

**CHANGES IN TURKISH ART AND CRAFT EDUCATION  
1970 - 1990**

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**Submitted in partial fulfilment of the requirements of the degree of  
Master of Arts ( Art Education ) of the C.N.A.A.**

**BIRMINGHAM POLYTECHNIC - SCHOOL OF ART AND DESIGN EDUCATION**

**MAY 1991**

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*In Memory of My Father*

## ABSTRACT

This dissertation is concerned with problems in art education and art teacher training in Turkey from 1970. In particular, this study focuses on the changes which occurred between 1970 and 1990, and their effects on the quality of training teachers and the teaching of art and craft in secondary schools.

Socio-political events resulting in two military coups and a change of government affected all education throughout the 1960s and 1970s. Higher education was reorganised in 1982 following the new national constitution when the Higher Education Council became responsible for all higher institutions. In addition, all teacher training institutions previously controlled by the Ministry of National Education were placed under the universities. The aim of this implementation was to improve the quality of education. But the changes implemented in 1982 have not necessarily led to an improvement in the quality of education, specifically art and craft education.

This research examines the quality of art and craft education, via: structural changes in the university faculty of education and the effect of these, administrative and content changes in the department of art and craft, and the effect of these on the quality of art and craft teaching.

A mixture of theoretical, archival, and documentary sources informs the initial sections, and interviews and a questionnaire reveals responses at university and school level.

The research demonstrates that instability in the government, frequently changing administrators, and lack of a scientific and well-planned educational policy led to ad hoc remedies and caused a decline in the teaching profession, art education and art teacher training. The research shows that the structural and content changes in the department of art and craft have not improved the quality as expected and have borne new problems.

The dissertation proposes in the conclusion that establishing art and design departments, adding design and theoretical courses to curriculum, and establishing an 'Association of Art Educators' or 'Society of Education in Art and Design' might lead to improvements in art education in schools. Finally the study consists of a draft scheme for the department of art and craft including new contemporary courses in its curriculum.

## ABBREVIATIONS

<b>AEWG</b>	Arts Education Working Group
<b>ATC</b>	Art Teacher's Certificate
<b>CDT</b>	Craft, Design, Technology
<b>CNE</b>	Council of National Education
<b>DAC</b>	Department of Art and Craft
<b>DACE</b>	Department of Art and Craft Education
<b>DP</b>	Democrat Party
<b>EF</b>	Education Faculty
<b>EHS</b>	Education Higher School
<b>GEF</b>	Gazi Education Faculty
<b>GHTTS</b>	Gazi Higher Teacher Training School
<b>GIE</b>	Gazi Institute of Education
<b>GNA</b>	Grand National Assembly
<b>GU</b>	Gazi University
<b>HEC</b>	Higher Education Council
<b>HTTS</b>	Higher Teacher Training School
<b>IE</b>	Institute of Education
<b>INSET</b>	In-Service Training
<b>JP</b>	Justice Party
<b>MC</b>	Ministry of Culture
<b>MNE</b>	Ministry of National Education
<b>MP</b>	Motherland Party
<b>NAP</b>	National Action Party
<b>NSP</b>	National Salvation Party
<b>PIE</b>	Primary Institute of Education
<b>PTTS</b>	Primary Teacher Training School
<b>RPP</b>	Republican People's Party
<b>TTS</b>	Teacher Training School
<b>VI</b>	Village Institute

## TABLES

<u>No</u>	<u>Title</u>	<u>Page</u>
1 .	State of Literacy 1980	34
2	State of Schooling 1960-1981	35
3 .	Numerical Position of Higher Education 1982	36
4 .	Graduates and Acceptances For Advanced Education 1964-1978	38
5 .	Subjects and Weekly Time-Table of the DAC 1967	44
6 .	Origins and Numbers of Art Teachers in 1972	47
7 .	First Year Weekly Programme of the DAC	53
8 .	Second Year Programme of the DAC	54
9 .	Third Year Programme of the DAC	55
10 .	Expenditures of Education	74
11 .	Percentage and Distributions of the Marks of the Students 1982-1986	86

## **ACKNOWLEDGEMENTS**

I wish to acknowledge Professor John Swift, my supervising tutor, for his enthusiastic advice, help and support in the course of studying and of writing this dissertation;  
Authorities of Gazi University and Gazi Education Faculty for the financial support; and  
Dr. Tayfun Çaga, for his help during the first year course.

## **CONTENTS**

**P. no:**

- 1 .** Introduction
- 3 .** Chapter One: A Brief History of Turkish Arts, Art Education and Teacher Training
- 23 .** Chapter Two: Socio-Political Events and Their Effect on Education and Teacher Training
- 42 .** Chapter Three: Developments and Changes in the Art Education and Art Teacher Training During the Second Constitutional Period
- 71 .** Chapter Four: Contemporary Scene in Art Education and Art Teacher Training
- 90 .** Conclusion
- 98 .** Bibliography
- 104 .** Appendices

## INTRODUCTION

Socio-political events occurred between 1960 and 1980 in Turkey which deeply affected all educational institutions creating student unrest, and resulting in a decline in the quality of art education and art teacher training. After the 12 September 1980 military intervention, higher education was reorganised in 1982, following the new national construction which affected the teacher training institutions. The changes implemented in 1982 have not necessarily led to an improvement in the quality of education, specifically art and craft education.

This dissertation will examine the problems in the Art and Craft Departments of Education Faculties and focus particularly on the changes which have occurred between 1970 and 1990 and their effect on the teaching of art and craft at secondary level.

The research will identify the political and educational influences, use University and Ministry of Education documents to chart initiatives and responses in education faculties, explore the effects of these on the teaching of art and craft, and evaluate the effect on the quality of art and craft teaching.

The dissertation will identify past problems, analyse their causal effects, and propose new solutions to improve the education of art and craft teachers.

The study develops as follows:

The first chapter of the study will present the historical background of fine arts art education and art teacher training to demonstrate the evolution of Turkish art education from its beginnings, concentrating in more detail on developments within the 20th century.

Chapter Two will analyse the main socio-political events which occurred between 1960 and 1980 in the political scene of Turkey which created social disorder and student unrest, and resulted in two military coups and a change of government. It will discuss the effects of these events on education and teacher training.



Developments and changes in art education and art teacher training led by the socio-political events, and the state of British and North American art education during the same decades are identified and discussed in the third chapter.

The last chapter explores the problems and developments during the 1980s in art education and teacher training giving the results of a questionnaire and evaluating some interviews.

Having outlined the main problems, the dissertation concludes with some suggestions to solve art education's problems in schools, and with a draft plan for the structural and content changes in art departments of education faculties.

## A BRIEF HISTORY OF TURKISH FINE ARTS, ART EDUCATION AND ART TEACHER TRAINING

This chapter will briefly explore the evolution of art education in Turkey from its beginnings, and concentrate in more detail on developments within the 20th century, due to the government intervention in the later period between the years 1924 and 1960. The report of Stiehler in 1926 and the Arts Commission in 1961 will be analysed, in order to reveal changing aims, methods and issues, and awareness of other countries' art education.

### 1. The Fine Arts

#### 1.1. The Pre-Islamic Period

According to historical sources Turks were first identified in Central Asia in the 20th century B.C. Turkish tribes were scattered throughout an area of 18 million square meters between the 20th century B.C. and the 20th century A.D., and founded several states and empires, such as *Huns, Gök Turks, Uighurs, Great and Anatolian Seljuks, and the Ottoman Empire*.<sup>1</sup> The oldest specimens of Turkish arts, from the 3rd or 2nd century B.C. were found in the tombs excavated by the Russian archaeologists in the district of *Pazyryk* in the foothills of the *Altai* Mountains in Central Asia. Amongst these are silver plaques and ornaments, saddlecloths, wheels, pottery, jewellery, pile carpets, household vessels, wooden objects and applique textiles. The decorations and figures on these artifacts belong to the common culture of the Hunnic age.

The Uighur Turks were the real representatives of pre-Islamic Turkish arts. The old homeland of the Uighurs was Eastern Turkistan where there are thousands of rock-cut temples.

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<sup>1</sup> Ministry of National Education, *Handbook*, Ankara, 1989, p. 3.  
LEWIS, Geoffrey, *Modern Turkey*, Ernest Benn Ltd., London, 1974, Pp.27-28.

Their walls and ceilings were decorated with frescoes. The subjects of the murals are Buddhist in character. Buddhist and Manichaean murals and miniatures dating from the 8th and the 9th centuries A.D. found in the ruins of the Uighur cities are the oldest patterns of Turkish Painting yet known. In these priests, donors and musicians are grouped symmetrically in rows and portrayed in bright colours.

The Uighurs also were very advanced in printing. According to recent research the art of printing in movable type was discovered by the Uighurs in the 9th or the 10th centuries and they played an important part in the spread of the printing-press towards the west.<sup>2</sup>

## 1.2. The Post-Islamic Period

The appearance of Turks in Islamic culture and art started in the 9th century during the rule of *Abbasids* and continued with the people of *Gaznavids* and *Karakhanids*.

As a result of joining the Islamic Religion, Turkish art became more sophisticated in its architectural decoration and miniatures. However, during the Great and Anatolian Seljuks, from the 10th to the 13th century, some paintings on decorated pottery and on a limited number of Seljuk tiles give us an idea of Turkish art of that period. As Grube pointed out, in spite of a number of changes in style, the basic principles of Uighurs murals and miniature paintings continued unchanged into the 15th century.<sup>3</sup> The best examples of Turkish art are seen during the Ottoman Empire. Although the Islamic philosophy did not accept certain types of painting and sculpture, one can see figures and figurines on many of the artifacts and coins.<sup>4</sup> As Barista pointed out, the Islamic philosophy moves away from all imagery and symbolism towards the complete transcendentalism of God.

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<sup>2</sup> ASLANAPA, Oktay, *Turkish Art and Architecture*, Faber & Faber, London, 1970, Pp.40-43.

DIYARBAKIRLI, Nejat, *Hun Sanati* (Hun Art), Milli Egitim Bakanligi Yay., Istanbul, 1972, p.111.

RICE, T. Tamara, *Art Treasures in Russia*, Paul Hamlyn Pub., London, 1970, Pp.15-16.

<sup>3</sup> GRUBE, Ernst, *The World of Islam*, Paul Hamlyn Pub., London, 1966, Pp.35,73.

<sup>4</sup> WADE, David, *Pattern in Islamic Art*, Studio Vista, London, 1976, Pp.7,9.

ERGINSOY, Ülker, *Islam Maden Sanatinin Gelismesi* (The Improvement of Islamic Mineral Art), Kültür ve Turizm Bakanligi Yay., No:266, Istanbul, 1978.

ÖNEY, Gönül, *Architectural Decoration and Minor Arts, The Art and Architecture of Turkey*, Edited by Ekrem Akurgal, Oxford Univ. Press, 1980, New York, Pp.170-207.

RICE, Tamara, *The Seljuks in Asia Minor*, Thames & Hudson, London, 1961, Pp.170-179.

*It is an anti-naturalistic approach to nature with belief in the transitory world. The tendency of the non-realistic appearance of things and figures in Islamic decorative art was mistakenly expressed as a ban on figurative painting but the Koran does not contain such a ban on the representation of human figures and objects, only figures or things displayed in a place of worship are prohibited due to the belief; "All is an illusion." <sup>5</sup>*

The brilliant development of the Turkish decorative arts and miniatures took place in the 15th and the 16th centuries, in the reign of *Mehmet the Conqueror* and of *Süleyman the Magnificent*. During the reign of the Conqueror there was a very considerable advance in the art of portraiture. To gain knowledge of the European style of painting, some foreign artists were invited to paint the conqueror's portrait. First *Matteo di Pasti* in 1465 and then *Costanzo di Ferrara* between 1478 and 1481 came from Italy to Istanbul at the Conqueror's request to work for the Sultan. More than a hundred medals were produced by these artists, together with relief portraits of the Conqueror, who is sometimes shown on horseback.<sup>6</sup> There is also a portrait of the conqueror in the Topkapi Palace Museum which is thought to be the work of Costanzo di Ferrara. The other portrait of the Sultan painted by *Gentile Bellini* is in the National Gallery in London. In the same period a Turkish painter, *Sinan Bey*, went to Venice, where he worked for some time, and on his return he trained a pupil known as *Ahmet of Bursa*. A well-known portrait of the Conqueror sitting smelling a rose was made by Sinan Bey.

The most splendid period of the classical Ottoman art of miniatures was created during the reign of Süleyman the Magnificent. Many artists produced brilliant miniatures at the court of the Ottoman Sultans, such as *Mehmet Siyah Kalem* (named Black Pen), *Matrakci Nasuh* and *Haydar Reis (Nigari)*.<sup>7</sup> Although the use of a slight perspective in Black Pen's miniatures indicates the influence of European painting, more substantial influences of Western style painting are seen in the later 18th and the early 19th centuries. The so-called Turkish Primitives painted many non-figurative landscapes on canvases as well as on the ceilings and walls of the

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<sup>5</sup> BARISTA, H.Örcün, *Turkish Handicrafts*, Ministry of Culture Pub., No:974, Ankara, 1987, p. 7.

<sup>6</sup> ASLANAPA, O., *Op.Cit.* p. 313.

<sup>7</sup> CAREL, J. du Ry, *Art of Islam*, Harry N. Abrams Inc., New York, 1970, Pp. 185-193.  
ASLANAPA, O., *Op.Cit.* p. 315.

palaces, kiosks and mansions; all of them in the western style.<sup>8</sup>

In the mid 19th century students were sent to Europe to study different subjects, in order to improve the quality of the Ottoman Military Schools, and some of those who attended fine arts courses, started to teach painting, drawing, technical drawing and making plans in the military schools<sup>9</sup>. At the same time students were also sent to Europe to specifically study Fine Arts and when they came back, they brought new ideas of art education. One of them, *Osman Hamdi Bey* who was an artist and archeologist, established the first fine arts school (*Sanayi-i Nefise Mektebi*) in 1882<sup>10</sup>, in Istanbul, where students were educated within current French approaches. Before this time artists, designers and craftpersons had been educated and trained either in the court of rulers, private workshops or small manufactures.

During the pre-Islamic period Turkish art had been mainly practised either for religious purposes in the holy temples or for the rulers in the courts. The post-Islamic period of Turkish art, however, was developed not only for those reasons, but also for the study of art itself. Across the period the artists were under the patronage of the rulers.

## 2. Teacher Training and Art Education in Turkish History

The subject of Teacher Training was considered for the first time as separate from general education by Mehmet the Conqueror in the 15th century in Turkey. He had envisaged a different curriculum for primary teacher training in his *Fatih Medrese* (Higher School). In this curriculum 'The Rules of Discussion and Methodology of Teaching' was established.

*This sort of lesson provided specifically for the primary teacher trainees is a very important sign of the modernity of the teacher training in the 15th*

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<sup>8</sup> YETKİN, S. Kemal, *Çağdas Türk Plastik Sanatları Tarihi* (History of Contemporary Turkish Plastic Arts), Tıglat Yay., Cilt 1, Ankara. 1978.

ARIK, Rüçhan, *Batılılaşma Dönemi Anadolu Tasvir Sanatı*, (Anatolian Illustration Art in The Period of Westernisation) T.İs Bankası Yay., Sanat Dizisi 24, Ankara 1976.

<sup>9</sup> UÇAN, Ali, *Türkiye'de Dal Öğretmenliği Eğitiminde Öğretmenlik Kazandırmada Karşılaşılan Bazı Sorunlar ve Çözüm Yolları* (Some Problems and Solutions in Training of Subject Teachers for being gained teaching formation in Turkey), *Öğretmen Yetistiren Yüksek Öğretim Kurumlarının Dünü, Bugünü, Geleceği*, (Past, Present, Future of the Teacher Training Institutions), Symposium Book, Gazi Üniversitesi Yay., Ankara, 1987, p.325.

<sup>10</sup> There was another school called School of Fine Art for Girls providing art education only for women in Sanayi-i Nefise Mektebi.

*century. This is an extremely favourable invention in the history of education of the world as well as in the history of Turkish education.'*<sup>11</sup>

However, up to the 18th century, no document on the subjects of art education or art teacher training have been found in Turkish history, and except for the art of calligraphy, the fine arts were not offered in schools which were founded by trusts mainly for the purpose of religious education. From the late 18th century, in order to prevent the collapse of the Ottoman Empire, some political and educational changes took place, and a new type of military and state public schooling was set up with new curricula. In 1869, the General Education Regulation was published for the first time and a Ministry of Education was established. All public schools were under the authority of the Ministry and were planned on three levels: Primary, Secondary, and Higher.

In these new schools' curricula for the first time visual art and craft were taught as subjects in their own right.<sup>12</sup> However, western style portraiture and studies from models was not practised in these schools. The teaching of art seemed to reflect one of two purposes those:

I. which considered the practice of art, craft and drawing as valuable in themselves; mostly to be found in the public primary and secondary schools.

II. which turned towards the aims of industrial and vocational drawing that was being practised in the technical and military schools.

Although the teaching of art was valued, its practice was of a particular and restricted kind. In essence, both types of education tended to be over-technical and imitative.

In the primary and the middle schools, simple sketches were drawn on the blackboard by the art teachers and were copied by the students, rather than painting and drawing from nature, memory or imagination. The sketches of geometrical forms, plants or vegetable forms were copied by the students and corrected by the teachers. The improvement of the students was

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<sup>11</sup> AKYÜZ, Yahya, *Tarihi Süreç İçinde Türkiye'de Öğretmen Yetistirme Sorunu (The Matter of Training Teachers in the Historical Process of Turkey), Öğretmen Yetistiren Yüksek Öğretim Kurumlarının Dünü - Bugünü - Geleceği*, Symposium Book, Gazi Üniversitesi Yay., Ankara, 1987, p.31.

<sup>12</sup> CICIOĞLU, Hasan, *Türkiye Cumhuriyetinde İlk ve Orta Öğretim-Tarihi Gelişimi (The Primary and Secondary Education in Turkish Republic - Its Historical Evolution)*, Ankara Üniv. E.B.F. Yay. No:140, Ankara, 1985, p. 13.

measured in terms of their ability to copy from the patterns.<sup>13</sup>

As was mentioned above, the first established higher school providing western style art education at higher level was *Sanayi-i Nefise Mektebi* (School of Fine Arts). Students who graduated from this school were appointed to the secondary level schools as art teachers. Because the School of Fine Arts' curriculum had not included the methodology of art teaching, their teaching tended to follow the old method, that is to say, the method of copying.<sup>14</sup> Essentially, because of the lack of graduate fine arts students, art teachers were supplied by the higher military schools who were still applying the method of copying, which may have been useful for military purposes, but was insufficient as a form of teacher training.<sup>15</sup>

### 3. Early Struggles in the Training of Art Teachers within a new approach

The new approach used to teacher training started in the mid 19th century, during the period of reforms ( *Tanzimat Dönemi* ) in the Ottoman Empire. Before that time, the traditional type of teacher education was provided by Medreses which placed emphasis on religious higher education and was founded by trusts. In these Medreses, the teachers for all type of schools and for the Medrese themselves graduated.

In 1848, for the first time, Teacher Training School ( *Darülmüallimin-i Rusdi* ) was set up, in order to train teachers for middle schools as well as teachers for other schools. Some years later two more new teacher training schools were established: the Primary Teacher School, in 1862, and the Teacher School for Girls, in 1870.<sup>16</sup>

The remarkable and important discussions about teacher training and teaching profession, and many valuable proposals were made, during the second constitutional period of the Ottoman State ( *II.Mesrutiyet, 1908* ): *Ziya Gökalp*, a famous philosopher and educator,

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<sup>13</sup> TELLİ, Hidayet, *Resim-İs Öğretimine Bir Bakış* (Looking at Teaching of Art and Craft), Unpublished article for the seminar of 'Art and Craft Education and Its problems in Secondary Level Schools', T.E.D., Ankara, 1990. Pp.11-12.

M.E.B. *Türkiye'de Güzel Sanatlar Eğitimi-Çalışma Grubu Raporu* (MNE, Arts Education In Turkey- Report of Arts Education Working Group), Ankara, 1982, Pp.14-15.

<sup>14</sup> BALTACIOĞLU, İsmail Hakkı, *Resim, Elişleri ve Sanat Terbiyesi* Muallim A. Halit Kitabevi, İstanbul, 1932, p.7.

<sup>15</sup> *Ibid.* Telli, P.12.

<sup>16</sup> CICIOĞLU, H., *Op.Cit.* p. 14.

claimed that quality had to be more important than quantity in education. He emphasised that the teaching profession had to be respected, and this was the first condition of supplying capable teachers. Akyüz quotes Gökalp's view as follows:

*In a country, knowledge cannot gain value, unless teachers are socially valued. Teachers should be placed in protocol and should have grades as the civil servants have. The appreciation of knowledge depends on how much value is given to teachers, in terms of their salaries and positions in society.<sup>17</sup>*

*Ismail Hakki (Baltacıoğlu)*, another educator, pointed that there were two main principles to gain good education for people; one was the level of freedom given to students, the other was the pedagogical level of teachers in schools. He claimed that the Teachers Training Schools (T.T.S.) could not fulfil their duty, because the desire to become a teacher for the love of it was not shared by students, and the ideals of knowledge, civilisation and cultivation dominated the schools, where students wished to be thought of as an intellectual rather than as an educator. Students considered the T.T.S.s as a means to contemplate a higher education. *Ismail Hakki's* view was that this sort of vocational school should not prepare its students for all type of careers.<sup>18</sup>

*Ismail Mahir Efendi* and *Ethem Nejat Bey* proposed the establishment of new and particular type of schools for villages where people were mostly illiterate; with this view these two politicians and educators became the first proposers of the idea of the Village Institutes established in 1940s.

During this period, *Mustafa Sati Bey* who was known as the 'Turkish Froebel', was appointed as the director of Istanbul T.T.S., and spent all his life in the education of teachers by applying modern and scientific methods rather than traditional ones. *Mustafa Sati Bey* alleged that the teaching job would prefer talent and peculiarity which were able to be gained through a special education. He argued that these features were rare amongst teachers. According to *Sati Bey*, these special features should be given to teachers by applying the lessons which he called 'The Method of Teaching' which was practised in western Europe at the beginning of 20th

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<sup>17</sup> AKYÜZ, Y., *Op.Cit.* Pp.32-33.

<sup>18</sup> *Ibid.* p.33.



century.<sup>19</sup> Ismail Hakki Bey(Baltacioglu), was also involved in art teacher training with the support of Sati Bey. These two educators as well as the T.T.S.s played a very important role in the development of Art Education.

Nevertheless, the method of copying was still being carried on in the schools. Mustafa Sati Bey in one of his articles wrote that the method of teaching should be a continuum from simple to complex subjects. This view was reflected in art education as well. According to this method students were to first draw simple and basic objects, such as needles, nails, and grass and then, step by step complex objects, such as ink-pots, cups, books, boxes, leaves, flowers etc.<sup>20</sup> In other words from relatively two-dimensional objects mostly comprising straight lines, to three-dimensional objects involving simple and compound curved lines and the opportunity for tone and texture.

