals in regards to teacher training was to reach standards that are identical to those in the Organization for Economic Cooperation and Development – (OECD) countries in order to upgrade the quality and validity of teacher training.
- **1996** - Colleges of education were reorganized in the areas of curricula, teaching practice, and education courses.
- **1998** – All faculties of education in Turkey follow a standardized curriculum prescribed by the Higher Educational Council integrating all academies and teacher training colleges into the universities.
- **1989** - The World Bank and Turkish Government loans were provided to revise and improve pre-service

APPENDIX D

IMPORTANT INDIVIDUALS WHO CONTRIBUTED TO ART EDUCATION IN TURKEY

Educationalists & Intellectuals	Contribution to art education in Turkey	Key points
Sati Bey (1880-1969)	As a head principal in Darulmuallimin, Sati Bey accomplished very important tasks in the history of Turkish education. Sati Bey gave great emphasis to art and handicrafts classes in Darulmuallimin, and saw art as something that maintains a connection between mental and physical development. He also encouraged students to take interest in daily life and to utilize it in their education. He believed that the best results could be achieved through creative, inventive, and active methods rather than learning through rote memory.	<ul style="list-style-type: none"> ● Emphasis on art and handicrafts in teacher education. ● Utilization of daily life in education. ● Best results can be achieved through creative and inventive methods in education.
Ismail Hakki Baltacioglu (1886-1978)	Baltacioglu was sent to France to examine pedagogy and handicrafts education in 1920. He worked as a pedagogy professor at different institutions between the years of 1923-1939. He introduced meaningful arts and crafts into primary education. For him, art should respond to the necessities of its social context. Baltacioglu equates the importance of the arts for the new nation with the importance of pedagogy or the economy. For him, artistic works are indispensable to the new nation-state for spreading its values.	<ul style="list-style-type: none"> ● Art should respond to the necessities of its social context. ● Art for the new nation is important as the pedagogy or economy.

<p>Mustafa Kemal Atatürk (1881– 1938)</p>	<p>Ataturk is a Turkish army officer and revolutionary statesman, the Independence War Hero, and the founder and the first President of the Republic of Turkey. He made many statements in relation to education, culture, and fine arts. He strongly emphasized that education was the most powerful force in achieving modernization. Fine arts were highly encouraged and supported by Ataturk. Many museums were opened; architecture began to follow modern trends; classical Western music, opera, and ballet, as well as theatre, also took impressive strides.</p>	<ul style="list-style-type: none"> • A nation devoid of art and artists cannot have a full existence”
<p>Mustafa Necati (1892-1929)</p>	<p>Necati worked as the Minister of National Education, and played a very important role in the improvement of art education and teacher education in Turkey. During his ministry, Necati went to Europe to examine the administration and curricula of schools. He established the School Museum, launched arts and crafts courses for art teachers under the guidance of German pedagogues Frey and Stiehler.</p>	
<p>John Dewey (1859-1952)</p>	<p>In 1924, Dewey made specific recommendations in Turkey for the formulation and execution of an educational plan, the development of schools as community centers, the reorganization of the Ministry of Public Instruction, the training and treatment of teachers, the redefinition of the school system, the improvement of health and hygiene in schools, the improvement of discipline, and other school reforms.</p>	
<p>Kuhne (?)</p>	<p>In 1926, the Turkish government invited German educator Kuhne. He recommended against placing the arts and craft schools under a centralized management. He emphasized the importance of providing guidance to arts and crafts schools.</p>	

<p>Ismail Hakki Tonguc (1893-1960)</p>	<p>He played a very important role in both general education and art education during the years of the establishment of the republic. He was the president of primary school education administration, and participated in the foundation of Gazi Middle Teacher School and the Village Institutes. His books on art and crafts, discipline of art, and history of art education provided insights into the understanding of art education.</p>	<ul style="list-style-type: none"> • His writings addressed the way a student acknowledges art as an instrument of expression, the way art develops a student's design skills and creative ability, and the appreciation of artworks.
<p>Omar Buyse (?)</p>	<p>In 1927, the Turkish educational authorities invited Omar Buyse of Belgium to conduct research in the area of technical education. He offered detailed plans for schools that would teach arts and crafts, and he advised the government to establish one of these schools in each province. He based his proposals for each school on statistical data which was related to the needs and the potentials in the industrial, agricultural and commercial life of each area.</p>	
<p>Albert Malche (1876-1936)</p>	<p>In 1932, Professor <i>Albert Malche of Geneva</i> was invited to come to Turkey for consultations concerning the reorganization of higher education. He took the position that there was no reason that the government should not initiate reforms in the university in an era of change and reforms, as it did in other institutions.</p>	