It is clear that M.Sati Bey was influenced by the method used in western Europe; for instance, in Britain, during the 19th century Schools of Art provided similar sort of art education in which teaching was based on classical examples and geometrical studies and concentrated on skill development through a simple- to-complex national curriculum.<sup>21</sup>

In 1910, Ismail Hakki Bey was sent to Europe to study art education and pedagogy. He analysed the approaches in art education as practised in Germany and some other European countries. In 1912, after his return, he gave a series of lectures in both Istanbul T.T.S.and *Darulfünun* (the earlier-name of Istanbul University).<sup>22</sup> He also reorganised the art education programmes for the T.T.S. and appointed *Sevket Bey (Dag)*, who had graduated from the School of Fine Arts as the art teacher. Students began to draw from nature, memory and imagination. Summer courses were organised for the teachers in order to introduce and spread the new approach.<sup>23</sup> These two art educators played an important role on the pre-republic period of Turkish art education.

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<sup>19</sup>AKYÜZ, Y., *Op.Cit.*,p.32.

<sup>20</sup>GÖKAYDIN, Nevide, *Eğitimde Görsel Algı ve Tasarım (Temel Tasarım)* Visual Perception and Design in Education(Basic Design),Sedir Yay.,Ankara,1990, p. 2.

TELLİ,H. *Op. Cit.*,p.12.

<sup>21</sup>SWIFT, John et al, *The Art Machine*, N.S.E.A.D., 1990, p.13.

<sup>22</sup>Darülfunun was the first established (1850) higher school providing new approaches in its curriculum and placed heavy emphasis on positive sciences rather than religious sciences in contrast the medreses,Cicioglu,*Op.Cit.* Pp. 10-20.

<sup>23</sup>AYTAÇ, Kemal, *Baltacioglu'nun Eğitim Sisteminin Ana Gelisimi* (The Main Evolution of Baltacioglu's Education System) ,Yeni Adam Dergisi,No 921, Mayıs 1978,Ankara.

#### 4. Art Education and Art Teacher Training during the Turkish Republic 1923 - 1960

##### 4.1. The Period of 1923 -1932

Education was totally neglected in common with other areas such as health, the environment, the economy etc., during the last decade of the Ottoman Empire which was the same period as World War I, and the Turkish War of Independence , 1918-1922.

The Turkish Nationalist movement begun to rescue Turkey from the occupation of the Allies in 1919, but the Sultan had to be against this movement; because Istanbul, the capital of Ottoman Empire, was invaded and his palace was surrounded by British forces, in accordance with the Mudros Armistice. The Sultan also had to change the government and appointed a British supported *Damat Ferit Pasha* as *Vezir-i Azam* (Prime Minister) along with his government that had condemned the nationalist leaders to death.<sup>24</sup>

The Turkish Nationalists established their own Grand National Assembly ( *Türkiye Büyük Millet Meclisi* ) in 1920, in Ankara, during the period while they were still engaged in fighting the Allied-supported Ottoman Government in Istanbul.<sup>25</sup>

Within three years, victorious first in a civil war against the Sultan's forces, then in a war of independence to drive out those of the Greeks, the nationalists freed Turkish home territory from foreign occupation.

Having abolished the Sultanate and dispatched the last Sultan into exile, *Mustafa Kemal (Atatürk)*, chief of the national movement, proclaimed a Turkish republic, on October 29, 1923.<sup>26</sup>

The educational system at that time was in a highly undeveloped state; facilities and human resources for the educational system were totally inadequate. As a consequence the majority of the population was illiterate. The educational structure inherited from the Ottoman Empire was of limited utility for nation-building and development.

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<sup>24</sup> SHAW, Stanford and Ezel, *History of the Ottoman Empire and Modern Turkey*, Volum II, Chapters 5 and 6, Cambridge Univ.Press,1977,Pp.340-437.

<sup>25</sup> BASGÖZ, I., WILSON, H.E., Educational Problems in Turkey (1920-1940). *Journal of The American Institute for The Study of Middle Eastern Civilisation*, Indiana Univ.Press,1968, Pp 37-38.

<sup>26</sup> KINROSS, Lord, *The Ottoman Centuries*, Jonathan Cape Ltd., London, 1977, Pp. 608-609.

Mustafa Kemal Atatürk, the first president of the Turkish Republic, during the reign of his first Nationalist Government adopted a conscious policy of reorganising the entire educational system. This was attempted by expanding it in a systematic way and harnessing it to national goals.<sup>27</sup> In 1924, all educational Institutions were brought under the control of the Ministry of Education by law. This marked the end of the dual system of religious and secular schools. This eliminated the cultural difference existing during the Ottoman Society, and the educational difference owing to training in modern schools and Medreses.

During this period of reformation, President Atatürk and his associates in the Government were influenced by the reports of western educators to whom they turned for counselling. The first and most famous of these was *John Dewey* who was invited to Ankara in 1924, almost at the beginning of the establishment of the Republic. This influx of western educators was maintained by the visits of the German Professor *Kuhne* in 1925, *Stiehler* in 1926, and the Belgian educator *Buyse* in 1927.

*The reports of these foreigners proved of little value, for each man suggested reforms which had limited applicability to Turkish needs, goals, and capabilities. Although some of the proposals were highly reasonable and may, in fact, have had some influence upon the thinking of Turkish educators and government officials, the overall results of this early use of foreign advisers in educational affairs were not especially encouraging.*<sup>28</sup>

In Dewey's report a special section was allocated for art education and special lessons were envisaged to train art teachers in teacher training institutions.<sup>29</sup> Stiehler analysed the art education existing at that period, and prepared a forward looking idealistic report for the Ministry of Education. The report consisted of proposals for art education which explained the required future steps. It is therefore important to look at the salient features of his report, to ascertain its influence on Turkish art education in later years.

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<sup>27</sup> SZYLIOWICZ, Joseph S., Atatürk and Educational Modernisation, *J.A.I.S.M.E.C.*, Indiana Univ. Press, 1968, p.118.

<sup>28</sup> *Ibid*, p.119.

<sup>29</sup> M.E.B. *Türkiye' de Güzel Sanatlar Eğitimi - Çalışma Grubu Raporu*, (MNE, The Report of Arts Education Working Group), Ankara, 1982.

#### 4.1.1. The Report of Stiehler (1926)

The suggestions of Stiehler concerning art education can be summarised as follows:

- I. The goal of art education should be the improvement of the students' ability for creation, and understanding of artwork through the practice of painting, drawing and handicrafts. This was not intended to be a creative art in itself but a procedure to educate people towards the arts. Stiehler believed that art itself could be achieved only by those persons who have creative powers in the field. Teaching should be done in a way that allows the students to achieve and form their impressions, feelings and views with pleasure.
- II. While homework was given to the students it should be considered that the materials required to do it is available for them. Students should also gain some experience of the application of art in society, thereby offering a more complete education. This implies that the studies would be useful for activities in their houses, schools, festivals and cultural participation. In these lessons considerations should be given to public arts, environmental knowledge and civics.
- III. At all levels of public education art and craft should be taken into account. Pupil's images should be enriched by plays, school ceremonies and paintings throughout schooling and be delivered by specifically trained teachers in these fields.
- IV. Any specific rigid curriculum should not be suggested at the start of an educational programme. Well educated teachers in charge of such a programme, would make the curriculum relate to their environment, so that local problems would be automatically taken into account. Hence it would be preferable to allow art teachers to be free, without any curriculum restraints.
- V. Students should explore and examine original artwork or their copies using visual aids, in order to recognise national, and international artwork. For this reason, art teachers should work with their colleagues in history and foreign languages.
- VI. Teachers who would be in charge at the secondary level, should be specialists in art subjects, and the duration of their higher education should be the same as that of science teachers.

VII. Primary school teachers should gain knowledge of art subjects while they are being educated in the primary teacher training schools. The art students from the Institute of Education should visit all primary schools in rural and urban centres. This is in order to examine how art education is practised in different schools, and subsequently should help in art education using all the new approaches.<sup>30</sup>

The influence of Dewey's educational philosophy on the teaching of art, based on pragmatism and experimentalism could be seen in the context of this report.<sup>31</sup> During the years in which Stiehler's Report was converted into practice, two factors were influential; first the interaction of the report and the curricula of the primary and secondary levels, and secondly, five graduate teachers were selected by examination and sent to Germany to study art education, in 1928. It was unfortunate that the method of practical training led to the understanding of representing objects and their techniques only, and that this remained primarily highly imitative rather than building up creativity and originality among the students. The ideas were not put into practice in any sustained way because of the lack of art subject specialists.<sup>32</sup>

The above mentioned difficulties and the influence of the Dewey and Stiehler's Reports led to the formation of the department of Art and Craft , in Gazi Institute of Education, in 1932. This Institute was the first higher Institution supplying secondary school teachers with an educational approach in art that is explored below.

#### **4.1.2. Gazi Institute of Education:G.I.E.(Gazi Egitim Enstitüsü)**

This higher teacher training institution was established in the academic year 1926-1927, under the name of The Teacher Training School for Secondary Level in Konya. One year later the school was transferred to Ankara and the department of Pedagogy was established. In 1929 its name was changed to *Gazi Egitim Enstitüsü*-Gazi Institute of Education. In 1932-1933, the Department of Art and Craft was begun to provide residential student education lasting three

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<sup>30</sup> M.E.B.,*Stiehler Raporu* (The Report of Stiehler, MNE-Ministry of National Education), Ankara, 1926.

<sup>31</sup> DEWEY, John, *Art As Experience*, Capricorn Books, New York, 1958.

HARDIE, Charles D., The Educational Theory of John Dewey, *Dewey on Education*, Edited by Archambault, R.D., New York, 1966, Pp. 111-126.

<sup>32</sup> M.E.B.,*Türkiye' de Güzel Sanatlar Eğitimi -Calisma Grubu Raporu* (Arts Education In Turkey- Report of Arts Education Working Group).

TELLI,H., *Op.Cit.*Pp 20-21.

years.<sup>33</sup> Students were chosen from the Primary Teacher Training Schools students by examinations. In the later years the Institute was reorganised with the following departments: 1) Art and Craft; 2) Music; 3) Physical Education; 4) Sciences; 5) Social Sciences(Arts); 6) Education Sciences; 7) Turkish; 8) Foreign Languages.

*Ismail Hakki Tonguc* who had trained in the teaching of art, craft and physical education in Germany during the war years, was appointed as the Head of the Art and Craft Department. The five teachers who were sent to Germany also returned and joined this department in the same year. One year later two more art specialists were added, on their return from France and Germany. These art educators' names were; *Hayrullah Örs, Malik Aksel, Sinasi Barutçu, Ismail Hakki Uludag, Mehmet Ali Akdemir, Hakki Izer, and Refik Epikman.*

These seven lecturers along with Ismail Hakki Baltacıoğlu and Ismail Hakki Tonguc became the first generation of the Turkish Art Educators.<sup>34</sup> The first goal of these educators was to develop more art teachers with training in modern approaches. The aim of this department was also to provide an appropriate curriculum for art education. Telli describes what they meant by an appropriate art curriculum:

*It was not considered that the meaning of art was only painting and drawing, or a repetition and/or production of something as it was practised at technical schools. The main idea was the improvement of the person's creativity, so that their perception, thought and knowledge would be transmitted into two or three dimensional artwork.<sup>35</sup>*

Teacher trainees would be educated as creative and thought-provoking persons. The teacher trainees with this quality would be able to help pupils who had been neglected for many years. This would lead to the improvement of standards, and these teacher trainees would thus be able to play a very important role in the progress of the country.<sup>36</sup>

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<sup>33</sup> Up to 1949-1950 academic year, the duration was two years for the other subjects. This is noticeable in terms of showing how much importance was given for art education at that time in this institution, see CICIOĞLU, H., *Op.Cit.* Pp 305-307.

<sup>34</sup> KAYA, Yahya Kemal, Ismail Hakki Tonguç, *Cumhuriyet Dönemi Türk Eğitimcileri* (Turkish Educators in The Period of Republic), UNESCO -Türkiye Milli Komisyonu, Ankara Üniv. Yay., Ankara, 1987, p. 514.

<sup>35</sup> TELLI, *Op.Cit.* 26.

<sup>36</sup> GOKAYDIN, N., TELLI, H., Hayrullah Örs, *Cumhuriyet Dönemi Türk Eğitimcileri*, p.377.

*The main purpose is to graduate neither artist nor technician. The task of an art teacher in secondary education is to educate students by using art and craft lesson as a means. The purpose of craft lesson, as Pestalozzi pointed out, is not a preparation for handicrafts, but to improve youths' physical, moral and intellectual strengths.<sup>37</sup>*

During the same period in Europe, the Bauhaus movement was very influential in art education; Walter Gropius and Kandinsky's ideas were placed in the schools of art's curriculums in Germany. The origins of the Bauhaus movement began in Britain where 'applied art' was first considered and William Morris was the leading representative of this movement.<sup>38</sup> In Britain of 1930's, to be an art teacher, candidates graduated from different schools of art and took a one-year national pedagogic course on the methods of teaching art in various types of school. Marion Richardson's method of art teaching was currently in practice.<sup>39</sup> The curriculums of the schools of art in these countries were known in Turkey and attempted to be assimilated to provide contemporary art education, but this proved to be a problematic, because the conditions were different in Turkey from those of Germany and Britain. For instance, these countries were industrialised and the economic and social problems were different and less severe than those of Turkey and cultural diversity and the standard of education of the countries had to be taken into account. A further factor was that Arabic letters used during the Ottoman Period were changed to Latin letters in 1928, which meant teacher trainees also had to learn writing and the art of calligraphy with the new letters. The curriculum of the department of art and craft had to provide not only contemporary approaches as practised in western Europe, but also it had to take into account the social cultural and environmental conditions of the country.<sup>40</sup> Different concepts of art and craft were established. In the curriculum, Painting & Drawing, Graphics and Modelling in clay were considered as art; Woodwork, Metalwork, Knitting and Weaving, Cardboardwork, Integrated Techniques were considered as craft. Lettering, Craft Drawing (later Technical Drawing), Aesthetics and History of Art were also included along with collective subjects, such as Psychology of Education, Sociology of Education and Methodology of General Teaching, Turkish, and the History of Turkish Revolution. The results

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<sup>37</sup> ÖZSOY, Lutfi, *Gazi Eğitim Enstitüsü, Yayınlanmamış Resim-İs Bölümü Mezuniyet Tezi* (Unpublished graduate thesis), 1953, Ankara.

<sup>38</sup> SCHEIDIG, W., BEYER, K.G., *Weimer Crafts of the Bauhaus*, Studio Vista, London, 1976, Pp.6-9.

<sup>39</sup> MACDONALD, Stuart, *The History and Philosophy of Art Education*, Univ.of London Press, London, 1970, Pp. 314-315.

<sup>40</sup> TELLİ, *Op. Cit.*, p.23.

were rather influential; the first graduates of the department were very successful. These art teachers brought the students' works to Ankara where they were displayed first and the same exhibition was also displayed in the Trade-fair of Izmir in 1937. *Cemal Bingöl* who was among the graduates, took the students' works to England where the exhibition positively impressed the British.<sup>41</sup>

In 1946-47, due to reorganisation, a new department of collective lessons was placed at the G.I.E. One year later the department of art and craft closed. The Ministry of Education considered that art and craft could be taught in schools by teachers who had graduated from the department of collective lessons. But this did not work and the department of art and craft reopened. The curriculum of the department of art and craft remained in practice with small changes up to 1960.

It was unfortunate that the new ideas of art education could not spread throughout the country in following years, due to the insufficient number of schools and art teachers, as well as the economic condition of the country.

#### **4.2. Art Education at Primary Teacher Training Schools: P. T. T. S<sup>42</sup>**

As mentioned above, teacher training schools for the primary level were established during the last period of the Ottoman Empire. In 1924 the duration of study at these schools was raised from 4 to 5 years, and the schools' curriculums were changed and improved based on the principles of the new republic. The programmes of these schools were always kept flexible and open to new movements in education. For instance, with the influence of the Craft movement during the 1920s, the lesson time for art and craft was increased in the weekly timetable in 1931.

The Village Institutes, (*VI, Köy Enstitüleri*) were established in 1940s and their curriculums were prepared in the Department of Art and Craft of G.I.E. in which the craft subjects were heavily emphasised. The V.I.s were united with the P.T.T.S.s in 1954 and the duration for

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<sup>41</sup> *Ibid*, p.24-25.

<sup>42</sup> The PTTs took graduates of either primary schools for a six-year course or middle schools for three.



the new P.T.T.S.s were refixed as 6 years for those of graduate from primary schools, and 3 years for those of graduate from middle schools<sup>43</sup>.

As the art curriculums of the P.T.T.S.s were prepared by the G.I.E., both institutions' curriculums were in harmony, and graduates from the G.I.E. were primarily appointed to the P.T.T.S.s, and the G.I.E. gave priority to the acceptance of these schools' graduates. Until 1953 art and craft was given 2 hours per level for each year, from this time these subjects occupied 6 hours for first class, 5 hours for second and third class until 1973<sup>44</sup>.

In the 1946-47 academic year, seminar programmes in art and craft, and music were produced at Istanbul Primary Teacher Training School. Capable students at the first class of the P.T.T.S.s were elected by examination and joined this seminar. The aim was to supply qualified teachers for the primary level, and to prepare students for the G.I.E. But one year later this programme was cancelled and the department of art and craft of the G.I.E. was closed by the Ministry of National Education (MNE). In 1951 this department was reopened, and the seminars were reorganised and continued until 1962. Graduates from these seminars and the P.T.T.S.s may be seen amongst the contemporary artists and educators today. As art teachers were primarily posted to the P.T.T.S.s and their curriculums contained heavily emphasised art and craft subjects, the schools were comparably far more advanced in art education.<sup>45</sup>

#### **4.3. Art Education at Secondary Level**

Art education at secondary level was badly taught and partly provided for. Up to 1935, art lessons in the middle schools were given by teachers, most of whom were not educated in any art subjects. The first generation of graduate teachers from the Department of Art and Craft of the G.I.E., were the pioneering experts to convey the new message of art education. Some of these graduates were absorbed into the MNE as Inspectors of Art and Craft. However the lack of art teachers still existed, and the state of affairs continued after this period. As a result, there were schools with no art specialist teachers, where the lessons were given by teachers trained in other subjects. In 1938, the duration of art lessons was reduced from two to one hour in the

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<sup>43</sup> CICIOGLU, H., *Op.Cit.*, p.304.

<sup>44</sup> The Timetables of the P.T.T.S.s., 1952, 1953 and 1973.

<sup>45</sup> TELLI, H., *Op.Cit.*, Pp.36-37.

weekly timetable, because of a switch-over from practical teaching to other forms of traditional teaching. This situation started further deterioration with the passing of time.<sup>46</sup> Craft was considered as an essential part of the art lessons until 1949, but after this period craft was separated and renamed Craft Knowledge.<sup>47</sup> Art was not included in the high schools' curriculum until 1952. After this period art lessons and the history of art were made a part of the curriculum.<sup>48</sup> The lack of art specialists and lack of workshops were common features.

The reasons outlined above were the main difficulty of education in Turkey, although there were broader social and economic factors which hindered progress. For instance, although Turkey did not participate in World War II during the 40's, some precautions had to be taken to protect the country, which meant spending most part of the national income in military expenses. Also changes between 1946 and 1960 introduced a new political regime which allowed the existence of many political parties (instead of one as was the case before), and the first coup d'etat happened in 1960 which is examined in the second chapter. These were the main reasons why the expected level of education was not achieved. Consequently this affected art education too. This is well-documented in the report of the Arts Commission published in 1961.<sup>49</sup>

#### **4.4. The Report of The Arts Commission (9th May 1961)**

The sixth chapter of the report deals with art education at all levels of the educational institutions. It first examines the state of art education and art teacher training, secondly it describes the aim of art education for all levels, and lastly it suggests some solutions for the improvement of the art education in progress.

This chapter is summarised below, in order to outline the situation of art education in the 1960's; to reveal the context of the basic problems that still exist in this field. These are examined and discussed in the following chapters of this thesis.

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<sup>46</sup> TELLI, H., *Op.Cit.*, Pp.27-28.

<sup>47</sup> CICIOGLU, H., *Op.Cit.* p.184.

<sup>48</sup> *Ibid.* Pp 206-208.

<sup>49</sup> MEB, *Güzel Sanatlar Komisyonu Raporu* (MNE, The Report of The Arts Commission), Ankara, 1961, Chapter Six.

#### 4.4.1. Troubles in art education at primary level<sup>50</sup>

The troubles at this level were identified under five sections:

- I. The subject skills of the teachers: The teachers who practised or were interested in painting and drawing, and teachers who believed in and carried out the curriculum orders continued to teach art in order to satisfy their own expectations. The rest of the teachers, who were the majority, were in trouble, because their pedagogic knowledge which helped them to teach other subjects, was totally insufficient and ineffective for the teaching of art. This circumstance not only encouraged the conviction that the making of art depended on the talent of the person and specialisation in this field, but also it led to the belief that success in art education could be possible only via aptitude and specialisation.
- II. The esteem of art in the school: During the fourth and fifth levels of the primary schools, the art lesson was mainly being used as a spare class, in order to complete or discuss other lessons. This situation demonstrated that the other subjects were valued higher than art education.
- III. The lack of agreed principles for assessing successful learning in art: There was no fundamental and fixed thought in the aesthetic and pedagogic aspects of art education resulting in lack of guidance for pupil's studies, and/or a lack of evaluative judgments which depended on any agreed principles of the subject. Marking of art lessons had become an obligatory aim as in other subjects.
- IV. The role of parents and homework: The students' parents tended to interfere with homework and sometimes produced the work themselves instead of helping their children. This was occasioned by a mentality existing in the schools insisting that homework must be imposed and very tidy, and that it should be displayed in school exhibitions. The result of parental interference led to pupils becoming timid and incapable persons.
- V. Ambiguity and lack of clarity in the curriculums' aims and methods: The curriculum could not guide the teachers, because its aims, explanations, and expressions were unclear.

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<sup>50</sup> The duration was five years, and student's age from 6 or 7 to 11 or 12 for this level education.

The teachers could not understand and practise the curriculum prepared by the Ministry of Education, and they considered that this was their own fault, resulting in feelings of incapability which demoralised the teaching profession.