APPENDIX E

A SAMPLE PRE-SERVICE ART EDUCATION CURRICULA IN TURKEY

I. TERM		
GRO 101	Design	2 2
GRO 111	Basic Design I	6 4
GRO 105	Perspective	1 2
GRO 107	Introduction to the History of Art	2 0
TRÖ 111	Turkish I: Writing	2 0
YD 101	Foreign Language I	3 0
Aİ 101	Turkish Republic History I	2 0
EBB 101	Introduction to teaching as a profession	3 0
II. TERM		
GRO 116	Basic Design II	6 4
GRO 106	Writing	1 2
GRO 108	History of Turkish Art	3 0
GRO 110	History of Western Art	3 0
TRÖ 112	Turkish II: Speaking	2 0
YD 102	Foreign Language II	3 0
Aİ 102	Turkish Republic History II	2 0
GRO 112	Practice I	1 4
III. TERM		
	MAIN ART CLASS I	6 4
GRR 221	Painting	
GRG 221	Graphic Design	
GRH 221	Sculpture	
GRÖ 201	Print Making	
GRO 205	Contemporary World Art	2 0
EBB 201	Progress and Learning	3 0
	Selective I	3 0
GRO 219	Analysis of Works of art I	
GRO 207	Artistic Creation I	
GRO 211	Mythology I	
GRO 209	Visual Perception I	
	Selective II	3 0
GRO 213	Painting Technology	

GRO 215	Graphic Technology	
GRO 217	Sculpture Technology	
GRO 221	Print Making Technology	
	SELECTIVE ART CLASS I	2 2
GRR 205	Painting	
GRG 205	Graphic Design	
GRH 205	Sculpture	
GRT 205	Textile Design	
GRS 205	Ceramic	
GRG 207	Traditional Turkish Arts	
GRÖ 205	Print Making	
GRE 205	Industrial Design	
GRF	Photograph	
IV. TERM		
	MAIN ART CLASS II	6 4
GRR 216	Painting	
GRG 216	Graphic Design	
GRH 216	Sculpture	
GRÖ 216	Print Making	
GRO 206	Contemporary Turkish Art	2 0
BTÖ 210	Computer	2 2
EBB 202	Planning and evaluation in education	3 2
	Selective III	3 0
GRO 210	Analysis of Works of art II	
GRO 212	Artistic Creation II	
GRO 216	Mythology II	
GRO 214	Visual Perception II	
	SELECTIVE ART CLASS II	2 2
GRR 206	Painting	
GRG 206	Graphic Design	
GRH 206	Sculpture	
GRT 206	Textile Design	
GRS 206	Ceramic	

GRG 208	Traditional Turkish Arts	
GRÖ 206	Print Making	
GRE 206	<i>Industrial Design</i>	2 2
GRF 206	Photograph	2 2
V. TERM		
	MAIN ART CLASS III	6 4
GRR 323	Painting	
GRG 323	Graphic	
GRH 323	Sculpture	
GRT 323	Textile Design	
GRS 323	Ceramic	
GRG 325	Traditional Turkish Arts	
GRÖ 323	Print Making	
GRE 323	Industrial Design	
GRS 323	Photograph	
GRO 303	Artistic Progress of Individual	2 2
GRO 305	Aesthetic	3 0
GRO 307	Practice and Museum Education	2 2
BTÖ 319	Education Technology and Material Development	2 2
	Selective IV	2 0
GRO 313	Vocational English	
GRO 309	Art and Society	
	SELECTIVE CLASS III	2 2
GRR 305	Painting	
GRG 305	Graphic Design	
GRH 305	Sculpture	
GRT 305	Textile Design	
GRS 305	Ceramic	
GRG 307	Traditional Turkish Arts	
GRÖ 305	Print Making	
GRE 305	Industrial Design	
GRF 305	Photograph	