#### **4.4.2. Art Education At Secondary Level<sup>51</sup>**

##### **4.4.2.1. Middle Schools**

In this section, the commission mentioned that there was indecision in teaching art at this level, and that there was no generally agreed method applied for this purpose in most countries of the world, including Turkey. The Commission listed the problems as summarised below:

- I. A too great an emphasis on copying: Although the art lessons were not based on copying as frequently as in the primary schools, it was difficult to say that the method had been replaced by more enlightened approaches.
- II. The method of teaching had become polarised: The art and craft lesson had become either a practical but didactic method which ignored the student's personality, or a totally free method which left the students to their own devices.
- III. Following from II, there was no general agreement on teaching methods and standards of expectation: There were many different understandings and methods used for teaching art, which were as varied as the number and level of the teachers.
- IV. The ineffectiveness of art teaching: Pupils were not being brought to a fuller understanding, awareness and enjoyment of the visual arts.
- V. The lack of support for art teachers: Although some art teachers were very zealous and skillful in finding new approaches for teaching art and craft, unfortunately they were educationally isolated and unsupported. The less enthusiastic teachers remained unproductive.

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<sup>51</sup> Secondary Level included two type of schools, one of which was Middle School where the duration was three years, from 11-12 to 14-15; another one was High School ( Lise) where the duration was also three years , from 14 or 15, to 17 or 18.

- VI. The inappropriateness of the art curriculum: Due to the fact that the existing curriculum was vague and relatively aimless the teachers were unable to make it appropriate for children or society's needs.

#### **4.4.2.2.High Schools**

This section reiterated that the state of art education in the high schools (Lise, borrowed from French word Lycée) was the same as in the middle schools, but that because art was optional there were some different problems. It also suggested that art should be compulsory. The difficulties of the teaching of art history, and the expected level had not been achieved for more than a decade. Also in this report, some criticisms were made of the education in the Art and Craft Department of the G.I.E., and it claimed that although it helped, to some extent, to rescue Turkish Art Education from its dilemma with a limited number of graduates, if one considered the state of art education currently in progress, the department had failed to fulfil its duty. The report pointed out that art education had had many problems before 1961, and stressed the necessity of making some fundamental changes in order to solve the existing problems. The report concluded by re-identifying aims and suggesting solutions.

In 1960s, three more Institutes of Education with art and craft departments were established, in order to improve the number of teachers. But it was not possible to supply the number of art teachers required up to 1970s, and the two changing governments tried to solve this matter by a variety of methods. For this reason, some changes were made in Turkish education which depended highly on the political, economic, and social situation; and this naturally affected the art education and art teacher training in the following years. These circumstances are examined and discussed in the following chapters.

## CHAPTER TWO

### SOCIO-POLITICAL EVENTS AND THEIR EFFECT ON EDUCATION AND TEACHER TRAINING

The main events occurred between 1960 and 1980 in the political scene of Turkey which deeply affected all educational institutions creating social disorder including students unrest, and resulted in two military coups and a change of government. These changes will be examined in this chapter. Before moving on the educational aspects of the events, it is necessary to summarise the main political events from the beginning of the Turkish Republic.

#### **1. An Overview of Turkish Political Development since 1923**

The political chronology of the Turkish Republic can be framed as three constitutional periods: the first includes the 'one-party phase' (1923-46) followed by the transition to a 'multiparty democracy' (1950-60) with an interregnum during the immediate post-second World War years which established the current pattern of Turkey's integration into the Western Alliance. The period ends with the military takeover of 27 May 1960, and the promulgation of a new constitution that launched the second constitutional period (1961-80) in which the pronouncement of 12 March 1971 occurred. The second period ends with the coup d'état of 12 September 1980, and after the referendum of the third national constitution, the last period begins.

#### **1.1. The Main Events of the First Constitutional Period**

After the establishment of the new Turkish Republic, the country was ruled by one party called 'Republican People's Party' (RPP) which was founded under the leadership of Mustafa Kemal Atatürk in 1923. The 1920s and 30s were marked by a rapid succession of legal, cultural

and educational reforms. Basic laws were adopted wholesale from different countries. The Civil Code of Switzerland, the Commercial Code of Germany and the Penal Code of Italy gave the new Republic its 'Westernised' political and administrative institutions. A law banned Ottoman style clothing; the unveiling of women and legislation enabling the legal equality of the sexes as well as the adoption of the Latin alphabet made deep inroads on Islamic practices and customs ingrained over the centuries.<sup>1</sup>

As mentioned in the first chapter, although Turkey remained neutral during the second World War, the country was fully mobilised and put on military alert. War-time shortages, very high inflation and black marketeering led to discontentment especially in the rural areas. Although educational expenditure climbed from 3 % of the budget in 1927, to 7 %, the percentage of illiteracy was still very high ( 87.6%).<sup>2</sup> These continued to be features of Turkey in the 1940's.

Having passed the multiparty democracy in 1945, the Democrat Party (founded in 1946) won the elections of 1950. The electorate gave a massive landslide victory to the DP (53.3% of the vote, but c.90% of the government seats). *Celal Bayar*, former Prime Minister of the Atatürk era, was elected President of the Republic and *Adnan Menderes* became Prime Minister by a majority vote of the Grand National Assembly (GNA). Indeed, the RPP had had an opportunity to revise its programmes for the multi party regime winning 'the unfair elections of 1946'<sup>3</sup> for which an opposition could not be prepared. The reason for the Democrats' success, as Lewis commented, was that the DP, particularly in country districts, promised everyone everything. Farmers were assured that a Democrat victory would mean higher prices for their produce, the religiously-minded were promised a relaxation of the anti-Islamic ordinances, and the industrial workers were promised the right to strike.<sup>4</sup>

Throughout the 1950s the DP continuously manipulated the religious and traditionalist sentiments of peasantry as well as the urban poor. The state subsidies were handed out to farmers who had provided their electoral support to the DP. They also implemented some of the pre-election promises; such as giving permission for calling to prayer to be recited in Arabic

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<sup>1</sup> BIRAND, M. Ali, *The General's Coup in Turkey*, Translated by M. A. Dikerdem, Brassey's Defence Pub., London, 1987, p.9.

<sup>2</sup> SZYLIOVICZ, J. S., *Op.Cit.* p.125.

<sup>3</sup> LEWIS, Geoffrey, *Modern Turkey*, Ernest Benn Ltd., London, 1974, Fourth edition, p. 140.

<sup>4</sup> *Ibid.* p. 140.

instead of Turkish, religious instruction being added to the curriculum of the Village Institutes, and allowing private firms to participate in the manufacture of some state monopolies. The Democrats' much more liberal policy than their predecessors led the second victory of the DP in 1954 elections in which the DP won 56.3 % of the votes.<sup>5</sup>

As the decade progressed, the DP's earlier democratic rhetoric of the 'unconditional sovereignty of the nation' gave way to 'authoritarianism of the majority' which was periodically confirmed in dubiously conducted elections. In order to dispense with the increasingly virulent opposition led by the veteran Kemalist<sup>6</sup> the former President *Ismet İnönü*, the DP regarded the continued support of the peasantry as a political licence:

*Both the political and economic excesses of the DP led to mounting resentment within what could be broadly described as the 'Kemalist coalition' - the civil service, the academic and intellectual establishment and, more ominously, the armed forces. There was a combination of factors which caused stirrings in the army. Prime Minister Menderes's high-handed manner with the armed forces hierarchy and the complete authority wielded by his Ministers of Defence led to bitterness amongst all classes of officers. DP-appointed Chiefs of Staff were regarded as weak and ineffectual. Relations between the DP government and the army reached its nadir when Menderes was quoted as saying, 'If needs be, we will run the army with Reverse Conscript Officers.'<sup>7</sup>*

After the elections of 1957, the adversarial bickering between the DP and the RPP escalated into angry confrontation. The DP increasingly employed the state facilities for its political investments and the opposition responded by carrying the political discussions out of the parliament; this led to the student protests and academic dissent from the universities. By

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<sup>5</sup> *Ibid.* p.146.

<sup>6</sup> At the 1931 Congress of the RPP, the principles which had been implicit in the Turkish Revolution from its beginning were formulated for the first time. They were these: Republicanism, Nationalism, Popularism, Etatism (French word referring to state), Laicism (Secularism), and Reformism. These six principles, which were written into the Turkish constitution in 1937, were symbolised in the badge of the RPP, a fan composed of six arrows. These principles and Atatürk's other ideals formed '*Kemalism*'. After Atatürk's death in 1938, his former comrade-in-arms and Prime Minister, the ex-General Ismet İnönü (1884-1972) became President under the slogan 'One Party, One Nation, One Leader'. For more detail see LEWIS, *Op.Cit.* Pp. 120-128.

<sup>7</sup> BIRAND, *Op.Cit.*, p.10.



the 1960s the Universities of Ankara and Istanbul had become virtually opposition fortresses. The government had drifted into a policy of repression of all criticism. The students' demonstrations began after a professor at Istanbul University had told his class that he did not propose to lecture on constitutional law that day (28 April 1960) as there was no such thing in Turkey. There had not been any noticeable student intervention in national politics since the days of *Sultan Abdulhamit II*, however, when the government opened an investigation into the opposition and suspended their political activity, the students took to the streets.<sup>8</sup>

In addition the economic situation was farcical. In spite of American gifts totalling \$900 million and military aid totalling \$1.650 million, the total foreign debt was very high and had brought Turkey to the brink of international insolvency.<sup>9</sup>

After the memorandum of General *Cemal Gürsel*, chief of the General Staff, to the Ministry of Defence (2 May) deploring 'the unintelligent use of troops against the students' which was ignored, the army overthrew the DP regime on May 27, 1960.

## 1.2. The Second Constitutional Period (1961-80)

The junior officers' coup of May 1960 provided the RPP opposition with the opportunity to re-instate '*Kemalism*' as defined by the '*Six Arrows (Alti Ok )*' inherited from the 1930s. From an alliance of the secular intelligentsia, 'Kemalist' civil servants, the RPP politicians and a military junta comprising mainly middle-ranking officers, emerged a new liberal constitution prepared by a Constituent Assembly dominated by the RPP. Birand comments on the new constitution as follows:

*The 1961 Constitution was a mildly social democratic document which registered that Turkey had become a pluralist society. There would be new checks-and-balances to avoid the sliding into the 'tyranny of the majority' which the RPP and the army accused the DP of instigating. Indeed, the entire parliamentary DP, top bureaucrats, associated with the Menderes*

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<sup>8</sup> LEWIS, *Op.Cit.*, p. 153. Also for more detail of the students unrest in Turkey see also SZYLIOWICZ, *Students and Politics in Turkey*, Middle Eastern Studies, London, May 1970. Pp.151-162.

<sup>9</sup> *Ibid*, p.152.

*Years, and the Chief of Staff were put in the dock and charged with 'infringing the constitution' in a year-long trial resulting in fifteen death sentences.*<sup>10</sup>

Following the inconclusive 1961 polls the DP's policy was taken up by the newly founded Justice Party (JP) of *Süleyman Demirel* who won an absolute majority in the 1965 elections, despite implied and explicit threats from the armed forces. The strong showing of the JP in both elections was interpreted, in the country and outside, as a victory for Menderes and a vote of censure against the regime of 27 May.<sup>11</sup>

From 1961 onwards a rapid transformation in Turkish civil society and political practice as witnessed, with the new constitutional liberties. The emergence of trade unions and a Turkish left which gradually redefined the terms of political debate, were the most important features of the decade. The RPP defined itself as being 'left-of-center', because some intellectuals and civilian establishments had become organised under the sway of a variety of socialist and Marxist ideas. The years up to 1970 are regarded as the 'golden age of pluralism'.<sup>12</sup> When the ban on political activity imposed immediately after the coup was lifted, eleven new parties were formed, six of which managed to gain seats in the GNA. One of these, the Turkish Labour Party with 15 members introduced new concerns such as continued membership in NATO, bilateral treaties with the United States, and class politics into the Turkish agenda. However, the period also contained the seeds of future fissures and polarisation in the Turkish body politic. Rapid economic development and social change generated new expectations and new forces bargaining for their share in the use and distribution of power. The exponential growth of trade unionism, and the spread of far left ideas especially in the university campuses of big cities led to the inevitable response from the right.

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<sup>10</sup> BIRAND, *Op.Cit.*p.11.

The National Unity Committee (*Milli Birlik Komitesi*), by 13 votes to 9,, commuted eleven of the death sentences, but confirmed those on Celal Bayar, Adnan Menderes, the Foreign Secretary Fatin Rüstü Zorlu, and the former Finance Minister Hasan Polatkan. After the time of the referendum for the new constitution, Democrat canvassers had been telling the peasant 'If you vote "Yes" they will hang Adnan Menderes'. This was the reverse of truth; it was the size of the 'No' vote that scared a group of officers, whose identities are still unclear, into insisting that the confirmed death sentences must be carried out. Celal Bayar was reprieved because of his age and being former Prime Minister of Atatürk, but Zorlu and Polatkan were hanged on 16 September 1961, and Menderes the next day, in spite of appeals for clemency from the British, French, and American governments, LEWIS, *Op.Cit.*, p. 168.

<sup>11</sup> BIRAND, *Op.Cit.*p.11.

<sup>12</sup> *Ibid* .

The emergence of the right-wing Nationalist Action Party under the leadership of one of the subsequently purged strong-men of the 27 May coup, ex-Colonel *Alpaslan Türkeş*, and its youth movement called '*Ülkücüler*' (Idealists)<sup>13</sup> were also striking in this period.

Although the JP won the 1961 elections, the financial devaluation of 1970 and important secessions from the JP introduced new elements of instability. JP rule was further shaken by the defiant and often violent 'extra-parliamentary opposition' of the military youth movement influenced by the French university disorders of May-June 1968.<sup>14</sup> Although the government introduced legislation designed to impose tougher penalties on extremists, to ensure that the Republic was not replaced by communism, anarchism, fascism, or theocracy, the students' unrest continued. Sometimes the issue was university reform, sometimes national policies, but week by week the number of cruel murders and maimings increased. The work of the universities was at standstill more often than not. 'It is no exaggeration to say that the purpose of all the militants was to overthrow the Republic.'<sup>15</sup> There were the avowed Marxist-Leninists, Trotskyites, and Maoists, often fighting each other but usually ready to combine against rightist 'Idealist Youths'.<sup>16</sup>

In 1969, leftist students organised a 'Federation of the Revolutionary Youth of Turkey (*Dev-Genç*)'.<sup>17</sup> As Dodd pointed out this was an umbrella organisation under which many leftist groups operated, often in bitter hostility to one another which characterised the relations of left-wing groups:

*These groups were all anti-imperialist, and increasingly advocated violent assault on the regime, and in some cases indiscriminate terror. This characterised one notoriously extreme group, the Turkish People's*

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<sup>13</sup> Idealism was a movement amongst the right-wing intellectuals and students which was formed by Alpaslan Türkeş, leader of the NAP. Its philosophy depended on Turkist nationalism which was one of the three main ideological currents being debated in the last period of the Ottoman Empire in order to rescue the Empire from collapse. These three were; Turkism (the Turkists), Islamism (the Islamists), Westernism (the Westernists). Ziya Gökalp, the leading Turkish theoretician and one of the great Turkish intellectuals of modern times, argued that the basic element of a nation was its culture which had to be preserved and maintained above all. He felt that only the material and technological aspects of Europe should be adopted and even these only after the country had sufficiently developed its own culture based upon its Turkish heritage so that its Turkish character would not be affected by these innovations. For more detail see SZYLLOWICZ, J.S., *Students and Politics in Turkey*, Middle Eastern Studies, v.6. May 1970, p. 151.

<sup>14</sup> BIRAND, *Op.Cit.* p 12.

<sup>15</sup> LEWIS, *Op.Cit.* p 182.

<sup>16</sup> *Ibid.*

<sup>17</sup> For illegal acts of Dev-Genç, see *Dev-Genç Dosyası*, (the Revolutionary Youth File), Töre-Devlet Yayınları, Ankara, 1973.

*Liberation Army, some of whose members were trained by Arab Palestinian guerrilla fighters.*<sup>18</sup>

At the beginning of 1971, public views were polarised on the legitimacy of the JP government, and some of the institutions of the Republic. The left-wing parties accused the Demirel governments of reneging on the principles of social justice and reform enshrined in the 1961 Constitution; the JP, however, frequently complained that the same constitution made the country 'ungovernable.'<sup>19</sup>

Finally, on 12 March 1971, the Chiefs of the Armed Forces forced the Prime Minister to resign by delivering a 'memorandum', a polite description of what was in fact an ultimatum:

*Parliament and the government, by their sustained attitudes, views, and actions, have plunged our country into anarchy, fratricidal strife, and social and economic disorder. They have made the public despair of attaining the level of contemporary civilisation which Atatürk set as our target, and have failed to bring about the reforms envisaged in the constitution; the future of the Republic has been gravely imperilled... It is seen as essential to form a strong and credible government that will end the present anarchic situation and take in hand the reforms, with an Atatürkist outlook. If this does not speedily occur, the armed forces, in pursuance of the duty laid on them by law of defending and watching over the Republic, are determined to assume direct rule.*<sup>20</sup>

With this memorandum, the army high command accepted that both Parliament and Government were to be blamed for the over political crisis. After Demirel's resignation, Professor *Nihat Erim*,<sup>21</sup> a distinguished international and constitutional lawyer and a prominent member of the centrist-wing of the RPP was nominated as Prime Minister. He resigned his membership of the RPP and announced his Cabinet which was a parliamentary and civilian coalition.

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<sup>18</sup> DODD, C.H., *Democracy and Development in Turkey*, The Eothen Press, North Humberside, 1979, p.1 72.

<sup>19</sup> BIRAND, *Op.Cit.*, p12.

<sup>20</sup> LEWIS, *Op.Cit.*, p185.

<sup>21</sup> Unfortunately almost nine years later Prof. Erim, twice Prime Minister in the army-backed 'supra-party governments' of '12 March' was to be murdered by left-wing terrorist group Dev-Genç.

### 1.2.1. Events Leading to the September 1980 Intervention

The armed forces refrained from outright assumption of power, but permitted the establishment of a non-partisan cabinet to impose martial law, suppress newspapers, outlaw strikes and arrest hundreds of extremists from both the Left and the Right. The March 1970 intervention became known as 'the coup by communique'.<sup>22</sup>

In March 1972 Bülent Ecevit resigned as General Secretary of the RPP, in protest against its decision to support the Erim government. There were increasing signs of a serious conflict between him and İnönü. In May, he defeated İnönü in a vote of confidence, and İnönü resigned the chairmanship of the party, an office he had held since he took it over from Atatürk in 1938, in the same month Ecevit was elected in his place.

Turkey was ruled from 1971 to 1973, by three cabinet of civil servants and back benches which were approved unofficially by the Supreme Military Council. Although the number of terrorist acts was consequently reduced, kidnapping, murdering, bombing and hijacking were frequently continued by members of the 'Turkish People's Liberation Army (THKO), a manifestation or offshoot of the Revolutionary Youth (Dev-Genc) organisation during the neutral governments.<sup>23</sup>

In April 1973 the military and Parliament agreed on a bipartisan caretaker government to guarantee the freedom and fairness of the elections scheduled for Autumn 1973. In addition, Turkey's constitution was amended to close 'the loopholes' which had allowed extremists to operate so effectively for ten years.<sup>24</sup>

On 14 October 1973, civilian rule returned to Turkey. The elections revealed a shaken polity, as the six parties, none of whom had won a majority, failed to agree on a ruling coalition. Ecevit's rejuvenated RPP emerged as the strongest single party over its principal antagonist the JP. After much manoeuvring among these parties, Ecevit arranged an unlikely coalition with the ultra conservative National Salvation Party (NSP) of Necmettin Erbakan.

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<sup>22</sup> BROWN, James, *The Military and Society: The Turkish Case*, Middle Eastern Studies, v.25, n.3, 1989, London, p 389.

<sup>23</sup> LEWIS, *Op.Cit.* p 187.

<sup>24</sup> A law (no.1773 enacted in June 1973) and three articles (no:141,143 and 163) allowed the state courts to arrest and detain any suspect leftist or right-wing Islamist, regardless of the presence or absence of a crime, BROWN, *Op. Cit.* Pp. 389-391.

Having ended the political disorders and martial law, Turkey's leader turned to other matters amid a sense of relative political normalcy. The three most pressing concerns were interrelated, namely the OPEC oil price / supply crises, growing tensions with Greece over oil exploration rights in the Aegean Sea, and the Cyprus issue (1974).<sup>25</sup> The RPP and NSP coalition led by Ecevit, was in later years remembered for two key decisions: a general amnesty of all non-violent political prisoners and the Cyprus landings.<sup>26</sup> It was clear from the beginning that the coalition which was, in fact, 'an anti-Demirel marriage of convenience between two such disparate political entities', could not be continued. In the following years, Ecevit's 'half-finished Cyprus legacy' and his undue haste in 'freeing subversive' sentenced by the martial law courts of 1971-74 were raised concern among army generals.<sup>27</sup>

In 1975, after 7,5 months the RPP and NSP coalition having separated, Demirel formed a new coalition along with the other nationalist parties, including the NSP, who had received seats in the GNA, due to the fragmentation of the JP vote. This government ruled Turkey until the election of 1977. 1975 also marked the beginning of the second wave of violence embroiling both the Left and the Right.

By mid-1980 three more administrative changes took place under the leadership of the two antagonistic leaders, Demirel and Ecevit, none of which could rescue Turkey from the polarised political life, urban terrorism, and fundamental socio-economic problems. By the late 1970's Turkey's economy deteriorated, and its domestic situation reached a critical stage. The economic crises, undoubtedly, were structural and represented the accumulation over a period of many years of all the problems associated with rapid economic growth and unequal social distribution in a developing country.<sup>28</sup>

The terror and violence spread across the country and along Turkey's tense eastern regions. It is necessary to quote here some of the terrible bloody events which occurred in a couple of weeks, in order to express how the socio-political situation in Turkey's late 70s had worsened:

*3 September: Over one thousand homes and business places destroyed in the town of Sivas in sectarian rioting. 9 dead, 92 injured, A dawn to dusk*

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<sup>25</sup> *Ibid.*

<sup>26</sup> BIRAND, *Op.Cit.*p.18.

<sup>27</sup> *Ibid.*

<sup>28</sup> *Ibid.* p.45.

*curfew declared.*

*6 September: Twelve dead in two days of violence in Elazig, Gaziantep and Adana (south and south east provinces).*

*15 September: Fifteen reported killed in Van.*

*3 October: NAP Istanbul regional chief Recep Hasatli and his son slain by automatic fire.*

*4 October: Two left wing youths were forced out of an Istanbul municipal bus and executed by a firing squad in full view of horrified passengers.<sup>29</sup>*

As whole sections of the larger cities were parcelled out between the various left and right-wing paramilitary groups, law and order broke down even in the capital Ankara, where few people dared venture out into the streets at night. Those wandering into University campuses, then transformed into paramilitary strongholds, risked life and limb. By mid-1980, an average of twenty Turks lost their lives in political violence each day. Not a single day passed without murder.

The antagonistic leaders, Ecevit and Demirel agreed on little except the imperative of preventing direct military rule. But this black picture obviously affected the military commanders. The armed forces led by the Chief of General Staff *Kenan Evren*, intervened on 12 September 1980 because the Turkish state was on the verge of falling apart. The warnings of the military had gone unheeded. These warnings were addressed not to one single party or to several politicians but to all constitutional institutions.<sup>30</sup> The goals of this coup, as outlined by General Evren were:

*1) To maintain the national unity; 2) to restore the security of life and property by preventing anarchy and terrorism; 3) to insure the primacy of state authority and to protect it; 4) to secure social peace and insure national understanding and solidarity; 5) to render operational the secular republic system based on social justice, individual rights and freedoms and human rights; 6) finally, after concluding the legal arrangements, to reinstate the civil administration within a reasonable time. As always, the light which will direct us in attaining our goals will consist of Atatürkism and its principles.<sup>31</sup>*

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<sup>29</sup> *Ibid.* p.38.

<sup>30</sup> BROWN, *Op.Cit.*p.390

<sup>31</sup> *Ibid.* Pp.390-391.

### 1.3. The Third Constitutional Period

The sense of relief with which Turks greeted the restoration of order was virtually unanimous. Within a year, the National Security Council had taken steps to reinstitute democracy. A new constitution was drafted to replace the 'liberal constitution' of 1961 and was submitted to the voters, who overwhelmingly approved it (1982). The primary changes in the new constitution were the strengthening of the office of President and the two-party system. The latter was in order to break parliamentary impasse which gave minority parties disproportionate strengths in forming coalition governments.<sup>32</sup>

With the elections of 6 November 1983, civilian rule was again restored and the Motherland Party (MP) of *Turgut Özal* was elected. Özal had the post of Deputy Prime Minister before his resignation in 1982 during the army-backed Bülent Ulusu government. It would appear that a symbiotic relationship exist between Prime Minister Özal and President Evren. Both had a stake in this constitutional government and wanted to make it work. Özal's responsibilities involved the bureaucracy, foreign policy, the day-to-day management of the government and, in particular, the economic sphere.<sup>33</sup>

Turkey has been ruled by the conservative Motherland Party since 1983, and Social Democrat People's Party is the main opposition party.

## 2. Educational Developments

The state of Education during the Atatürk era and one party period was briefly explained in the previous pages.<sup>34</sup>

From the 1950s onwards the percentage of educational expenditure in terms of national expenditure regularly climbed, and reached its highest point, 18%, in 1957. Yet there were still major problems in every level of Turkish Education. In the 1958-59 school year, something like 2,4 million were reported attending 21.464 primary schools (Levels 1 to 5), of which 19.379 were located in villages. In June 1958, only 140.318 students graduated from level 5 (or not more than 35 to 40 per cent of the children of appropriate age). The percentage in the village schools was substantially lower. 260.297 students were in the secondary schools (Levels 6 to

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<sup>32</sup> *Ibid.* p.391

<sup>33</sup> *Ibid*

<sup>34</sup> Refer to the Pp.11-12, and 24.



11 ) which meant that for every eight primary students only one entered secondary education.<sup>35</sup>

Education had always had, after defence, the highest financial priority, and it was the same during the second constitutional period. Thus in the 1973 budget, which totalled TL 61.967 million, defence was given TL 11.100 million, education TL 10.776 million. In connection with this increase the numbers of schools rose; there were 30.466 primary schools in 1965, which went up to 37.243 in 1970. But the position was not yet satisfactory. In 1973, there were 3500 villages with no school amongst the country's 60.000 villages. In 1972 the percentage of illiterates in the population aged seven and over was 55<sup>36</sup>

In short, the importance given education was not encouraging and the expected level for literacy and further education could not be achieved by the end of 1980. Table 1 shows the state of literacy in Turkey in the early 1980s.

**TABLE 1**

STATE OF LITERACY 1980

Rank of Education	Working Population (Aged 11 and over)	Percentage %
Illiterate	9,901,599	31.2
Literate with no diploma	2,657,189	8.3
Primary school graduates(compulsory)	14,277,835	45.0
Middle School graduates	2,109,548	6.6
High School -Lycée graduates,	1,154,110	3.6
Vocational and Technical Schools graduates	862,602	2.7
Higher Education graduates	708,004	2.2
Unknown	17,102	0.4
<b>TOTAL</b>	<b>31,687,989</b>	<b>100.0</b>

Source: DIE (Devlet İstatistik Enstitüsü- State Institute of Statistics), Türkiye İstatistik Yilligi (Turkish Statistical Yearbook),Ankara,1983,p.49.

In the second constitutional period, one of the most disturbing situations in education was at secondary level. High schools (Lise, borrowed from French word Lycée) which were reorganised in 1925 were rather rare, and provided education for students to become an elite

<sup>35</sup> ROBINSON, Richard D. *The First Turkish Republic (A case Study in National Development)*,Harvard Univ. Press, Cambridge, Massachusetts,1963,Pp.195-196.

<sup>36</sup> LEWIS, *Op.Cit.* Pp.227-228.

for the country's future. By the beginning of the DP era, mainly the children of the rich families, army officers, bureaucrats, and rich landlords were able to attempt entry to these schools. But the DP as with other pre-election promises set up many new Lises almost in every big town over the country. The number of Lises was 88 with 21,440 students in the 1949-50 school year; this increased to 190 Lises and 62,368 students by 1960.

However the Governments increased the number of Lises in a haphazard manner: these reached 1,108 Lises and 531,760 students by 1980.<sup>37</sup> This caused many different problems in the later years which will be discussed in the following sections. Establishment of vocational and technical schools, on the other hand, were frequently neglected. The shortcomings of the party policies and unplanned practices led to irreparable results existing for many years in education. As a result, although the country needed many skilled personnel to realise industrial development, the expected level has never been achieved. The lack of skilled persons is today still a problem for the country. Table 2 reveals the state of schooling between 1960 and 1981.

**TABLE 2**  
STATE OF SCHOOLING 1960-1981

Years	Population of Aged 16-18	Rate of Schooling	Lises	Voc. Schools	Tech. Schools
1960-61	1,432,400	9.0 %	5.3 %	2.6 %	1.1 %
1965-66	1,790,900	11.9	6.3	3.8	1.8
1970-71	2,338,000	17.7	10.9	4.6	2.2
1974-75	2,525,700	23.3	13.3	6.8	3.2
1977-78	2,902,000	24.6	14.6	6.4	3.6
1980-81	3,020,231	34.9	17.7	13.4	3.8

Source: DIE., Turkish Statistical Yearbook, Ankara, 1983, Pp.44, 130,138.

Advanced education is provided by universities and schools of higher education (Yüksek Okul, literally 'high school', not to be confused with the British and American term for what in Turkish is called Lise). The number of Universities was very limited (a total of 3) and found in Ankara and Istanbul(2) until 1950. By the end of the second constitutional period, the number of universities increased to 19 and were spread throughout the country. Apart from the universities there were also Institutes of Education, High Vocational Schools which were tied to the ministries, and state and private Academies.

<sup>37</sup> KAYA, Yahya Kemal, *Insan Yetistirme Düzenimiz, Politika-Egitim-Kalkinma*(Our System to Educate Human Being, Policy-Education-Development), Ankara, 1984, Pp.164-166.

As already noted the universities played a remarkable part in Turkish political life and enjoyed a large measure of autonomy until the late 1970s. However, exploitation of this right and political extremism in these institutions caused many unwelcome developments and the loss of autonomy.<sup>38</sup> Political events end student unrest as explained earlier, badly affected all higher educational institutions throughout the 1970s, and Higher education was reorganised in 1982 following the new national constitution, when the Higher Education Council, (HEC, *Yüksek Öğretim Kurumu*, founded in November 1981) became responsible for all higher Institutions. In addition, all Institutes of Education previously controlled by the Ministry of National Education (MNE), were placed under the universities.

Before concentrating on the events which had taken place in the teacher training institutions, Table 3 below shows the state of higher education, before unification under the HEC.

**TABLE 3**  
NUMERICAL POSITION OF HIGHER EDUCATION 1982

Institutions	Number of Institutions	Number of Students	Number of Teachers
Universities	19	133,371	15,747
DMMA (Academy of Engineering & Architecture)	13	26,177	1,165
ITIA (Academy of Economy & Commerce)	6	44,158	1,334
Vocational & Technical High Teacher Training Sch., State Fine Arts Academy, Applied F.Arts H.School.	10	8,246	636
High Teacher Training Schools	10	14,852	1,001
Institute of Education (for primary level)	17	6,484	256
Institute of Islam	7	4,891	206
Vocational High School	49	6,339	408
Foreign Languages H.Sch.	17	3,337	101
<b>TOTAL</b>	<b>148</b>	<b>247,855</b>	<b>20,854</b>

Source: M.E.B.Beyaz Kitabı(MNE White Book), Ankara, 1982,p.89.

<sup>38</sup> Ibid. Pp.246, 343-344.

## 2.1. Effects of the Events on Teacher Training Institutions

The Ministry of National Education(MNE) had three types of institutions to supply teachers for schools: 1) Primary Teacher Training Schools (later Institutes of Education for primary level); 2) Institutes of Education (for secondary level); and 3) Higher Teacher Training Schools

The PTTSs served their duty until 1976, then newly established Institutes of Education offering two year of higher education, took over the duty of training teachers for the primary level. The Institutes of Education offered three years of higher education, as stated in the first chapter (p.12) and accepted students mostly from the PTTSs. When these schools were changed to 'Teacher Lise", (teacher secondary schools), and their graduates had the right to enter all types of higher school in common with the other vocational and technical secondary schools, the IEs began to accept students from all types of Lises, and 18 new institutes of education offering three year education were established by 1978.<sup>39</sup> The Institutes of Education were confusingly titled, as the name referred to both types of 2 and 3 year teacher training courses. In order to avoid this confusion 'Primary Institute of Education (PIE)' will be used for those offering two years of education for primary level. The High Teacher Training Schools numbered 3, accepted students who were chosen from the PTTS at their third level and joined a one year intensive preparation course to gain a Lise diploma, so that they would be accepted by the universities. The PTTS graduates were not allowed to enter universities with their diploma, but could continue their higher education either in an institute of education or through the HTTS. During this study, they were also attending the pedagogical course . The duration was five years: one year preparation, plus four years university. These institutions were closed when the PTTS became Lises.

Both types of Institutes of Education were the educational bodies most damaged by the socio-political disorders during the 70s. As a result, these institutions were directly bound to the MNE, thus whenever a government changed, the directors of these institutions were changed and sometimes deficient and inexperienced instructors were appointed. If one considers how many administrative changes occurred between 1970 and 1980, the significance of this point may be realised. Furthermore, the surplus number of students was another difficulty faced by

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<sup>39</sup> *Ibid.* p.204.

the IEs. The number of students, had haphazardly escalated from 13,712 in 1974 to 69,313 in 1978.<sup>40</sup>

As already mentioned, from 1970 onwards Lise graduates who were not accepted by any higher schools formed a huge mass, and began making pressure along with their parents on governments, which led to short term and *ad hoc* remedies. Ministers of Education increased the capacity of the teacher training schools without calculating the schools' conditions. The Universities were less interrupted from this procedure, due to their autonomy and a central examination board system to access students. But politicians became very influential on the teacher training institutions, in consequence, the IEs were chosen as sacrifices to absorb the mass of candidates.<sup>41</sup> Despite this the remaining number was very high. Table 4 shows the percentage of students able to gain acceptance for further education.

**TABLE 4**

GRADUATES AND ACCEPTANCES FOR ADVANCED EDUCATION

YEARS	Number of Graduates	Index 1963-64 100	Number of accepted	Index 1964-65 100	Per cent %
1964-65	23,227	118.6			
1965-66			13,882	109.2	60
1969-70	40,785	208.3			
1970-71	77,501	395.8	12,890	102.6	32
1971-72			13,275	105.6	17
1974-75	133,499	681.9			
1975-76	160,646	829.5	22,461	118.8	17
1976-77	191,799	979.7	24,316	193.6	15
1977-78			25,207	200.6	13
TOTAL(1964-78)	1,034,045		215,908		

Source: KAYA, Y.K., Op.Cit., p.255.

<sup>40</sup> *Ibid.*

<sup>41</sup> AKTAS, Serif, Öğretmen Yetistirme Politikası Türkiye'nin Geleceğinden Ayri Düşünülebilir mi?(Could the Policy of Teacher Training be thought separately from Turkey's Future?), *Ö.Y. Y.Ö.K.D.B.G. Gazi Univ. Symposium Book*, Gazi Univ., 1987, p.79.

Although the duty of the Lises was described as a preparatory school for universities by the authorities, a parallel increase in the capacity and number of the universities could not succeed. As can be seen in Table 4, graduates from Lises, Vocational and Technical Lises increased 879.7%, but only 100.6% of them could be accepted for further education between 1964 and 1978. There is no doubt that the universities were also responsible for this as well as the governments. Universities had retained a small elite number of sites, and had made little effort to expand in relation to the growing number of qualified applicants. As a result many graduates became unemployed, and some of them were absorbed by extremist ideological youth organisations during the 70s.<sup>42</sup>

Governments decisions for the increase of capacity in the teacher training schools had brought many problems with them, resulting in a lowering of the quality of education in these institutions as well as the primary and secondary schools.

Thus the biggest incident experienced in the IEs between January 1978 and July 1980 was the introduction of 'Fast Education (*Hizlandirilmis Egitim*)'.<sup>43</sup> Political polarisation amongst the teaching staff dependent on the administrative changes, led to the beginning of student groupings, and soon after fighting each other using sticks, stones and later firearms. Many students were injured or killed. The boycotts and demonstrations resulted in the closure of schools temporarily, and many teaching days were lost. The teacher training institutions were divided between rightist and leftist students, and dominant groups did not allow the other groups to enter the schools and continue their education. The Institutes sometimes changed hands between the groups depending on the administrative changes.

In 1977, when the RPP came into power, the Ministry of National Education introduced the 'fast education' programme, and more students were registered in the teacher training institutions. The main purpose of the programme was to give new rights to those students who took part in boycotts and demonstrations, and had missed many classes. The IEs were closed for between 9 and 12 months and a swift education was progressed by mostly newly appointed staff. At the end of the fast education programme the students were able to join their counterparts and continue their normal education. This programme was repeated in early 1980,

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<sup>42</sup> KAYA, Op.Cit.Pp.274-275.

<sup>43</sup> The formally name in Turkish 'Telafi Egitimi(Compensational Education)' is popularly known as 'Fast Education' in Turkey.

by the JP government. However, teachers who completed their education in two years, or less instead of three years, and having gone through the fast education programme, had great problems in the schools where they were appointed. The first group of these teachers, especially those from the arts, music and physical education background had to resign because they could not cope. The second group on the other hand, continued teaching but with great effort. The third group of teachers sought the help of their experienced colleagues, conducted their own research for self improvement, and as a result have proved to be successful teachers. Unfortunately, the effect of the earlier teachers on the whole education system can still be felt today.<sup>44</sup> Although various solutions have been offered, no major development has taken place in the last ten years.<sup>45</sup> Obviously this situation affected art teacher training and art education at secondary level. The result of the events on art education will emerge in the following chapters.

Gazi Institute of Education was amongst the most affected teacher training institutions during the student unrests of the late 60s and through the 70s. This institution with 11 departments and approximately 4,000 students was the biggest and oldest institute supplying teachers for secondary level. Before the cancellation of its residential unit the student number was rather lower, but as there was a significant lack of secondary school teachers, this unit was closed and more classes were set up instead, and evening classes were introduced in order to register more students.

The extremist left-wing student and youth organisations were based in the schools' residential units, and this opportunity to group together played its part in facilitating many bloody demonstrations and disturbances. Due to the fact that the student groups were effectively all left-wing there was no polarisation amongst the student until 1974, but from 1974 the polarisation began. The RPP government changed the structure of the GIE to an 'Academy of Teachers' offering 4 years of education instead of 3, and appointed some new teachers in 1974.<sup>46</sup> But this decision was changed one year later, as the JP took over the government. The Ministry of National Education claimed that the decisions behind the change were totally political, and its purpose was dependent upon the same administrators who had been appointed by the RPP mainly from the left-wing. Another claim was that if the new programme was accepted, then one year of supply teachers would be lost, where the country needed as

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<sup>44</sup> For further information see KÜÇÜKAHMET, Leyla, p.66., BÜYÜKKARAGÖZOĞLU, S.Savas, p.346, and AKYÜZ, Yahya, p.38, *G.Univ.Symposium Book, Ö.Y.Y.Ö.D.B.G.*

<sup>45</sup> KAYA, *Op.Cit.* Pp.201-202, 262-263.

<sup>46</sup> KAYA, Y. K., *Op.Cit.* P.204.

many teacher as possible. The new Minister of Education of the JP replaced the old structure and appointed new administrators to the GIE and this led to student demonstrations and boycotts. The following days witnessed polarisation amongst the students and teaching staff. In the beginning most of the students had attended the boycotts and demonstrations which were led by left-wing students, but when the aim of the action was linked with ideological purposes directed by Marxist and Leninist organisations, many students recommenced their education. Despite this some students, especially leaders of the action, carried on the boycott.

The other difficulty faced the GIE was the surplus number of students. By the beginning of 1974-75 academic year, the student number was around 4,000; this number increased haphazardly in the following years. In December 1977, the JP left the government to the RPP; with this change, as became usual, the director and some of the instructors were also changed. Having closed all teacher training institutions, the new Minister of Education introduced a nine months fast education programme to compensate for the lost school days of the students who had still been continuing the boycott. The purpose was not only that, but also to register more new students. Nine months later when the GIE was reopened, the number of students had grown to approximately 9,000. Yet as soon as the GIE reopened fighting amongst the students restarted. Rightists had dominated the school and had not allowed the leading leftist students entry during the previous administration, but the situation had changed with the new left-wing administration, and many rightists were exiled to other institutes in different cities. Some of them were able go on to their education but most of them could not, due to the mainly leftist students who dominated those institutions where they were transferred. However, only one year ten months later, the scenario was repeated and the JP took power again in October 1979, and the new Minister changed the administrators of the GIE as well as those of the others in the early 1980s. The turn had come for the rightist administrators to produce a second fast education programme for the right-wing students who had suffered from the leftist pressure. This dilemma finally was stopped by the 12 September 1980 military intervention.

The Department of Art and Craft (DAC) was also adversely affected, but fortunately less than most departments. The results of the events on the DAC will be explored in the next chapter.



## CHAPTER THREE

### DEVELOPMENTS AND CHANGES IN THE ART EDUCATION AND ART TEACHER TRAINING DURING THE SECOND CONSTITUTIONAL PERIOD

Art education and art teacher training from the beginning to the end of the first constitutional period in the first chapter; Turkey's economical, social and political difficulties and their effect on education in the second chapter have been summarised.

This chapter will analyse the state of art education during the second constitutional period, in the light of information given in the previous chapters, and focus in more detail on developments in art teacher training in order to reveal the implication of the changes.

The Department of Art and Craft of Gazi Institute of Education will form the main basis of this section as the oldest and largest of its kind in Turkey.

In the later section the state of art education and art teacher training in the UK and USA between 1960 and 1980 will also be summarised in order to gain a limited international perspective.

#### 1. The period of 1960-1970

The situation in art education during the first constitutional period, as criticised in the report of the art commission<sup>1</sup> was not encouraging.

At the 7th meeting of the Council of National Education(CNE)<sup>2</sup> held in February 1962, some decisions were made to improve arts education. The Council approved a report which had

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<sup>1</sup> Refer to Pp.19-22.

<sup>2</sup> This is one of the main bodies of the MNE that acts in an advisory capacity. Decisions taken by it become valid on the approval of the Minister. It met for the first time in 1939. It is responsible for discussing the problems in education, finding solutions for them and taking decisions about education. Although it is supposed to meet annually, the MNE organises it according to the Ministers' wishes. In 1957, the sixth meeting of the CNE was held and the issues of arts education were taken up for the first time. Some important decisions were taken and most of these were included in schools curricula in the same year. M.E.B., *Türkiye'de Güzel Sanatlar Eğitimi-Çalışma Grubu Raporu*, (Art Education in Turkey-Report of Working Party), Pp.17-18.

been prepared by the Commission of Fine Arts and Culture. In this report six main proposals were made which are outlined below:

- i) The State should have an art policy,
- ii) Art education for primary and middle schools should be planned by a working party.
- iii) Teaching of art and music should be considered more seriously and art education should occupy more time in the weekly time-tables of schools.
- iv) History of Art should be compulsory for all Lises.
- v) Artists should be supported, protected and encouraged.
- vi) District Art Centres should be established.

The report also emphasised the value that the arts had for the educational life and national development of the country explaining how the arts had affected current life, industry and commerce, as well as its role in the representation and advertisement of a country. For these reasons the Commission of Arts and Culture wished arts education to be broadly involved in every level of education, and made a decision to carry out this by;

1. Arts Education for People(*Halk Sanat Egitimi*), as informal;
2. Arts Education in Schools(*Okullarda Sanat Egitimi*), as formal;
3. Training creative persons to become artists.<sup>3</sup>

Regarding the art teacher training, the MNE founded two new departments of art and craft in the Istanbul and Izmir Education Institutes, apart from the GIE, and the curriculum of the DAC of GIE was adopted to these schools.

In 1967, the GIE developed a new curriculum proposal for the DACs (see Table 5). This curriculum was accepted by the Board of Education (*Talim ve Terbiye Dairesi*),<sup>4</sup> and applied to the three Institutes in the following academic year. This curriculum continued until the structural change of the IEs occurred in the 1978-79<sup>5</sup> academic year.

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<sup>3</sup> M.E.B.7th meeting of the CNE, on 5-15 February 1962, Ankara, Pp.50-61.

<sup>4</sup> The members of the Board are composed of experienced and specialist educators who are offered the position by the Minister of Education. The appointments are made by the agreement of the Prime Minister and the acceptance of the President of the Republic. With the formation of committees, the members prepare the syllabuses for schools. The committee members are composed of experienced teachers with research experience in a particular field who have a publication. In addition, the members also include university scholars. The duty of this body is also to examine and form the advice and decisions taken in the CNE, and send to the Ministry as reports.

<sup>5</sup> This academic year new the structure and name of the GIE was changed, and four year education was applied for the first year students who were newly registered. The rest of the students continued their normal (3 years) education.