VI. TERM

	MAIN ART CLASS IV	6 4
GRR 326	Painting	
GRG 326	Graphic	
GRH 326	Sculpture	
GRT 326	Textile Design	
GRS 326	Ceramic	
GRG 328	Traditional Turkish Arts	
GRÖ 326	Print Making	
GRE 326	Industrial Design	
GRF 326	Photograph	
GRO 304	Practice in Art Education	2 2
GRO 306	Analysis of Art	2 2
GRO 308	Special Education Methods	2 2
EBB 302	Class Management	2 2
	Selective V	2 0
GRO 312	Vocational English	
İSB 322	Human Rights	
	SELECTIVE ART CLASS IV	2 2
GRR 306	Painting	
GRG 306	Graphic	
GRH 306	Sculpture	
GRT 306	Textile Design	
GRS 306	Ceramic	
GRG 308	Traditional Turkish Arts	
GRÖ 306	Print Making	
GRE 306	Industrial Design	
GRAF 306	Photograph	

VII. TERM

	MAIN ART CLASS V	8 4
GRR 415	Painting	
GRG 415	Graphic	
GRH 415	Sculpture	

GRT 415	Textile Design	
GRS 415	Ceramic	
GRG 417	Traditional Turkish Arts	
GRÖ 415	Print Making	
GRE 415	Industrial Design	
GRF 415	Photograph	
GRO 403	Practice of Art Education II	2 2
GRO 405	Experience of art education	2 2
GRO 401	School Experience II	1 4
GRO 411	Special Education Methods.II	2 2
	Selective VI	2 0
GRO 413	Vocational English	
İFN 415	Health Learning	
TRÖ 409	Fine speaking and writing	
	SELECTIVE ART CLASS V	2 2
GRR 405	Painting	
GRG 405	Graphic	
GRH 405	Sculpture	
GRT 405	Textile Design	
GRS 405	Ceramic	
GRG 407	Traditional Turkish Arts	
GRÖ 405	Print Making	
GRE 405	Industrial Design	
GRF 405	Photograph	
VIII. TERM		
	MAIN ART CLASS VI	8 4
GRR 412	Painting	
GRG 412	Graphic	
GRH 412	Sculpture	
GRT 412	Textile Design	
GRS 412	Ceramic	
GRG 414	Traditional Turkish Arts	
GRÖ 412	Print Making	

GRE 412	Industrial Design	
GRF 412	Photograph	
GRO 408	Duties of Teacher Practice	2 6
EBB 402	Counseling	3 0
	SELECTIVE ART CLASS VI	2 2
GRR 406	Painting	
GRG 406	Graphic	
GRH 406	Sculpture	
GRT 406	Textile Design	
GRS 406	Ceramic	
GRG 408	Traditional Turkish Arts	
GRÖ 406	Print Making	
GRE 406	Industrial Design	
GRF 406	Photograph	

APPENDIX F
INTERVIEW PROTOCOL

INTERVIEW PROTOCOL

Visual Culture in the Context of Turkey Turkish Pre-Service Art Teacher Preparation: Perceptions of Visual Culture Art Education versus Traditional Training in Art Education

Nur Balkir, University of North Texas

Overview

This appendix contains the semi-structured interview protocol that will be used by the researcher when conducting interviews to examine the perceptions of the Turkish pre-service art teacher instructors on art education. Interviews will consist of one-on-one interactions between the researcher and the interviewee. Interviews will be conducted face to face and will last approximately two hours. Follow-up interviews through e-mail or telephone may be needed. The interview protocol will be translated into Turkish, since interviewees are speaking Turkish and after the recordings are transcribed they will be sent to interviewees to approve the accuracy of the content. Then, the text will be translated into English.

Interviews will consist of a set a primary questions and a set of probing or secondary questions that are associated with each primary question. I will ask the primary question first and give the interviewee sufficient time to respond before asking a probing question. The purpose of these questions is to learn and understand their knowledge, experiences and ideas about the pre-service art teacher education. Since the place of interview may affect the responses, the researcher may interview the subject in different environments such as work, home, or somewhere else.