TABLE 5  
SUBJECTS AND WEEKLY TIME-TABLE(1967)

SUBJECTS		FIRST YEAR Hour Week	SECOND YEAR		THIRD YEAR	
			Painting H W	Graphics H W	Painting H W	Graphics H W
Art Formation	PAINTING & DRAWING	12 18	12 18	4 18	16 12	-
	CRAFT DRAWING	2 12	-	-	-	-
	GRAPHICS	4 18	4 18	12 18	-	14 12
	LETTERING	2 24	2 24	2 24	-	2 12
	MODELLING	4 18	-	-	*16 5	*16 5
	WOODWORK	20 3	-	-	*16 5	*16 5
	CARDBOARDWORK	20 3	-	-	*16 5	*16 5
	METALWORK	-	20 3	20 3	*16 5	*16 5
	KNITTING & WEAVING	-	20 3	20 3	-	-
	INTEGRATED TECHNIQUES	-	4 24	4 24	-	-
	FORM & CONSTRUCTION	-	-	-	2 22	2 22
Cultural Formation	AESTHETICS	2 12	-	-	-	-
	HISTORY OF ART	4 12	4 24	4 24	4 22	4 22
	ANALYSES OF ARTWORK	-	-	-	2 22	2 22
Pedagogical Formation	PSYCHOLOGY OF EDUCATION	2 24	-	-	-	-
	METH. OF GENERAL TEACHING	-	2 24	2 24	-	-
	METH.& PRACTICE OF ART ED.	-	-	-	4 22	4 22
General Knowledge	FOREIGN LANGUAGE	4 24	4 24	4 24	2 22	2 22
	HISTORY OF TURK. REVOLUTION	-	-	-	2 22	2 22
<b>TOTAL WEEKLY HOURS</b>		<b>32</b>	<b>32</b>	<b>32</b>	<b>32</b>	<b>32</b>

\* Elective Subjects. Students choose two of these subjects.

Source: The Curriculum of the GIE, 1967-1973.

## **2. The period of 1970 - 1980**

### **2.1. Developments and Problems in Schools**

A decline in the teaching profession and quality of education in schools was witnessed during the 1970s. Turkey's social, economical and political difficulties was reflected in teaching at primary and secondary level. The teachers divided into political wings and undertook political rather than educational actions - many teaching days were lost.

During the same period, young teachers also suffered from the situation. Having completed their education and been posted to schools, young teachers used to undergo a six month probation period. If the teachers were unsuccessful within this period, then they were sent to other schools for another six months. The assessment of teachers on probation was carried out by the teachers' committee. Once successful in the given period, the probation was lifted, and the teachers were allowed to become and work as qualified teachers. If unsuccessful in the second school too, then the teachers were disqualified from teaching. When that system was in operation before the seventies, it was quite successful and helped the teachers' preparation. However, in the seventies, the appearance of the political wings among the teachers led to internal enmity and caused this system to break down. Newly appointed teachers were afraid to speak and behave freely, as their political view as preferred to their ability or knowledge. They were expected to be on one of the ideological wings, and even pressured to be on the majority side, in order to obtain a successful probation. As a consequence, this system no longer served its original purpose and became a nightmare for the teachers on probation. Finally as a solution to the problem, the assessment duty was taken away from the committees and given to the school directors in the early 1980s.

These circumstances influenced art teachers too. They became timid and afraid to express their opinions, to comment on any subjects or to act freely. For the same reasons, most of them would not venture to exhibit students and their own artwork.

Additional difficulties faced by teachers were bad income distribution; low salaries, insufficient social rights and the like, led to the teaching profession lagging behind other professions in all respects. Due to political extremism, teachers were not allowed to form their

own union, therefore their salary adjustments were left to the discretion of the governments. The possibility of a teaching career became an unimportant matter for students: the value of teaching was reduced day by day. In spite of the fact of a lack of teachers in the country, no government took precautions. Political, social and economical insolvency kept educational problems distinct and untreated.<sup>6</sup>

These conditions influenced art education and art teachers too. Materials for art and craft studies were too expensive and rather rare; most of the students' parents were not able to supply enough materials for their children, and neither could the art teachers. There were limited publications about art subjects for students or art teachers, but these were expensive and not suitable for all levels even if they were available.

Another growing difficulty was the insufficient number of teachers. Unlike other subjects, the numbers of teachers for art, music and English were rather limited, and most of the schools in rural areas had had no art teachers since their founding. The lack of art teachers was around 700 in 1966, and this number climbed to 3126 in 1972.<sup>7</sup> The reasons behind this, as explained in the previous chapter, were the socio-economical and political difficulties of Turkey. An other important reason, however, was the uncontrolled increase in the population. This was around 5% of the population, in other words one million more people every year. This caused many sorts of difficulties in education as well as other fields. Despite the opening of new schools and increasing numbers of trained teachers severe shortages existed, especially in those fields noted above. The GIE had been able to supply only 967 art teachers since the DAC was founded. In order to compensate for the lack, the MNE placed some other graduates from different backgrounds as art teachers. These teachers were not successful due to their subject background, and although some of them graduated from teacher training institutions, their pedagogical knowledge was insufficient to teach art subjects. Table 6 below shows the numbers of art teachers and their origin in 1972:

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<sup>6</sup> ANAMUR, Hasan, Egitimde Çagdaslasma ve Egitim Fakülteleri, *Gazi Üniv.Symposium Book*, Pp.99-101.

KAYA, Y.K. *Insan Yetistirme Düzenimize Yeni Bir Bakis*, (A New Look at Our Order for Educating Human Being), Bilim Yayinlari, 1989, Pp.115-117.

<sup>7</sup> TELLİ, Op.Cit. p.38.

**TABLE 6**

ORIGINS AND NUMBERS OF ART TEACHER IN 1972

Names of Institutions	Numbers of Art teachers	
DAC of GIE-Ankara	615	
DAC of IE-Izmir	105	Art
DAC of IE-Istanbul	69	Specialists
State Academy of Fine Arts	97	
Licence in Education	61	
Technical High Teach.Training Sch. for Girls	86	
Institute for Girls	12	
PTTS	15	
High Village Institute	8	Non
High Teacher Training Schools	3	Art
Teacher Training Schools in Bulgaria	4	Specialists
Academy of Social Services	1	
Faculty of Law	2	
Faculty of Language-History-Geography	2	
Institute of Educations(with no DAC)	6	
Higher Institute of Islam	1	
<b>TOTAL</b>	<b>1087</b>	

Source: TELLİ, Op.Cit.p.38.

In 1972, the number of middle schools was c.2000 with c.800,000 students, and the number of Lise was c.550 with c.420.000 students.<sup>8</sup> The necessary number of art teacher for secondary education was around 3000, but there were only 1087 art teachers; of which 201 were non-art specialists. This was clear evidence of an acute shortage of art teachers during the second constitutional period, and as will be seen in the fourth chapter this situation lasted into the third constitutional period.

The 8th meeting of the CNE was held in 1971, nine years after the 7th Meeting. In that meeting some important decisions and new descriptions were made; primary level became primary education, middle and high level became secondary education, and further level became higher education. Secondary education included two periods: The first (Middle Schools), and the second (Lises). The objective of the first period was to educate pupils without specialisation, in order to avoid early mis-orientations. Therefore three groups for optional subjects were determined; the second of which included only painting and music. The subject called Painting and Craft in the previous curriculum of middle schools remained as a compulsory subject in common with the other seven subjects. In the same year this proposal was approved and a new curriculum for middle schools was practised by abolishing the previous curriculum which had operated since 1949. With this new curriculum, a newly prepared art and craft education programme was accepted. Although the name given to this subject 'Painting and Craft' did not change to Art and Craft Education, the new syllabus began to operate.<sup>9</sup> The so-called Craft and Technique Education was also included in the curriculum of middle schools as an optional subject which was to be taught by art teachers.<sup>10</sup> The major aims of the Art & Craft Education over three years of schooling were as follows:

- i. to educate pupils to become creative persons who will serve the society in which they live;
- ii. to enable pupils to realise what they see and feel, and put their thoughts and emotions in a work, in order to bring their creativity to light;
- iii. to give them the confidence to express themselves freely and comfortably by making use of various materials and technical opportunities. At the same time to recognise their

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<sup>8</sup> KAYA, *Op.Cit.* Pp.155, 165.

<sup>9</sup> M.E.B. *Tebliğler Dergisi*(MNE, Official Journal of Notifications), 5th April 1971, Ankara, V.34, No.1651.

CICIOGLU, *Op.Cit.* Pp.186-190.

<sup>10</sup> *Ibid.*, 12th April 1971.v.34, no.1652.

ability and interests in various fields;

- iv. to keep them away from copying, imitation and banality in their study;
- v. to orientate them to a creative craft understanding through the principles of function, material and form, by teaching them how materials, hand tools and time might be used with respect to aims;
- vi. to train them to be responsible for bringing the study to a satisfactory conclusion, and a habit of feeling enthusiasm for the work which they make;
- vii. to encourage pupils to explore historical artifacts, and contemporary domestic and foreign artists' works as well as their own, to develop their aesthetical understanding by seeing and loving beauty; so that they might gain a habit realising this understanding in their environment during their life.

Although the new syllabus included a new approach, the reduction of the time for art education in middle schools was a regression, because the allocated time for this subject was fixed; 2 hours per week for the first and second year, 1 hour per week for the third year, and also 1 hour for the optional subject. The time of 4 hours for art education (3 hours for craft and 1 hour for painting ) in the previous time-table was reduced to 3 hours by these two subjects being united. This programme is still operative.

The principal aim of the craft and technical education was to give some knowledge and gain some skills for pupils who may study technical education at secondary level. Up to 1981 this subject could not be spread or operated, due to the insufficient number of workshops and specifically qualified teachers. Its syllabus included some craft and design subjects.

In the early 70s a new art education programme was developed for Lises but this programme was not accepted and the previous one which was prepared in 1952 was left in operation.<sup>11</sup> In Lises' weekly time-table, painting<sup>12</sup> occupied 2 hours per week in the first and second year, and 1 hour per week in the third year as an optional art subject in common with

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<sup>11</sup> TELLI, *Op.Cit.*,p.40.

<sup>12</sup> The art lesson was named 'Painting' which included only painting and drawing studies in Lise's curriculum.



music. Unlike Lises, technical and vocational schools' curricula did not include any art subjects. As the major task of Lise was to prepare students for universities, painting was not taken into account as a core subject. Up to the mid 60s, the State Academy of Fine Arts had its own Lise to supply students, but after this time this Lise was closed, and the Academy began to accept graduate students from other Lises, like other art institutions. However the syllabus of painting was insufficient and backward. It had been prepared in 1956 and had never been changed or improved since then. Furthermore, a very limited number of Lise had art specialists and studios. Painting was mostly taught by other teachers. In the late 70's the number of art teachers was increased through 'fast education', but their quality was arguable. The aims of Painting in Lise's curriculum were fixed as follows:

- i) to give necessary place for art education in common culture;
- ii) to increase graduate students ability in expressing their idea of objects by painting;
- iii) to help students prepare for work which deals with art;
- iv) to enable students to use painting in their other lessons as a worth while means of expression;
- v) to give students a chance to use their spare time profitably, and develop their aesthetic perception.

These aims were to be realised during the three years schooling time and were to be taught under the following headings: 1) Paintings from nature; 2) Relations between painting and other lessons; 3) Knowledge of Perspective; 4) Knowledge about fine arts.

The aims and taught subjects were insufficient, and especially under the second heading where students were required to draw and paint small animals, such as micro-organisms etc., by using the microscope; or to draw animals, trees or plants, in order to understand natural science and the like. How well this sort of curriculum helped 14-17 or 15-18 year old students is arguable. In fact, although this curriculum is still in progress, most art teachers do not follow it as their predecessors did in the 1960s and 1970s.<sup>13</sup>

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<sup>13</sup> BALCI, Yusuf Baytekin, *Liselerde Resim Dersi Öğretmenlerinin Karşılaştığı Problemler*, (Problem Faced by Art Teachers in Lises), Unpublished MA dissertation, G.Ü., Institute of Social Sciences, 1990, Ankara.

In Lise, students were divided into either science or arts( literature ) branches for their second and third year. In the first year there was no History of Art, but in the second year, and third year, 2 and 1 hour respectively were compulsory for the arts branch. Due to the lack of subject specialists up to the late seventies, history of art was taught by art teachers if there were any, and if not, by other subject teachers.

Between 24th June and 4th July 1974, the 9th meeting of the CNE was organised. In that meeting middle schools were put into primary education, and considered as the second period of primary level. With this new decision, the name Painting and Craft was changed to 'Art and Craft Education' in common with the changes which occurred in the middle schools' curriculum, and the subject remained compulsory; but its time was reduced again from 2 hours to 1 hour per week for three years. In contrast to this reduction, some other arts subjects were included as a four hours per week optional subject, such as choirs, musical instruments, painting studies, folk dances, and drama.<sup>14</sup> Due to the curriculum being made flexible, teachers committees would be able to determine the types, times and syllabuses of the arts subjects by taking into account the time and request of the students, conditions of the environment, and numbers of students, teachers and materials, instruments and hand tools available. This idea depended on new and contemporary educational views, but due to the lack of art teachers and workshops in most schools of the country, the flexibility affected art education in middle schools negatively.

The required subjects in Art and Craft Education are outlined below in order to help the reader to make a comparison with the post-1982 programme of the DAC on which there will be some comment in the following pages:

1. Drawing Studies
2. Colour Studies
3. Form Studies
  - i) Making studies by various materials;
  - ii) Modelling studies by various materials;
  - iii) Knitting and weaving studies;
  - iv) Puppet and shadow puppet plays.

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<sup>14</sup> CICIOGLU, *Op. Cit.* Pp.190-193.

4. Constructional Studies
5. Basic art knowledge and analysis of artwork.

These studies were to be applied at each level and were to be developed step by step during the three year schooling.<sup>15</sup>

At the Meeting, it was recommended that art education should be supported by spare time and leisure activities in connection with the students' wishes and requests. In the same meeting it was also strongly recommended to place art education into the optional subjects of Lise's curriculum, apart from the subject called Painting which was compulsory for all arts students.<sup>16</sup>

In 1978, a syllabus called 'Fine Arts Education' was proposed for Lises as a compulsory subject in which the necessity of arts, the relations between the arts and science and technology, and environmental effects on arts and artists, were studied. The syllabus was modified by adding 'Tourism', to its context: an ill- fitting addition. Moreover, this topic found the teachers unprepared -there were not specific, relevant texts or books. The implementation of 'tourism' with Fine Arts Education was sporadic and limited.<sup>17</sup>

## 2.2. Developments and changes in the DAC of the GIE

Following its opening in the academic year of 1932-1933, several amendments were adopted in the curriculum of this department, and finally in 1967 it was formed as shown in table 5 which continued to operate until 1974.

In 1974 however, the structure of the GIE was changed, as pointed out in the second chapter, and it became a teacher academy offering four years higher education. In common with this change, the duration for art and craft teacher training increased from three years to four, and the subjects were modified and redefined. This programme lasted only one academic year, 1974-1975. As governmental change occurred, this programme was abandoned.<sup>18</sup> The

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<sup>15</sup> M.E.B. *Ortaokullar Sanat ve Is Egitimi Müfredat Programi* (MNE, Art and Craft Education Subject Syllabus of the Middle School).

<sup>16</sup> M.E.B. *Türkiye' de Güzel Sanatlar Egitimi, Çalışma Grubu Raporu*, (Arts Education in Turkey- The Report of Arts Education Working Group), 1982, P.18.

<sup>17</sup> *Ibid*, P.40

<sup>18</sup> Refer to Pp. 40.

previous curriculum of the DAC was operated with some small changes and this remained unchanged until 1980. Tables 6, 7, and 8 below show the subjects as they were taught for three years and their weekly distributions:

**TABLE 7**

FIRST YEAR WEEKLY PROGRAMME OF THE DAC <sup>19</sup>

SUBJECTS	Semester 1 Hour Week		Semester 2 Hour
PAINTING & DRAWING	*12	6	12 All 12 weeks
TECHNICAL DRAWING	2	12	-
GRAPHICS	*4	6	4
LETTERING	2	12	2
MODELLING	*4	6	4
WOODWORK	°20	3	-
CARDBOARDWORK	°20	3	-
KNITTING & WEAVING		-	2
AESTHETICS	1	12	1
HISTORY OF ART	2	12	2
PSYCHOLOGY OF EDUCATION	4	12	4
TURKISH	2	12	2
FOREIGN LANGUAGE	3	12	3
<b>TOTAL</b>	<b>36</b>		<b>36</b>

\* After 6 weeks these subjects change places with two craft subjects(°).

°Each subject is operated in turn for 3 weeks.

Up to 1978, a total of 60 students was registered for the first year and divided into four groups. The first year was a preparation period and student's deficiencies were being remedied in this year. Therefore in the first semester,<sup>20</sup> while the first and second groups were doing painting & drawing, graphics and modelling along with the other common subjects for six weeks,

<sup>19</sup> The curriculum of the DAC, 1975.

<sup>20</sup> An Academic Year is eight month and divided into two semester at all levels of education in Turkey. The first semester begins at the end of September and finishes at the beginning of February, and after 4 weeks break the second semester begins. Having completed the eight month course period, examination weeks begins which takes more or less a month.

the third and fourth groups were following woodwork and cardboardwork along with the other common subjects for three weeks; after three weeks the third and fourth groups changed their places for another three weeks. After six weeks all groups changed their places, and the same procedure was repeated. In the second semester, all students followed the same pattern. So that at the end all first year students had completed the same course.

In the second year students were divided into two branches as four classes, according to their ability, intentions and marks for their studies. Table 7 shows the programme of the Second year.

**TABLE 8**

SECOND YEAR PROGRAMME OF THE DAC

SUBJECTS	PAINTING		GRAPHICS	
	1.Sem.	2.Sem.	1.Sem.	2.Sem
PAINTING & DRAWING	*12	12	* 4	4
GRAPHICS	* 4	4	*12	12
LETTERING	2	2	* 2	2
INTEGRATED TECHNIQUES	* 4	4	4	4
MODELLING	°10	-	°10	-
KNITTING & WEAVING	°10	-	°10	-
METALWORK	°20	-	°20	-
PHOTOGRAPHY	2	2	2	2
HISTORY OF ART	4	4	4	4
SOCIOLOGY OF EDUCATION	1	1	1	1
KNOWLEDGE OF GENERAL TEACHING	2	2	2	2
FOREIGN LANGUAGE	3	3	3	3
<b>TOTAL</b>	<b>34</b>	<b>34</b>	<b>34</b>	<b>34</b>

\* After six weeks these subjects change places with others in the first semester.

° Each subject is operated for three weeks in the first semester.

The duration is 12 week for each semester.

In the third year students were expected to become specialised in painting or graphics, the time given to these subjects was increased and the subjects were modified, as shown in Table 8 below:

**TABLE 9**

THIRD YEAR PROGRAMME OF THE DAC

SUBJECTS	PAINTING		GRAPHICS	
	Sem.1 12 W.	Sem.2 10 W.	Sem.1 12 W	Sem.2 10 W.
PAINTING & DRAWING	16	-	-	-
GRAPHICS	-	-	14	-
LETTERING	-	-	2	-
FORM & CONSTRUCTION	2	2	2	2
WOODWORK	-	*16	-	*16
CARDBOARDWORK	-	*16	-	*16
METALWORK	-	*16	-	*16
MODELLING	-	*16	-	*16
HISTORY OF ART	4	4	4	4
ANALYSES OF ARTWORK	2	2	2	2
METHODS AND PRACTICE OF ART & CRAFT TEACHING	4	4	4	4
FOREIGN LANGUAGE	2	2	2	2
HISTORY OF TURKISH REVOLUTION	2	2	2	2
<b>TOTAL</b>	<b>32</b>	<b>32</b>	<b>32</b>	<b>32</b>

\* Elective subjects. Students had to choose two of them and follow each one for five weeks.

Students prepared themselves for the exhibition during the last two weeks of the second semester.

On looking at the educational programmes of the DAC, it is obvious that these were designed to graduate students both as candidates for fine arts and candidate teachers for middle schools and Lises. Again glancing into these schools' programmes, one can see that the curriculums were structured in such a way that a teacher graduating from this department was well equipped to teach these subjects without any difficulty. That means the lesson taught in

the art and craft sections followed a similar pattern to the lesson at secondary level. Even though students were divided into either painting or graphics branches in their second year, they had to follow the other craft courses, which helped young teachers to practice a similar pattern in schools.

It is also possible to argue that the programmes of the DAC were prepared in line with the cultural, social and economic conditions of Turkey, and more or less served their purpose up to 1978. Students were not only specialised in art and craft subjects, but they also received other lessons and became possible educators for some other lessons if they were required. Furthermore, by having craft courses, these educators were able to contribute and help handicrafts developments in their teaching posts, especially in developing rural areas. Some of these teachers were also employed as substitute teachers for other lessons beside their own lesson. Moreover graduates from the DAC were able to substitute for History of Art teachers, because there was sufficient lack of History of Art specialist in Lises. In this way, the teaching skills needed required in these subjects on a national scale were also met.

On the other hand the DAC of GIE was acting as a fine art school in the capital Ankara, and contributed to art life and activities with its students as well as its staff. Also graduates from the department, apart from being art educators, were employed as craft and design experts in various sectors of industry and commerce, and/or some were in charge for the establishment of new art and craft departments in other institutes.<sup>21</sup>

Consequently, it is not an exaggeration to state that a multiplicity of objectives had been considered, while the programmes of the DAC were developed and modified. And the same curriculum with small amendments was carried out up to 1978.

In December 1977, when the GIE was closed for nine months for 'fast education', some new staff were appointed and some were posted from the DAC to the other institutions, although most of its staff remained. Also many new students were registered as well as those students who had been boycotting the school for almost two years. A programme was carried

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<sup>21</sup> For instance, some staff and graduates had duty to established *Applied Fine Arts High School*, in 1956, in Istanbul (later Faculty of Fine Arts of Marmara University) which emphasised art and design rather than educating of art.

TELLI, H., Sait Yada, *Cumhuriyet Dönemi Türk Eğitimcileri*, Unesco, p.603  
GÖKAYDIN, N.-TELLI, H. *Op. Cit.* Pp.373-380.

out with limited time, but no change occurred in the above curriculum. Therefore one can imagine how much success could be expected from the 'fast education' with such limited time. Thus, when the GIE was reopened and education begun for all students, in October 1978, the numbers of students increased to c.9000 from 4500. In the DAC the number became more than double too, but art studios, workshops, materials and instruments remained the same. Furthermore many of the new students were registered without any serious examination, and most of them had no artistic talent, ability or skills. It was unfortunate that these students became art teachers with an art education that lasted between 3 months and two years and were appointed to teach in middle schools or Lises. These 'fast educated' art teachers remain in charge in schools, and no serious initiative was taken until 1990 by the Ministry of National Education in order to introduce a special course or INSET for these teachers.<sup>22</sup>

On 8 August 1978 the MNE decided to change the structure of the GIE in common with the other eleven Institutes of Education (offering 3 years higher education) to Higher Teacher Training Schools,( HTTS-*Yüksek Öğretmen Okulları* - offering 4 years higher education), and this system began in the academic year of 1978-1979 with a new modified curriculum<sup>23</sup>. This new programmes of the DAC of the HTTS is attached to this study as Appendix 1.

### 3. Discussion: Quality of Art Education in the DAC between 1970-1980

It is clear that there was not much difference between the programmes of 1967 and 1975 of the GIE. Only sociology of education and photography were added to the subjects. The practice time in schools for student teachers was limited to one month, and in this month students were supposed to be supervised by their teacher. This was operated successfully up to mid-1970s but after this date the students were neither prepared nor controlled by the supervisors. They were subject to different schools and teachers, and a lack of liaison between supervisors and schools. Moreover this operation was not practised while the 'fast education' was in progress.

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<sup>22</sup> BÜYÜKKARAGÖZÜGLÜ, S., *Op.Cit.*p.346.

<sup>23</sup> BARISTA, H.Örcün, *Resim-İs Egitimi Bölümünün Dünü, Bugünü, Yarını*, (Past,Present,Futur of the DACE),Gazi Univ.Symposium Book, p.561.



Having changed the structure of the GIE to the High Teacher Training School, a depth change took place in the programmes of the DAC. First the duration increased from 3 to 4 years secondly *Foundation Art Course* was created and art and craft subjects were gathered under this course. Thirdly modelling became sculpture and craft and integrated techniques became *Industrial Design* as major art branches, fourth other arts subjects were included as optional subjects such as music, drama etc., while textiles was included into weaving and knitting, fifth some more educational subjects were added, and the hourly time system was replaced by the credit system. However the time allocated for student teachers teaching practice remained one month.

The curriculums of the DAC were prepared by its staff and education specialists in the Board of Education. Despite all efforts, the author of this study could not find any written document which would explain the basic theory of art education on which the curriculums of the DAC were based, or the subsequent changes that occurred.

In consequence, and due to the direct control of the GIE along with the other institutes of education, repeated changes of personnel, and not having a long-term, well studied plan or proposal of education for these establishments by the Ministry, these institutions were continuously weakened in their performance. The strategies for the institutions were frequently changed as the politicians wished in accordance with their own political views. Thus, expectations for political reasons controlled the future of the institutions rather than sound scientific approaches. It is therefore inevitable that one sees a fall in the standards and quality of teaching and graduates as a result of these uncertainties.

The political, social and economical climate of the second constitutional period was not constructive in terms of art education. Although some well thought decisions were made by the CNE and accepted by the MNE, most of them could not be operated by the governments and they were left among files in the Ministry. At the end of the period, the State had no arts and art education policy, no in-service education for art teachers, no conference or seminar organisation and, no academic research encouraged or sponsored. Furthermore, the shortage of art teachers was still very high, despite the 'fast education'.

#### 4. Art Education and Art Teacher Training in the U.K., and the U.S.A between 1960 and 1980

##### 4.1. In Britain

During the same period as Turkey suffered with these problems in education, and as Turkish educators had to be content with existing curriculums or adopt some new ideas into them, many influential theories of art education and art curricula were being developed and practised in Western Europe and North America.

In the U.K., the accepted and comfortable figurative tradition, skill emphasis, and craft production was challenged by a new rationale that demanded greater experiment and creativity, the developments of concepts rather than skills, and richer, intellectual engagement leading to graduate qualifications. As Turkish educators were complaining about very limited well educated candidates, in most of Britain, attitude - forming and diagnostic Foundation Courses had been begun. Although many art schools were deeply troubled and divided over distinctive theories of art production, *Basic Design* spread into secondary art education, as did the world of contemporary public art, e.g. *Pop Art*, *Op Art*, *Photo Realism*, *Comic Art*, etc., during the 1960 and 1970s. With a balance created between curriculum and learner-centred education, a wide range of issues was promoted which included the development of design education, multi-cultural awareness, and the improvement of critical skills during the 1970s. As the Turkish governments were struggling to end the shortages of art teachers and to set up craft workshops in schools, *Art and Craft* increasingly became known as *Art and Design* in British schools.<sup>24</sup>

Regarding the art teacher training, there were two main methods of training art teachers in England and Wales:

- 1) Providing the graduates of art colleges with a one year course in teaching principles and methods and teaching practice in schools leading to a post-graduate qualification generally called the Art Teachers' Certificate(ATC), (now known as the Post Graduate Certificate in Education- PGCE Art & Design).

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<sup>24</sup> SWIFT, John et al, *The Art Machine*, p.14.

- 2) Providing specialised experience in art and design as a major subject in a general teaching course, leading to the certificate in Education (three years) or the Bachelor of Education degree (four years).

Those taking the ATC course had a much deeper experience in art and design than those on College of Education courses, as they had studied art and design for four years -one year of foundation studies followed by three years study in depth in an *area* -fine art, three dimensional design, fashion and textiles, or graphic design, whereas these in Colleges of Education studied other academic subjects in addition to art, and spent a large proportion of their time concerned with principles of teaching and with teaching practice in schools.

*To over-simplify it could perhaps be said that those on the ATC courses are primarily artists and designers who it is hoped will become teachers and the College of Education students are primarily teachers who it is hoped will develop artistically.<sup>25</sup>*

In these colleges the average size was around 600-800 students and some 20-50 would be taking a main course in art and crafts. Some of these would continue to study art for a fourth year as part of a degree qualification. Other groups of students not taking art as a main subject would study art for less time, either as a supporting subject to a main course in another discipline, or purely from personal interest.

The amount of time for the study of art per week available to these students was limited and in total would not approach that available to full-time art students on degree level art courses. Facilities for visual studies in colleges of education varied, some equalling that in small art colleges. An average department would have about eight full-time lecturers. The art departments have full autonomy in curriculum matters.<sup>26</sup>

In the early 1970s, with the co-operation of the schools concerned, a new approach to teaching practice was introduced. For the duration of teaching practice, students were allocated

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<sup>25</sup> LENNOX, John, *Art Teacher Training, Art in a Rapidly Changing World*, Report of the XXth INSEA World Congress, Coventry, England, 1970, p.64.

<sup>26</sup> *Ibid.*

to schools in groups of two, three and occasionally four, dependent on the size of particular art departments. This had the immediate effect of drastically reducing the number of schools used. This gave flexibility in the choosing of schools, not only in terms of suitability, but also allowing schools to be rested periodically. *'More time was spent in schools, less on travelling, therefore, there was more guidance and much closer co-operation between visiting tutors and permanent staff, who, in turn, assumed a more important role in student's training.'*<sup>27</sup>

The rapid expansion of Art Teacher Training during the seventies had resulted in annual intakes of between sixty and seventy students. It was quite common for the departments to receive, in excess of a hundred applications for their courses each year, and they provided wide ranging activities, based on, e.g., observation and recording, like making use of *'the intelligent eye !'*.<sup>28</sup>

During the early seventies the ATC Teaching Practice Scheme was introduced and developed, and was adopted as the *'core'* around which a school-centred, multi-disciplined, *'Post Graduate Certificate in Education'* course was organised. The two remaining elements of the course being *'Foundation Studies'* (Educational Theory & Audio Visual Aids), and *'Subject(Art) Studies'*. The course lasted 36 weeks, the first two devoted to a structured block of observation in a Middle School. The short tutor-supervised Group Teaching Practice of earlier times was retained and also carried out in Middle School. Secondary School experience was modified -serial and block practice being carried out in different schools.

Within the *'Foundation Studies'* programmes aspects of *Psychology, Philosophy* and *Sociology*, were brought to bear upon Education issues, rather than being treated as separate disciplines. Under the *'Subject Studies'*, in addition to lectures, seminars, tutorials, practical activities and a programme of educational visit, art students were required to satisfactorily complete six specific assignments covering a range of topics which included *'Communication in relation to the Teacher's role'*, *'Resources for Teaching'* based upon Museum visits etc., *'Environmental Studies'* within the catchment area of a Teaching Practice school, *'An Analysis of a School Art Department'* and how it *'Functions'*, *'Materials and Processes'* (which involved students in a study of Man's development within his environment, both in a historical sense and

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<sup>27</sup> SMITH, E.J. Milton, Art Teacher Training in Britain ( 1852-1985 ) with special reference to Leeds. *Journal of Art and Design Education*, v. 4, no.2, 1985.

<sup>28</sup> *Ibid.* p.138.

in relation to the contemporary scene) and, 'Curriculum Study' etc.

Assessment was cumulative, there were no formal written examinations, A minimum of twenty five percent of students in courses were assessed by an External Examiner either while completing the final stages of Teaching Practice or, by means of oral examinations conducted in relation to the end of course display of assignment work.

These courses in some departments became in later years the basis of the Art Education options of the Post Graduate Certificate in Education.<sup>29</sup>

On the other hand, there was student unrest in the UK too, as happened in France and Turkey in May 1968, but the art students aim was mostly to have some new rights and to change some administrative and academic matters rather than to pursue extremist and ideological ambitions, and had spread only to a few colleges of art, notably to Hornsey College of Art, Guildford and Birmingham. Unlike the Turkish case, the students' demands were partially met and the protests died away.<sup>30</sup>

Though there had been evidence of reconsideration of theoretical studies of art education as early as 1960s, in Britain, considerable and important developments in contextual studies occurred during the seventies. One can see an argument about the importance of theoretical studies in art education in Dick Fields book '*Change in Art Education*', published in 1970, in which he points out that the practical aspects of art education based on personal creative experience should be set into a conceptual framework to see art as an element in life, and that the schools should be concerned with developing an understanding of art rather than concentrating on personal achievement in art.<sup>31</sup> After having criticised the current practise of art education in Colleges of Education, he emphasised the important of theoretical studies in art saying that;

*Art education needs a wider range of teachers than are at present available. Current diversification tends to be by skills: one teacher is a painter, another a printer, a third a sculptor-sub-division which become progressively less meaningful. All are primarily concerned with teaching practical art, and*

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<sup>29</sup> *Ibid.* Pp.140-142.

<sup>30</sup> MACDONALD, Stuart, *Op.Cit.* Pp.360-362.

<sup>31</sup> FIELD, Dick, *Change in Art Education*, London, 1970,Pp.98.

generally prefer to teach their own specialisation. Thus even practical work is liable to fragmentation. Most art teachers know a little art history; few have more than a smattering of philosophy and criticism. There ought to be room for teachers who as well as teaching practical art could conduct talk and discussions- in close relationship with practical work- to develop a language for discourse about the arts.<sup>32</sup>

He also criticised the ideas of *Basic Design* in the colleges of education and *Foundation Course* in the colleges of education as they drew the attention of teachers to their own practical discipline; and added that there were other and more positive ways of teaching which focused on isolating problems for the students, and showing how those problems related to fundamentals. Questioning the idea of Foundation Course he stated that a core of studies, continuing over two or three years, embodying common-ground material and art history and theoretical studies, might be more meaningful and more efficient both in colleges of art and in colleges of education.<sup>33</sup>

Field's view about the centres of art teacher education, on the other hand, was that in the area of teaching-method these institutions were deeply involved in the process of the individual pupil-teacher relationship which had so long been the characteristic feature of art teaching, and he suggested that they ought to be exploring all the possibilities of teaching-aids and extension which were becoming available during the seventies.<sup>34</sup>

The later emergence of Multi Cultural Education, Museum Education, Cultural Studies, Design and Technology Education, and Critical Studies proved that the interdisciplinary studies in art education were unavoidable.

The Multi-cultural Critique of art and design teaching was located in educational reports, articles and books published since 1972 in Britain.<sup>35</sup> For example *Naseem Khan's* report, *'The*

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<sup>32</sup> *Ibid*, Pp.90-91.

<sup>33</sup> *Ibid*, p.92.

<sup>34</sup> *Ibid*,p.101.

<sup>35</sup> The review of multi-cultural education literature has emerged in Britain over the last twenty years in line with a new 'ethnic' dimension of Government policy and practice. Multi-cultural education experts identified this new ethnic dimension to educational thinking as having had its origins in the Commonwealth Immigrants Advisory Council's recommendations to the Home Secretary special provision should be made for the children of black immigrant families arriving in Britain from the West Indies, Africa and the Indian Sub-continent in large numbers during the early 1960s. For more detail see MASON, Rachel, *Art Education and Multiculturalism*, Croom Helm, London, 1988, p.69.

*Arts Britain Ignores*, published in 1976 made a plea for new arts and education policies that recognised the rich contribution that cultural life had to make. She discovered a vital cultural life in the Bangladeshi, Chinese, Cypriot, East and Central European, Indian, Pakistani, West Indian and African communities living in Britain that existed in isolation from main stream culture. As Rachel Mason stated, '*The arts Britain Ignores* ..... has been credited with ushering in a period of ethnic minority arts initiatives, such as the funding of a Minority Arts Agency and in-service teachers' courses, which had the potential for effecting considerable changes in the way the arts were taught in the nation's schools.'<sup>36</sup>

In fact, the multicultural critique of art teaching in Britain was considered as early as 1972 by *Brian Allison*.<sup>37</sup> He criticised specialist teachers for their superficial understanding of the arts of the Third World. According to Allison, teaching located in the cultural domain was much more important than teaching in the productive domain and it was vital that every child learned that their own view of art was culturally determined.<sup>38</sup>

Multi-cultural issues continued to involve in every level of education including art teacher training courses during this decade, and it increasingly became a major subject matter for school curriculums during the 1980s.

The development of Design Education as a curriculum component in British schools took place over a period of thirty years and it was seen as being closely attached to art education, Craft-Design and Technology (CDT) and, more latterly, Technology.<sup>39</sup>

The activity of designing was based on an understanding of techniques. These range from the practical processes necessary for the production of objects and artifacts through the methodologies and strategies employed to realise particular design objectives. To be involved in designing was to generate and communicate ideas and 'prescribe some form, structure, pattern or arrangement for a proposed thing, system or event which was the product of judgment and invention as well as skill.'<sup>40</sup>

Technology was a necessary component of much designed activity. It was built upon an

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<sup>36</sup> KHAN, N., *The Arts Britain Ignores: The Arts of Ethnic Minorities in Britain*, .C.R.E., London, 1978.

<sup>37</sup> ALLISON, Brian, *Art Education, and Teaching about the Art of Africa*, 1972.

<sup>38</sup> *Ibid.*

<sup>39</sup> SWIFT, J, et al. *Op.Cit.* p.29.

<sup>40</sup> *Ibid.*

understanding of the properties and characteristic of materials and systems and the related processes of making, forming, and manufacturing.<sup>41</sup>

Both design and Technology were well-established in schools and higher education throughout the United Kingdom, during the seventies and eighties.

The 70s and 80s were also marked by the dramatic growth in number and variety of museums and art galleries in Britain, and this growth was accompanied by a corresponding concern for the ways in which such collections could contribute to education.<sup>42</sup> Museum education showed further integration with society and understanding of art in a broader context where the introduction of Critical Studies in schools-especially during the 80s- developed alongside a growing awareness of educational responsibility in museums and galleries. This responsibility was shown in the appointment of education officers and activity rooms, and the conceptual reorganisation of artifacts and anticipated learning.<sup>43</sup>

These new topics gave new forms to the programmes of art teacher training during the 70s and 80s.

#### 4.2. In the U.S.A.

As Turkish educators were struggling to spread existing art and craft education curriculum and practice throughout the country using very limited resources, in the United States Bruner's idea of the disciplines<sup>44</sup> began having an impact on art education during the 1960s. Thus in 1962, Manuel Barkan reviewed the history of the last 35 years of art education and concluded that the field maintaining outdated ideological visions. According to Barkan - with the influence of Bruner's view - there was subject matter in the field of art and it was important to teach it.<sup>45</sup>

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<sup>41</sup> *Ibid.*

<sup>42</sup> *Ibid.* p.41.

<sup>43</sup> *Ibid.* p.28.

<sup>44</sup> Jerome Bruner submitted a report namely 'The Process of Education' at the Woods Hole Conference of 1959 which treated such problems as content selection and sequence with a disarming ease that had eluded the conventional curriculum theorists of that period in the US. The key of the curriculum riddle, according to Bruner, was to be found in 'the structure of the disciplines'. EFLAND, Arthur D., *A History of Art Education-Intellectual and Social Currents in Teaching the Visual Arts*, Teachers College, Columbia Univ., New York, 1990, P.238.

<sup>45</sup> *Ibid.*



It was during same decade that the Penn State Seminar had been held and the most pervasive theme of the seminar was the notion that art is a discipline in its own right, with goals that should be stated in terms of their power to help students engage independently in disciplined inquiry in art. Thus, in time, the conception of curriculum content became the hallmark of discipline- centred art education in which the overall importance of artistic activity was reduced, and for the current period, as Efland states, 'the artist had to share the stage with two other actors, the art critic and art historian'.<sup>46</sup>

There were rival trends in art education between 1965-1975 in the US and *Discipline-Oriented Art Education* had become one of the most influential movements. Another movement called *The Arts-in-Education (or Arts Education)* was effective too, and its philosophy was to advocate that art was not a discipline: rather it was 'an experience', to be held by participating in the artistic process or by witnessing this process in the work of performing artists.<sup>47</sup>

As regards the purpose of art education in the United States, many different aims had been formed and operated since the 19th century and something of the range of conflicting ideas can be seen in Kern's analysis<sup>48</sup>

### **1960-1969**

Creativity remains the dominant force in art education at the beginning of the 1960s, but three other contenders for educational attention emerge - the development of visual perception, the study of art history, and the practice of art criticism. These are coupled with the persistent notion that one need not have a great deal of expertise to be able to teach art. Vermont's *Art Guide for the Classroom Teacher (1969)*, stated: *The (art) teacher's job.....is to set aside some time and supply the materials, and her teaching lies in the ability to excite and motivate. It has very little to do with her knowledge of art. No one 'teaches' art. One can only guide and encourage.* In contrast the State of Washington's *Secondary Guide Grades,9-12 (1965)* identified four areas of art in general education as *cultural heritage, perceptual sensitivity, aesthetic growth, and creative growth.* Gradually, visual perception, art history, and aesthetic

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<sup>46</sup> *Ibid.* p.242.

<sup>47</sup> *Ibid.* p.244-245.

<sup>48</sup> KERN, Evan J., *The Purpose of Art Education in the United States From 1870 to 1980, The History of Education- Proceedings from the Penn State Conference*, The Pennsylvania State Univ., 1985, Pp. 47.

development emerged as co-partners with the making of art; and creativity and self expression were still strong movements during the decade.<sup>49</sup>

### 1970-1979

These four aims for art education -visual perception, producing art, art history, and art criticism- became more prevalent in the 1970s. For example the *Administrator's Manual for Art Education of South Carolina* itemised; 1) *development of visual and tactile perception*, 2) *encouragement of creative art expression*, 3) *study of art heritage*, and 4) *development of aesthetic judgment*.<sup>50</sup>

A similar, but tidier way of stating the balance can be found in Ohio's recommendation that the art curriculum be developed around two major student activities; *expression* and *response*. Content for these two activities was to be drawn from the three areas of personal development, artistic heritage and art in society.

According to Kern this planning guide for art education showed considerable concern for a more rigorous and academic approach to the teaching of art than that reflected in other curriculum materials of this ten-year period.<sup>51</sup> The study of creativity as such was given a le central place, and producing art, art history and art criticism became major subjects in the art curriculum e.g., Oklahoma's *Encountering ! The Arts Part of Basic Education (1977)*. A further feature was Arts education (the interrelation of dance, music, literature, theatre, and visual arts) which made a brief appearance in several states during the 1970s in the US.<sup>52</sup>

Between 1972 and 1980, however, two rival movement occurred: Accountability and Qualitative Inquiry. The first was a movement demanding greater 'accountability' in educational programmes; the second was based on methods of art criticism that had been developed by Eisner.<sup>53</sup>

In terms of art teacher training in the US, Victor Lowenfield's text, *Creative and Mental Growth*, had been the influential art education training textbook of the 1950s and 1960s.

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<sup>49</sup> *Ibid.*

<sup>50</sup> *Ibid.* p.48.

<sup>51</sup> *Ibid.*

<sup>52</sup> *Ibid.*

<sup>53</sup> EFLAND, Arthur D., *Op. Cit.* Pp. 248-251.

Lowenfield's theory and practice established the value of the child. He valued the spontaneity and naive character of child imagery in relation to emotional, intellectual, and physical development, and his philosophy of teaching art reflected this in stressing the primacy of process over product and the importance of the creative experience for developing the imagination. This child-centred theory was almost exclusively dominant until 1960. By the early 1960s the literature of art education reflected an increased advocacy for a more knowledge based approach.<sup>54</sup>

As the 1964 Penn State Seminar reported many American universities offered pre-service degree programmes leading to teacher certification in the visual arts where, technical training in studio arts dominated the academic preparation of art teachers, and drawing, painting, sculpture, graphic design (or lettering), and ceramics or general crafts were the most frequently required studio art courses with requirements for art history. Professional methods courses, between 1960 and 1965 were usually titled *Art Methods and Materials for the Elementary School* and *Art Methods and Materials in the Secondary School*. According to Sevigny the most frequently mentioned topics of instruction generally were theories of child art; the improved integration of psychological, physical, emotional, and creative development; the exploration of artistic media, tools, and techniques; and media applications for elementary and secondary situations. Courses dedicated to teaching art in the secondary schools generally featured content related to programme administration, advanced crafts materials and processes, and the budgeting of art materials. Topics sometimes mentioned included the history of art education, research issues in art, theories of teaching art, goals for art education, readings from educational journals and art education texts, the planning and sequencing of art experiences for children, junior high curriculum, and classroom management.

According to Sevigny, such content reflected a primary predisposition toward studio production and child-centered philosophy.<sup>55</sup>

Between 1965 and 1970 the general structure of art education teacher training requirements remained stable. Nevertheless, hints of change within the featured content and

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<sup>54</sup> SEVIGNY, Maurice J., *Discipline-based Art Education and Teacher Education, Discipline Based Art Education - Origins, Meaning, and Development*, Edited by Ralph A. Smith, Univ. of Illinois Press, Chicago, 1989. p.98.

<sup>55</sup> *Ibid.* p.103.

general character of art education methods courses began to emerge, and the diminished dominance of creative experimentation and child-centred theory noticeable in state documents becomes evident. New topics appear: aesthetic evaluation, concept analysis, aesthetic perception, the sociological and cultural dimensions of art, art in recreation, art for children with exceptional needs, and art for the gifted and talented. During the early 1970s, most teacher training programmes initiated changes to improve the students' understanding of aesthetics, critical judgment, and the role of art in society.