Interview Protocol

Thank you for agreeing to participate in this research study. I will record our conversation with a digital audio recorder with your permission. The recording of the interview will be transcribed and you will be provided with a copy of the transcript to review and correct possible discrepancies, if there is any. Your answers will be considered confidential and your identity will not be disclosed without your consent.

1. Background Information about Interviewee

- Date:
- Name:
- What is your birthday?
- How long have you been teaching at the institute?
- What is your job title?
- What university and program did you graduate from?

- If so, what area(s) are you certified in and describe your public school teaching experience?
 - Where did you work prior to that?
 - What courses do you teach?
2. How would you define art education?
 3. Do you have public school teaching experience? If so, what can you say about your experience?
 4. What do you think are the problems facing art education in public schools of Turkey?
 5. How would you define pre-service art teacher education in general?
 6. Do you perceive any problems in relation to pre-service art teacher education in Turkey?
 7. What actions can be taken to solve the problems?
 8. Are you familiar with the term 'visual culture'? If so, can you give examples of what you perceive as visual culture in Turkey?
 9. How could visual culture be reflected in art teacher education?
 10. Do you make connections with the daily lives of your students?
 11. Do you believe in cross-disciplinary study in a new and rapidly developing field? Describe any cross-disciplinary examples that can be used in the program.
 12. Do you use visual technologies across a range of media, including photography, cinema, television, computer image, and digital art? Why?
 13. Do you include popular culture in the range of visual imagery studied in your program? If so, how do you make use of popular culture in your analysis?

APPENDIX G
PARTICIPANT CHART

Name(pseudonym)/ Age Academic Status	Type of University	Educational Background	Public School Teaching Experience	Duration of Teaching at the University Level
Oguz/1964 Assistant Professor	Four-year university, Art Department, the Faculty of Education	BA and MA in art education at Marmara University, Education Faculty; PhD in Art Education at Marmara University, Institution of Social Sciences	Six years of teaching experience as an art teacher at public high schools in Turkey	Since 2001 at the current university, and six more years at two different universities
Latife/1966 Assistant Professor	Four-year university, Art Department, the Faculty of Education	BA in art education at Anadolu University Education Faculty; MA in art education at Marmara University, Education Faculty; PhD in Art Education at an Marmara University, Institution of Social Sciences	Ten years of school teaching experience as an art teacher at three different public middle schools in Turkey	Since 2001 at the current university
Fehmi/1942 Professor; The Chair of the Department of Arts and Crafts Education	Four-year university, Art Department, the Faculty of Education	BA/MFA in Art, and Efficiency in Art (doctoral equivalent in studio) at State Fine Arts Academy, currently Mimar Sinan Fine Arts University.	Seventeen years of teaching experience as an art teacher at public middle schools in Turkey.	Since 1982 at the current university
Bahri/1947 Assistant Professor	Four-year university, Art Department, the Faculty of Education	BA/MFA in Art, and Efficiency in Art at Mimar Sinan Fine Arts University	Twelve years of teaching experience as an art teacher at public middle schools in Turkey	Since 1982 at the current university
Aysen/1963 Lecturer	Four-year university, Art Department, the Faculty of Education	BA in Art Education in Uludag University; MA in art education with a focus in textile in Marmara University	No public school teaching experience	Since 1989 at the current university
Yonca/1968 Assistant Professor	Four-year university, Art Department, the Faculty of Education	BA and MA in Art Education with a focus in Graphic Arts in Uludag University; Efficiency in Art in Marmara University, Fine Arts Faculty	No public school teaching experience	Since 1990 at the current university
Ismet/1974 Assistant Professor	Four-year university, Art Department, the Faculty of Education	BA in Art Education at Gazi University, Education Faculty; MA and PhD in art education at Arizona State University	One year of teaching experience as an art teacher at a middle school in Turkey	Since 2005 at the current university
Mufit/1969 Lecturer	Four-year university, Art Department, the Faculty of Education	BA and MA in art education at Anadolu University, Education Faculty	Two and the half years of teaching experience as a classroom teacher/art teacher at two different middle schools in Turkey	Since 1997 at the current university

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