Within the art education method courses, more change occurred and the following topics emerged between 1970 and 1975: aesthetic response, cultural theories, instructional media packaging, art and leisure, art in urban contexts, interrelated arts, and multi-cultural arts. Courses in art criticism were begun in a variety of forms. According to Sevigny, the Massachusetts College of Art stands out as particularly innovative for what is called a *critical studies concentration*, and he adds that this concentrated teaching speciality was made available as an alternative to the more traditional studio options.<sup>56</sup> By 1975 most art education programmes reflected greater diversity in terms of the instructional settings and alternative populations they addressed in their curricula, and several universities initiated courses and art teaching specialisations for non-school settings (i.e., art therapy, art and leisure, museum education, and art in cultural services):

*.....it is clear that the decreased availability of teaching positions, the decline in enrolments, and the expansion of certification requirements fostered competing directions for programme modification.<sup>57</sup>*

By 1980 there is a diminished force in art education faculties which are being pressured to address new demands for an already over-crowded professional core. The size of any particular art education faculty influenced the diversity of specialised course offerings and the range of curriculum content available to art education students. According to Sevigny many programmes that certify art teachers now have limited professional teacher education staff, and this impedes the potential to address the expanding content required for certification as well as

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<sup>56</sup> *Ibid.* Pp.104-105.

<sup>57</sup> *Ibid.*p.106.

breadth or curriculum necessary to implement *Discipline-Based Art Education*.<sup>58</sup>

As can be seen through the information given above there are parallel thoughts between Britain and USA in terms of theories and practices in educating art at both school and higher level with very close timing. For instance; a shifting from practical teaching methods to theoretical studies occurred almost at the same time in both countries. While the child-centered education was still influential during the first half of the 70s, the interdisciplinary approaches had begun to be effective during the second part of the decade in Britain and the States: Using Visual Aids, Environmental Studies, Art Therapy, Museum Education, Multi-cultural issues, and later Critical Studies occupied large places in curricula at primary, secondary and higher level.

However, Turkey's socio-economical, and political difficulties led to the decline in all aspects of education and teacher training during the same decade. Whereas in a very fast changing world, many educational philosophies, theories and practices are developed. Countries organise conferences, symposiums, seminars, panels and meetings; publications, different materials used in art, and reciprocal visits give new forms to education on a national and international scale. It was the same during the 1970s in terms of art education in the U.K. and the U.S.A. But unfortunately Turkish art educators could not take part in these activities, due to the circumstances of the 70s.

Having argued the state of art education and art teacher training in Turkey during the second constitutional period and given some comparative information about British and United States' art education during the same period, the current situation can be explored in the following chapter.

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<sup>58</sup> *Ibid.*

## CHAPTER FOUR

### CONTEMPORARY SCENE IN ART EDUCATION AND ART TEACHER TRAINING

In this chapter problems and developments in art education and art teacher training during the 1980s, and their current situation will be analysed and discussed.

An exploration of two reports of the Arts Education Working Group in the following section, and an assessment of the results of a questionnaire and interviews with the lecturers of the DACE will also take place in the later section of the chapter.

#### 1. Art Education In Schools

##### 1.2. The Reports of Arts Education Working Group

After the 12 September 1980 intervention which resulted in changing the government, the tenth meeting of the CNE was held by the newly appointed administrators in June 1981. In this meeting the establishment of 'Fine Arts Departments' in primary and secondary education was proposed, and one year later in 1982 an Arts Education Working Group (AEWG) was formed in order to investigate the current situation in arts education and teacher training.

The AEWG carried out its duty in two steps: first it investigated the current situation and developments in arts education in Turkey, Europe and the USA, and prepared its first report; secondly this report was sent to universities to have their criticism and comment on it.<sup>1</sup>

After receiving the criticism of the universities, the AEWG prepared another report which was a packet of proposal to improve art education at preschool, primary, secondary and higher

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<sup>1</sup> MEB, *Türkiye'de Güzel Sanatlar Eğitimi* (MNE, Arts Education in Turkey), The Report of Arts Education Working Group, Ankara, 1982.

level.<sup>2</sup> Important parts of these suggestions can be summarised as follows:

1. Primarily, teachers at preschool level should be educated in arts education by in-service training; at the same time sufficient teachers should be selected and directed to become subject specialists as a mid-term remedy; and specialists of child development and arts educations should be employed as a long term precaution.
2. Sufficient teachers, in primary schools should be selected and trained through Inset courses in arts education for immediate measurement, and subject specialists who are to be trained in education faculties specially for primary level should be supplied as a long term remedy. Physical conditions should be improved to teach arts and the time should be increased from 1 hour to 2 hours per week for art and craft education.
3. In middle schools, art and craft teachers should be informed about developments in art education. Facilities and conditions for teaching art and craft should be improved. Museum and art gallery visits should be organised, art reproductions, slides and films should be provided for these schools.
4. In Lises, as was suggested in the 10th meeting of the CNE, fine arts departments should be formed and 'Fine Arts Lises' should be established primarily in the big cities, later in the other cities. In the mean time the existing art curriculum should be immediately modified, and allocated time should be increased in ordinary Lises.

It is clearly seen that the AEWG considered all arts subjects (fine arts, music, drama) altogether in education, and made its suggestions for improvement accordingly.

The second report also called the universities to operate an article of the Higher Education Law, which lays down that the universities must provide arts education (fine arts/music/drama) as practical and optional subjects for non-arts students.<sup>3</sup> Proposals for higher educational institutions providing fine arts education were as follows:

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<sup>2</sup> MEB, *Güzel Sanatlar Eğitiminin Gelistirilmesine Yönelik Öneriler* (Proposals for Improving Arts Education), The Report of Arts Education Working Group, Ankara, 1983.

<sup>3</sup> Law no.2547, Article: 5, Sub-section 1.

1. While programmes modified and improved in the DACE of Education Faculties, the curriculums of the secondary schools should be considered.
2. While Central Examination Board prepares tests, a special part should be designed in connection with the fine arts in the first step of the exam.<sup>4</sup>
3. Students accepted by art departments should have their educational background in art and craft assessed and taken into account.
4. Financial problems faced by the Fine Arts Faculties and the DACEs should be solved.
5. Institutes of Fine Arts and Arts Education should be established to provide post graduate research studies in these fields.

In the latter section of the second report, the AEWG made some suggestion in general, such as establishing '*Fine Arts Foundation*', and '*Association for Research in Arts*', and recommended setting up 'Art Consultants' or 'Art Units' in big institutions and companies owned by the State or private sector. Finally the report states that Libraries and Museums settled in all over the country should contribute to art education through their various activities.

All of these proposals were rather appropriate and practicable, but how much of them have been realised and what is the state of art education in schools during the first decade of the third constitutional period is argued in the following section.

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<sup>4</sup> In Turkey, in order to enter universities students have to take two exams which are prepared and practised by the Center for Students Selection and Settling 'CSSS' (Öğrenci Seçme ve Yerleştirme Merkezi, ÖSYM). This system began to operate in 1963, in that date it had been set up to serve for limited number of universities. However after 1975 the CSSS covered all higher educational institutions, due to the tremendous increase in applications to these institutions. The examination was reorganised as two steps in 1981 and it has been continuing unchanged since then. Those students who managed to pass the first exam can take the second one. The second exam results indicates the higher educational institutions where students are accommodated by the CSSS according to the intake quotas of the faculties, students marks and preference lists in which students write names of schools (up to 24 names of different institutions). Each faculty or higher school determines its acceptable marks, and generally technical and medical faculties require the highest marks. When marks are made public, students and their parents become disappointed, because most of them cannot have opportunity for higher education, as intake quotas are very limited, and this is the only opportunity to have better life style in future. On the other hand, some of those students who managed to enter the universities are disappointed too, because the faculties where they have been registered are not suitable for their wishes, interests and ability. Students who could not enter any faculty apply to other institutions where special educations are provided, such as fine arts, music, drama, sport etc. This system, unfortunately, was born by unplanned and ad hoc educational policies of governments, and seems to be very difficult to be changed or destroyed in the future.



## 1.2. Problems and Developments in Schools

There is no doubt that one cannot think of art education separately from general education in terms of financial and physical condition and value given to this field. The current circumstance of education, unfortunately is not encouraging. Although considerable increase occurred in the national income, percentage of the educational expenditures were reduced year by year in the National Budget until 1988 by the newly elected Government of the Motherland Party. In fact the income was shifted towards the economical and industrial fields, because the ruling party's economy policy is based on liberalism and free market economy; and education was neglected along with some other social fields. Table 9 indicates the state of educational expenditures during the decade.

**TABLE 10**

### EXPENDITURES OF EDUCATION

Governments	Years	National Budget	Turkish Lira 000,000	MNE Budget	Percentage %
RPP and JP	1979	406,877.0		88,255.4	11.4
Governments	1980	770,040.2		88,255.4	11.5
JP and later Military - backed Governments	1981	1,558,743.0		147,361.9	9.4
Military-backed	1982	1,804,708.9		187,657.7	10.4
Government	1983	2,600,000.0		286,618.9	11.0
	1984	3,284,999.9		341,555.5	10.4
	1985	5,542,182.0		465,982.1	8.4
Motherland Party	1986	7,254,111.0		618,523.5	8.5
Government	1987	11,050,686.0		928,604.0	8.4
	1988	20,840,000.0		1,797,373.0	8.6
	1989			2,967,077.0	9.0
	1990			8,506,541.0	13.3

Source: KAYA, Y.K., *İnsan Yetistirme Düzenimize Yeni Bir Bakış* (A new look at Our System to Educate Human Being), Ankara, 1989, p.56.  
*Türkiye Gazetesi* (The Daily News Türkiye), October, the 8th 1990.

As can be seen in the table above the percentage fell to its lowest point in 1985, and obviously this affected art education as well as the other fields of education. In the 1985-86 school year the number of art and craft teachers needed was c.600<sup>5</sup>, and more than half of the schools in the country did not have an art and craft workshop or art studio. Moreover there was no improvement in supplying materials, instruments, and tools in the few lucky schools which already had art and crafts workshops.

The difficulties and problems of art and craft education in schools were well documented in two postgraduate researches done in 1985 and 1990, and in a symposium book published by the Ministry of Culture(MC) in 1985.<sup>6</sup> In the light of these sources one can argue that the value given to art and craft education in schools is decreasing and the status of art and craft teachers is becoming lower day by day. The reason behind the decline is primarily the ignorance of the necessity of education in art and craft by governments, school administrators and parents. Also with more than forty per cent of schools which have no art studio or craft workshop, not enough material or tools, how could the aims and objectives of art and craft education be achieved during the eighties? It seems that it will be difficult to realise them even during the 1990s; because

- i. the time given to art and craft is still insufficient and it is impossible to practice properly the objectives of the curriculum in that very limited time. Also there are strange similarities between syllabuses of different lessons being taught in the same school such as syllabuses of Art and Craft, and Craft and Technique which are confusing the teachers;<sup>7</sup>
- ii. the subject syllabuses are not in accord with the environments and the conditions of the country;

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<sup>5</sup> ÇETİNER, Ertugrul, Öğretmenlik İçin Mecburi Yeterlik ve Yarisma Sinavi (Examination of Qualification and Competition for Becoming Teacher), *Symposium Book*, Gazi Univ.Pp.300-306.

<sup>6</sup> ÇAKIR, Ayse, *Ortaokullardaki Sanat Egitiminde Karsilasilan Problemler* ( Problems in Art Education in Middle Schools), Unpublished MA Dissertation, Ankara Universitesi,1985.

BALCI, Yusuf Baytekin, *Liselerde, Resim Dersi Öğretmenlerinin Karsilastigi Problemler* (Problems Faced by Art Teachers in Lises), Unpublished MA Dissertation, Gazi University, Ankara, 1990.

KB,Kültür Bakanlığı, *1.Plastik Sanatlar Sempozyumu*,(MC, Ministry of Culture,1st Plastic Arts Symposium Book), Ankara,1985;especially papers by Mustafa ASLIER,Ramis AYDIN, Olcay KIRISOGLU, Ünsal KINIKLI, and Abdulkadir GÜNYAZ.

<sup>7</sup> There are many contradictory and odd subjects not only in middle schools or Lises' art and craft curricula ,but also some vocational schools curricula too, for more detail see BARISTA, H.Örcün, *Günümüzde Temel Eğitim ve Orta Öğretimde Uygulanan Resim-Is Programlari, Programlarda Görülen Aksakliklar ve Yeni Bir Uygulama Paketi* (Interruptions in the Curriculums of Art and Craft in the Current Primary and Secondary Education, A new Packet for Progress),National Education Symposium, Tercüman Book, January,1984, Pp.79-89.

- iii. there is neither sufficient materials, instruments in schools, nor sufficient publications available in this field;<sup>8</sup>
- iv. there are still schools with no art and craft teacher, especially in rural areas in the present time;<sup>9</sup>
- v. art and craft courses are still considered as ability and skill required lessons. Many parents think this subject cannot be taught, but only guided; some consider that this lesson is useless;
- vi. family budgets cannot meet the demands of art and craft lessons, therefore some syllabuses become unpractical and limited;
- vii. some incorrect interventions and operations which are made by the Ministry in the education of art and craft;<sup>10</sup>
- viii. teachers are appointed after an insufficient teaching practice and probation period;
- ix. there are still considerable number of insufficient art and craft teachers who were not precisely trained to teach this subject during their higher education, and these teachers play negative roles in improving art education;
- x. some of the art teachers entered the teaching profession unwillingly, as they could not get another job which would be suitable for their interests.

There are more reasons to add here why the expected level in art education has not been achieved, and why it cannot be in the near future. However lack of well-educated art and craft teachers is one of the most important of the reasons. Thus, for this reason, the MNE decided to change the regulation of the probation and launched a new one in 1981. With this new application:

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<sup>8</sup> In his thesis Balci could list only nine books dealing with art education in Turkey written by Turkish authors since the Republican period that he could find; *Op.Cit.*Pp.97.

<sup>9</sup> Ministry of National Education appointed only 15 art teachers after the Teacher Proficiency Exam in 1989 from c. 400 newly graduated applicants. Examination Documents of the MNE, 1989, Ankara.

<sup>10</sup> For instance the MNE circulated a letter ordering the passing of students who failed in art and craft lesson, music and physical education due to the parents complaints about assessment of children's works, and made pressure on the Ministry. Circular no.33857,1985.

1. The probation period was fixed at one year. If a teacher on probation could not cope during the one year, he/she was to be given one year more time in another school or under another supervisor. If a teacher trainee was still considered as being insufficient, then she/he was to be dismissed at the end of the second year.
2. Director of school and a school teacher who teaches the same subject was to be responsible for training of the young teacher, and the programme of probation was to be prepared by this teacher.
3. Teacher trainee had to join the lessons as observer for the first two months, then had to help the school teacher for three months. During the rest of the period the trainee had to give sample lessons under the supervision of the director, responsible teacher and another teacher who teaches the same subject. During these lessons the trainee could not assess and evaluate student works by giving mark. Assignment and evaluation of the teacher trainee was to be done by these three educators.
4. Teacher trainee had to participate in meetings of the teachers committee, but would not have the voting right.

The Ministry had recognised the low standard of the teachers who had mainly graduated during the seventies, and tried to compensate teachers' insufficiency with this new regulation summarised above which has been operated since then. However, this regulation includes many ill-adopted requirements and practices: for instance, a teacher on probation is prepared and guided in only one school; either in a Middle School or in a Lise for one year. If the same teachers is posted from one to another, can he/she use the same experience for new students? Obviously not, because the range of students age, their pedagogical features, and the subjects being taught are different. She/he cannot cope, which means another period of probation. If this duty had been carried out by a teacher training institution during the teaching practice of students, this objection would have been put aside. Preparing student teachers for teaching, classroom activities, organisations, management and school conditions requires a special course designed for its own sake which has to be considered before the graduation of the student as practised in Britain and the USA. It is arguable how much success can be

expected from the school teacher who has no special knowledge and training to guide a newly graduated teacher. Furthermore, how can one be sure that the teacher trainee would assess and evaluate student works properly after having begun to teach, if she/he had not practised and been warned or corrected by the supervisors during the probation period? On the other hand, in reality, one year time for doing nothing is a prodigality for both trainee and the Ministry. During the one or two year period, the teacher on probation has the same status along with the other teachers in terms of economical and social rights and conditions. If fired at the end of the probation, this state may cause great stress and loss of time for the teacher trainees as well as the teachers in-charge and directors. Moreover, in the eyes of the community the status of that teacher can be quite shocking which may lead to depression or mental illness. When some school directors were asked about this issue, they replied that this one year probation was rather a formality, because it was too difficult to apply all conditions of the regulation appropriately.<sup>11</sup> Due to a gap between the Ministry of National Education and Education Faculties which occurred after 1982, this circumstance continued until 1990.

Another issue caused by the gap was the non-changing syllabuses of middle schools and Lises while changes occurred in the departments of art and craft education of Education Faculties. As has been stated in the previous pages, the changes made in the programmes of the DACE were not reflected or adopted in schools at the same time or later.

In consequence, the state of art education is not encouraging in schools at the beginning of the second decade of the third constitutional period. The problems inherited from the seventies continued and governments could not overcome them. It is obvious that it was difficult to solve the problems for the government with reduction of the percentage of the educational expenditures.<sup>12</sup> There was, however, an increase in the budget of the MNE through the end of the decade, but it was because of a project to computerise the schools that has not influenced art and craft education as expected so far.

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<sup>11</sup> From recorded interviews between the author and three administrators of a middle school(Dedeman Ortaokulu) and a lise(Kayseri Lisesi), Kayseri, April, 1990.

<sup>12</sup> Refer to p.74.

### 1.3. Some Promising Developments

Despite all these difficulties some promising developments took place during the eighties; some of which can be outlined as follows:

1. Organisation of the '*Atatürk International Children's Art Exhibition*', which was realised for the first time in April 1983 and has been repeated every two years by the Ministry of Culture (MC).
2. Introduction of Arts courses (Fine Arts/Music/Drama) in the Universities as optional-practical subjects at the beginning of the 1983-84 academic year, as was suggested in the reports of the AEWG.
3. Establishment of two new *Fine Arts Faculties* in Ankara.
4. Organisation of the '*Plastic Arts and Art Education Symposium*' in 1985 by the MC in which issues in art education were discussed.
5. Organisation of the '*1st International Asian-European Art Biennial*' in 1986, which repeats every two year with the participations of an average of 20 - 25 countries, and this activity helps art educators to gain broader views about the international scene in fine arts.
6. Though the practice was limited, specialisation of some capable primary teachers in art and craft education, from the beginning of the 1987-88 school year.
7. Establishment of new 'State Fine Arts Galleries' throughout the country.
8. Foundation of two '*Fine Arts Lises*' in Istanbul (1989) and in Ankara (1990).
9. Beginning of the formation of '*Graphics Divisions*' in Girl Vocational Lises apart from fashion and decorative drawing courses.

## 2. Changes in Higher Education

### 2.1 Higher Education and Teacher Training

After the 12 September 1980 military coup, the National Security Council (*Milli Güvenlik Konseyi*) introduced a law<sup>13</sup> reorganising higher education under the Higher Education Council (HEC) in 1981. Eight months later on 20th July 1982, all higher teacher training institutions were placed under the universities, and their structures under went change; Higher Teacher Training Schools(HTTS) became 'Education Faculties' (EF), and their numbers increased from 10 to 21. Institutes of Educations (PIE, offering two year education) became Education Higher Schools (EHS), and were tied to the Education Faculties.<sup>14</sup> In common with this changes the name of 'Gazi Higher Teacher Training School(GHTTS)' changed to 'Gazi Education Faculty (GEF)', and the DAC became 'DACE, Department of Art and Craft Education'.

It is necessary to restate here briefly why the new administrators needed to separate the teacher training institutions from the Ministry of National Education and bind them to the universities:

- i. terrorist activities had found more opportunity to be spread out in these institutions.
- ii. students who had been registered to these institutions according to their political and ideological view without serious examinations.
- iii. teachers divided into different camps through ideological association and began confrontation.
- iv. therefore, the teaching profession lost its objectives and its values, and was transformed into extremist ideological tendencies which led to loosing its prestige in society.

The most disturbing feature of these institutions, was that the Ministry of National Education could be behaving arbitrarily while establishing or closing these institutions, or while appointing teachers to these institutions according to their political opinions by just an 'Approval', without assessing other considerations. This 'Approval' of the Ministry made these institutions rather insecure in terms of legality, and made them sensitive to political changes.<sup>15</sup>

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<sup>13</sup> Law no.2547 enacted in 1981.

<sup>14</sup> Refer to the chapter 2, p.37; and chapter 3, p.57.

<sup>15</sup> AKYÜZ, Yahya, *Op.Cit*, p.38.

Gathering the institutes of education under the universities was thought to be a way of resolving the problems caused by the insufficient teachers whose origins were from these institutions. This circumstance was almost the same in terms of art and craft teachers. The increase of the duration from 3 to 4 years, and being given semi - autonomy for preparing their programmes, it was expected that improvement in art and craft education in the DACEs would be achieved. This new status allowed the DACE to modify their education system including changing programmes which were previously prepared by the Board of Education. In the next section these changes will be analysed and discussed with special reference to the Department of Art and Craft Education of Gazi Education Faculty of Gazi University.

## 2.2 Art Teacher Training

Having changed the structure of the GEF, the programmes of the DACE were modified by its art educators in 1982, and began to be practised in the academic year of 1983-1984. While the programmes were being changed, some decision made at the 11th meeting of the CNE became influential on the faculty.<sup>16</sup> The time allocated for the pedagogical subjects increased, the ratio of educational subjects was determined around 9% (in fact, this ratio was the lowest point when compared with the other departments), and also more elective subjects were placed in the programmes of the DACE.<sup>17</sup> However teaching practice remained one month. Furthermore 'Major' and 'Minor' branches were formed as recommended by the CNE.<sup>18</sup> This newly prepared programmes of the DACE was approved by the HEC and applied to all DACEs in 1983.<sup>19</sup>

In the new programmes 20 % of the Fine art subjects were given more time. With this change the department intended to provide teachers who could give art lessons, and gradually

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<sup>16</sup> 11th meeting of the CNE was held in 1982, and mostly issues in training teachers were discussed and some new decisions were made for improvement in this field.

<sup>17</sup> It was strongly recommended in the 11th meeting that Education Faculties should not do any abnegations from the educational subjects in favour of the studied subjects, and they take great care that the allocated time for the educational subjects was not to be lower than 1/5 of the curriculum. KÜÇÜKAHMET, Leyla, *Symposium Book*, Pp.68-71.

<sup>18</sup> In the 11th meeting, it was suggested that appointing teachers for every subject field would be difficult and some time prodigality in terms of Turkey's socio-economical and geographical conditions. Therefore each candidate teacher should be trained to be able to teach two subjects.

<sup>19</sup> From the recorded interview between the author and ex-head of DACE of GEF, Prof. H.Örcün BARISTA.



reach a position of being an artist.<sup>20</sup> The department, according to Barista, would provide not only art educators, but also art advisors, designers, restorers, and conservationists.<sup>21</sup> A model syllabus for 'Traditional Turkish Plastic Arts' was also proposed but could not be practised.

On looking at the modified programmes (see Appendix 2), it is seen that there is a shifting from the craft subjects to the design subjects. However the author could find no documents relevant to this issue, and it is difficult to learn what was the theoretical approach of these changes. But it is clear that the lecturers responsible for the actual teaching of the courses played an important role in formulating the curriculum in 1982.

On the other hand, a strange situation can be observed in examining the subject syllabuses. For example, although the name of the course was 'Craft Education', the course contained some Basic Design course material as the major subject. In the Basic Design course, the syllabuses contained 'Materials, Instrumentation Technology, Wood, Metal, Textile, Ceramic, and Furnace Clay Works. These subjects were included in the Craft branch in the pre-1978 programmes, not in the design division. Similarly, in the Craft Education major subject for a third year included work and studies on Material Knowledge( Physics, Chemistry, Biology etc.), Material-Instruments (as theoretical course), Plastics, Polyester, Vitray(Coloured Glass) & Mosaic Materials and Technologies (as practical courses). In the fourth year course of the Craft Education, 'Design and Project' subject included practical work on wood, metal, textile, ceramics, vitray, mosaic laboratories. As can be seen two concepts seem to be intermingled. Therefore it is possible to speculate that the lecturers of the craft courses might be forced to be included in the design studies; it was a confused state.

The pre-1982 programmes, had consisted of print making (etching, linoleum and woodcutting, etc.), advertisement studies, cardboard work, bindery, design of book covers, marbled and starched paper, album making, etc. With the modification, the print making course was taken out of the branch which was re-named Graphic Education Branch, and was incorporated into the re-named Painting Education Branch. In the Graphic Education Branch two dimensional courses continued. In the programmes the volume of the pedagogical and cultural lessons were also increased and spread over four years.

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<sup>20</sup> BARISTA, H.Örcün Resim-İs Egitimi Bölümünün Dünü, Bugünü, Geleceği, *Symposium Book*, Gazi Univ., 1987, p.564.

<sup>21</sup> *Ibid.* p.565.

Another important observation with respect to changes was the doubling of the number in the student intake quotas in the DACE; from c.250, it was increased to c.500(c.120 students for each level).<sup>22</sup> Student number had been gradually reduced in the HTTSs after the 12 September Coup, but by the academic year of 1984-85, candidate students' numbers increased to 480,648 for entry to higher educational institutions, of which only 156,431 were accepted. However, the rest of them were unskilled persons (only 40.9 % of the candidates had graduated from the technical or vocational schools)<sup>23</sup>; because, as noted in the previous pages, education in general was geared to provide students with generalised knowledge and to enable them to enter universities rather than to prepare them for careers. This large numbers of rejected students (which increased to c.700,000 in 1988) along with their parents forced the governments to increase the intake quotas of the higher educational institutions, and once again an artificial increase was practised in mainly those fields providing social sciences and arts. This circumstance led to the art studios and workshops becoming crowded and caused imbalance in the teacher- student-material ratios in the DACE.

Before the 1982 change in the department of Art and Craft of Gazi Institute of Education a surplus number of staff was employed (in common with the others departments, but fortunately the DAC was amongst the lucky ones because this number was at a very low level), some of whom were unqualified and insufficient in terms of educating in the fine arts. By becoming attached to university status, the personal selection was centralised and the situation was corrected by appointing proven academic personnel and sacking all the personnel appointed for political reasons.<sup>24</sup>

However, in the later years, Gazi Education Faculty could not prevent eight well qualified academics from the DACE leaving for promotional and economical reasons. These artist-lecturers most of whom were graduated from different art institutions in western Europe, joined the newly founded faculties of fine arts of two universities in Ankara. It was during the same years that two senior lecturers teaching craft subjects left the department with retirement. Therefore the demand for qualified personnel was met by inexperienced young educators rather than well qualified and experienced scholars.

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<sup>22</sup> *Ibid.*,p.566.

<sup>23</sup> KAYA (1989), Pp.75-77.

<sup>24</sup> From recorded interviews between the author , Dean of Faculty Prof.Resat Genç and ex- Head of Department Prof.H.Örcün Barista, Ankara,Konya, April 1990.

Another difficulty faced by the GEF in common with the other Education Faculties was the reduction in their budget. Before the unification, students were supported by MNE who supplied some free art and craft materials, such as papers, oil and water colour dyes, pastels, woods, metals etc. After the unification under the universities this opportunity ended. As Genç pointed out there had been c.53 % reduction in the expenditures of the Education Faculties in the following four years after unification.<sup>25</sup> It is obvious that with this limited income and surplus number of students no one should expect better quality and high level from these institutions. This situation naturally affected the DACE, and clearly was one of the reasons why those artists and art educators left.

In this decade a frequent argument between the Ministry and the universities has been witnessed with respect to low level and standards of students graduating from secondary education and young teachers graduating, after the teacher training institutions became tied to the universities. The Ministry claimed that education faculties of these institutions could not fulfil their duty to provide sufficient teachers for primary and secondary level. A contrary view held by the Education Faculties was the inadequate general and specific knowledge of the students coming from secondary level, and that this circumstance tended to be even more noticeable in terms of arts. In deed, both of the institutions were right; because, after the structural changes, education faculties tried to adopt themselves into new academic systems making many fundamental changes. Also before 1982, there were staff with no higher qualification, such as MA, PhD, and they never had an opportunity to achieve such qualification while these institutions were bound to the MNE.<sup>26</sup> Thus, the percentage of higher research degree among these lecturers was only 6 % which increased to 32 % by 1988.<sup>27</sup> The situation was the same in the DACEs; for instance in the GEF, there were lecturers and young research assistants who had a 'Diploma in Education' from the same faculty after a three year higher education. After having become staff of the University, they were required to increase their education by one more year for a 'Bachelor of Education' degree. A course which was called 'Completion of the BEd (*Lisans Tamamlama*)' was introduced in 1983, and these personnel completed their

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<sup>25</sup> From Professor Resat Genç's space to open the Symposium called 'Öğretmen Yetistiren Kurumların Dünü, Bugünü, Geleceği', (Past, Present, Future of Teacher Training Institutions), *Symposium Book*, Gazi University Pub, Ankara, 1987, p.15.

<sup>26</sup> TURGUT, M.Fuat, Öğretmen Yetistiren Yüksek Öğretim Kurumlarında Lisans Üstü Eğitim (Postgraduate Education at Higher Teacher Training Institutions), *Symposium Book*, Gazi Univ. Pp. 716-717.

<sup>27</sup> KORKUT, Hüseyin, Eğitim Fakültelerinde Öğretim Elemanı Sorunu (The Matter of Teaching Personnel in Education faculties), *Symposium Book*, Gazi Univ.Pp.723-724.

education to the fourth year. The course also continued for the other graduates who were working in secondary schools or in different institutions during the following years. While there was only 1 lecturer with PhD in 1982, 8 artist educators had the degree of 'Qualification in Fine Arts' introduced after 1982 by the HEC;<sup>28</sup> 9 staff had MA degree and, the department employed 3 new scholars who had PhD.<sup>29</sup>

There is no doubt that these sorts of difficulties in a transition period of the education faculties led naturally to a decline in the graduates; presumably for this reason the Ministry of Education introduced a *Teaching Proficiency Exam* in 1985. Before this date there was no such requirement for a teacher; a diploma from a teacher training institution or a faculty of educational sciences was enough. The motives of the Ministry were mainly the surplus number of applicants, especially to those fields of social sciences, maths, physics, biology etc., and to improve lower quality of the candidates. Gradually the surplus number covered all fields including the arts. In 1989, only 15 art teachers (7 of whom had graduated from the GEF) could be employed from c. 400 candidates. The rest of the candidates had to find another job although most of them were specifically educated to become teachers.<sup>30</sup>

On the other hand, as the universities claimed, standards of the students entering education faculties were rather lower; because, as has been reviewed in the previous chapters, the teaching profession had already lost its attraction for the young generation up to 1980. Students who graduated with good results were not preparing themselves to become teachers any longer. Thus, the 1986 central examination accommodated 9,704 students in education faculties, of whom only 12.7 % had listed these faculties in the first three places of the 'Pre-Exam Preference List (PEPL)'<sup>31</sup> in which there were 24 sections for higher educational institutions; and also 8,270 students preferred to become primary teachers in the same examination, of whom 5.4 % listed these schools into the first three places of the PEPL. 70 % of 9,704 students marked the preference names of the education faculties between 7 and 18. For Primary Education Higher Schools(EHS) 94.6 % of 8270 candidates marked the names

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<sup>28</sup> With the law of the HEC this degree was introduced as equivalence of PhD in arts for fine arts faculties, in order to meet artist educators' research and study level, bureaucratic and financial rights.

<sup>29</sup> BARISTA, Ö, *Symposium Book*, p.565.

<sup>30</sup> Graduates from fine arts faculties had also the right to become art and craft teachers after having a *General Certificate in Education* which included some educational knowledge, but there was neither teaching practice during this study nor a specific subject concerning with teaching art. This circumstance still exists and could actually be another matter to explore and discuss.

<sup>31</sup> Refer to the footnote no.4.

between 13 and 24 in the PEPL.<sup>32</sup> Also the students' graduation level entering the education faculties was very low. Table 10 shows the state overall of the marks given to the students who were registered by these institutions during their study at secondary level:

**TABLE 11**

PERCENTAGE AND DISTRIBUTIONS OF THE MARKS OF THE STUDENTS 1982-1986

MARKS	1982				1986			
	EF	%	EHS	%	EF	%	EHS	%
81-100*	-	-	-	-	-	-	-	-
71-80	706	11.2	365	5.1	743	7.7	224	2.7
61-70	1,358	21.6	1,112	15.7	2,134	22.0	1,114	13.5
51-60	2,130	33.9	2,627	37.1	3,759	38.7	3,279	39.6
41-50	1,385	22.0	2,228	31.4	2,803	28.9	3,375	40.8
40 and lower	710	11.3	762	10.7	265	2.7	278	3.4
Total Number of Student	6,289	100.0	7,094	100.0	9,704	100.0	8,270	100.0

\*The highest mark is 100.

Source: Karagözoglu, G.Univ.Symposium Book,p 279.  
(Percentages were calculated by the Author of this study)

According to the data given above it is apparent that students who graduated with better marks from all types of Lises do not consider the teaching profession primarily, preferring a field where they can have better income and prestige, such as medicine, engineering etc. On the other hand ordinary and lower level students who take into account the risk of remaining outside a higher educational institution, consider the profession as a life belt as the intake quotes are limited. This circumstance is the same in terms of art education, because having passed the first step of the central exam, students may apply to higher art educational institutions to take special

<sup>32</sup> KARAGÖZOGLU, Galip, Yüksek Öğretime Geçişte Öğretmenlik Mesleğine Yönelme (Attending to Teaching Profession While Entering to Higher Education), *Gazi Univ. Symposium Book*. Pp. 272-273.

test and ability exams. Unfortunately many of these applicants consider these institutions as a step for some opportunities and facilities rather than dealing with fine arts or educating art. A questionnaire given to 102 final year (fourth year) students by the author on 24th May 1990 in the Department of Art and Craft Education of Gazi University confirms this situation (Appendix 3, Question 1). According to the survey 17 students chose the DACE as they could not manage to be registered in the faculties that they wished; 7 students applied in order to complete their higher education in any school; 39 students to become an artist; 27 students to become a teacher; 1 male student to do military service in better conditions; and 18 students gave different responses ( 8 students indicated two answers). If the questionnaire had included all students of the department, the results would have been even more negative. Because during the four year education students begin to assimilate this course and naturally this effects their opinions.

In 1988, the head of DACE was changed as the ex-head left the department. The first task of the new head was to change all programmes of the department. Branches were reorganised as; 1) Painting; 2) Graphics; 3) Sculpture; 4) Textile; 5) Ceramics, and the Craft Education Branch was abolished. The courses were redefined, and instead of offering minor subjects, students were able to choose elective courses (Appendix 4). Although the craft courses were removed, the name of the department continued to include 'Craft'.

The aims and motives of this modification are explained in a formal letter sent from the department to the Office of Dean asking to change the name DACE to 'Department of Fine Arts Education'.<sup>33</sup> After having summarised theoretical and practical evolution of art education in higher institutions in western Europe and the USA, Dr. Y.Bingöl, head of department, argued in the letter that craft courses had already been replaced by design courses dependent on the current stream in fine arts and art education, and therefore lost their popularity while approaching the last decades of the 20th century. He also cited that in practice craft syllabuses had already lost their place to design studies in the 1982 programmes of the DACE. According to Bingöl craft courses had began to be taught by craft and technique specialists at secondary schools since 'Higher School of Industrial Arts' was founded.

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<sup>33</sup> GEF, Letter no.17-2895-070, on 1st September 1988.

Although this modification was, to some extent, appropriate, abolishment of craft courses led to a gap between curriculums of the department and middle schools. There is still a lesson called 'Art and Craft Education' in the schools which has to be taught by graduates of the DACEs. In spite of the fact that there are some similarities between the syllabuses of this lesson and Craft and Technique, the aims and objectives are totally different. In such a case it would not be an idle speculation that there might be an unpleasant problem for teacher trainees on probation, and for those having graduated from the modified programmes. This anxiety was also shared by the lecturers of the department.<sup>34</sup> Though it may be early to comment on it, it seems that further modification would be needed for these programmes.

There has been some argument in the above section regarding the quality of instruction and courses being taught during the 1980s in the DACE. Although many deep rooted reforms were carried out, the expected higher standard in the department has not been achieved. In order to support this hypothesis, apart from the evidence given above, the author asked some questions regarding the quality and standard of education in the department,<sup>35</sup> and directed two questions to the final year students (Appendix 3, questions 2 and 3). The lecturers agreed that the changes had given birth to some new difficulties, and the expected improvement and higher level had not occurred so far. Also they all agreed that fine arts and educational instructions and syllabuses were insufficient, and educational courses being designed to teach more generalised rather than specified knowledge. Also the number of cultural subjects is considered to be too many, occupy more time in the weekly time-table, and are not necessary for students of higher education.

In terms of the students' view the courses of fine arts and education were insufficient too. Evidently, their response to the two questions indicates this situation: In the second question they were asked whether they believed that fine arts and design courses given in the department were sufficient for them to contribute to the teaching profession and/or for making a choice of a career. 16 of them replied positively; 71 students negatively; 13 student gave mixed responses; and 4 students preferred to indicate two answers. The last question was about the effects of the educational course on the students and asked them whether they believed that

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<sup>34</sup> From the recorded interview between the author and following staff ( in surname order); Hasan Akin, Bünyamin Balamir, Mehmet Basbug, Erol Batirbek, Ihsan Çakici, Tahsin Hancioglu, Söbütaş Özer, Hulusi Sezer, Nurettin Sahin, Faruk Uzar, May 1990, Ankara.

<sup>35</sup> With the same staff in the previous footnote.

the pedagogical courses given over the four year period would help to teach art and craft in middle schools and Lises. 51 of 102 students said 'Yes', 33 students indicated 'No', 16 students gave two different responses, and 4 students preferred two different answers.

Though the results of the questionnaire do not show the actual quality and position of the instruction, one cannot disregard the results. Therefore it is apparent that changes in the fine arts and pedagogical courses have not positively affected their educational quality during the 1980s, according to this student evaluation.

It is hard to escape the conclusion from all the evidence that the quality of graduates and students registered in art and design are not noticeable better than those of the previous decade, despite the changes which have occurred in the structure and curriculum of the DACE.



## CONCLUSION

The thesis demonstrates that Turkish art education and teacher training faces two sorts of problems: one of which is the fundamental problem that reaches back to the beginnings of the Turkish Republic, the other is the type of problem that occurred during the 1980s.

The fundamental problems in schools are shortage of art studios, workshops, materials, tools, instruments, publications, art and craft teachers (now only in rural areas)<sup>1</sup>, and considerable numbers of inefficient or ill-educated teachers in charge. Low standards of the registered students, artificial increase of intake quotas, location of inadequate time for teaching practice, and shortage of well-qualified teaching staff and scholars are the problems inherited from the early decades.

Regarding more current problems of art education and teacher training; the reduction of the percentage of the educational expenditure in the national budget by the government which led to a decline in all aspects of educational fields; a gap between the Ministry of Education and Faculties of Education, that caused a wide disparity between the curricula of schools and teacher training institutions; some inappropriate interventions and operations made by the Ministry; reduction of the income of the education facilities by the universities, and lack of provision of faculties and opportunities for lecturers, are the main difficulties of recent years. But the most disturbing situation in these fields is the continuous decline in the status of art education and art teacher training, in terms of social value, educational consequence and as a choice of career.

Undoubtedly the reasons which underlie the lack of success are not having progressively continuous planning in art education and art teacher training institutions themselves, the lack of financial provision, and ad hoc remedies by the Ministry of Education.

Presently, art education at all levels is not safeguarded by law, policy or institutions, is ignored by the state, and also, to some extent by administrators and parents. This situation

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<sup>1</sup> Because of the better living conditions, such as public services and social activities, teachers prefer living in cities or large towns to living in townships or villages, especially in rural areas, and this leads to a shortage of art and craft teachers, although the numbers of teachers needed officially according to the Ministry documents, is sufficient.

occurs in many countries. Thus in one of his articles Eisner, who had many opportunities to learn about the difficulties of art education in more than thirty countries which he had visited and lectured in during his presidency of INSEA, points out that though art education is in different positions both practically and theoretically in different nations, it does not enjoy a position of high status in higher education. According to Eisner, in no nation is art considered an essential core subject in the general education of all children and adolescents, and in most countries, art education is an unimportant issue.<sup>2</sup>

However, there are noticeable developments and accumulation of theory and practice in this field, especially in North America and Western Europe, from which Turkish art educators may derive profit by adopting some of these developments into Turkey. The Turkish economy has changed from its agricultural character and become more industrialised, requiring many designers and craftspersons in different fields. As visual communication and media become part of human life, and with the increase in technological research, no one should ignore their importance and effects on education. These aspects are not ignored by British and American educators.

Also, more than sixty percent of the population has moved to large cities which means that the educators should consider the environmental conditions of urban life in their educational programmes.

It is obvious that Turkey faces industrial and urban development and typical of advanced Western countries, and Turkish art educators have an opportunity to learn from their counterparts about the modification in art education and teacher training in the UK and the USA. This might improve the structure and content of art education and teacher training. Also many art teachers need to be enlightened about the current developments in the theory and practice of teaching art. As this study has demonstrated, although the Ministry introduced INSET programmes for art teachers in recent years, most teachers have not taken part in such courses so far. Therefore, there is another opportunity to give teachers newly developed approaches and theories by INSET provision.

In short, some proposals with respect to the structure and content of art education could

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<sup>2</sup> EISNER, Elliot W., Current Issues in Art and Design Education: Art Education Today: A Look at its Past and an Agenda for the Future. *Journal of Art & Design Education*. Vol.8, No.2, 1989. pp.153-166.

be envisaged in order to improve current standards of art education in schools, but as long as economic difficulties and social conditions of the schools continue and are not solved by governments, any sort of proposal cannot succeed.

In the Turkish case, it seems that a deep structural modification will take place in general education according to the present Minister of Education.<sup>3</sup> The Turkish educational system is considered as not having a contemporary structure, and some proposals are being developed in order to reorganise the stages of education, and improve the standards at all levels of education. This will be an opportunity to apply a new structure for art education in schools as well.

The Ministry should consider contemporary art education theories and establish separate departments of art, craft and design in the new structure, so that these subjects would escape from having a minor role, and their importance in education and society would be recognised. Also this would help the understanding of art education as a means for developing sensitivity, cultivating imagination, fostering an understanding of art, and securing skills which make artistic expression possible. Though it is worth establishing 'Fine Arts Lises', it seems that their aims to educate pupils to prepare them for higher arts education to become artists will, in my opinion, not help society so much to understand the meaning and function of art education. Therefore, establishing these departments in the existing schools all over the country could be more useful, less expensive, and quicker than founding Fine Art Lises and establishing them country-wide.

In spite of the fact that there are cultural, social and economic differences between the countries, some contemporary approaches from UK or USA could be considered as a starting point, in terms of the content of art education. The recent picture of art education shows that design opportunities and discipline-based art education are dominant in the developed countries, and applied at all levels of education. Therefore, from primary education to the higher level, design courses and interdisciplinary subjects such as critical studies, aesthetics, environmental and museum studies and visual aids, could be included in the art curricula of primary, middle, high schools and higher education.

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<sup>3</sup> From the interview between Mr Avni Akyol, Ministry of National Education and reporter Mr Sebahattin Önkibar, *Türkiye Gazetesi*, (The Daily News Türkiye), 10 March 1991. p.7.

Alongside these subjects traditional and public Turkish fine and decorative arts which have been ignored for many decades, although they have rather rich and historical background should be also included in the schools' curricula. So that not only cultural artifacts would be evaluated, but also cultural and artistic diversity of different regions would be reflected to modernised programmes.

With regard to teacher education in the visual arts, Turkey has like UK and USA several similar forms: the pre-service preparation of classroom teachers, the pre-service education of art specialists, in-service courses, workshops for the experienced classroom teachers, and advanced graduate education for visual arts teachers.

As the thesis has dealt with only the teacher training for secondary level, its speculations, comments and proposals will concentrate on this aspect of art teacher training.

The study discovered that the departments of art and craft education are now in a dilemma in terms of structure, curriculum, and physical and economic conditions. After having united under the universities, each department has begun to establish its own structure and provide its own curriculum. But due to the lack of communication between the Ministry of Education and these institutions, different aims, objectives and practices have begun to be seen. While changes take place in the DACEs, no changes are applied in schools relating to the new approaches in art education. If this continues, the gap between the DACEs initiating their own individual courses and structure, and the schools where a central education policy is followed, will widen.

There is an immediate need for all concerned to meet and to consider this situation. This initiative could be taken by the Board of Education organising a seminar or meeting and gathering art educators and competent authorities to discuss the state of affairs, and suggesting some immediate solutions and their means of implementation.

This research also reveals the reduction in art and craft teachers. The Education Faculties ought to consider this situation immediately too. These institutions train the students to become art teachers rather than artists, craftspersons or designers, though their programmes emphasise fine arts, craft and design subjects rather than the educational aspects of the subjects

As far as the results of this dissertation are concerned, two main difficulties may arise for the Education Faculties and governments. First, the number of unemployed graduates is rising year by year; secondly, mis-orientated structural and instructional modifications have taken place in the Art departments which might lead to a further gap between the aims and objectives of art education in schools and the higher level of education.

In order to solve the problem and improve the quality of education, departments should have the opportunity to educate artists, designers and craftspeople alongside art teachers. The art, craft and design <sup>instructions</sup> institutions would be added to by art educational theory and practice, and the students identified during the course. In light of this proposal, a new structure could be formed for the art departments of the Education Faculties as follows:

### **Department of Art and Design Education**

#### **1. Division of Fine Arts**

##### **(a) Branch of Two Dimensional Studies**

- Painting and Drawing
- Printmaking
- Wallpainting and Fresco
- Miniature (Traditional)

##### **(b) Branch of Three Dimensional Studies**

- Sculpture
- Metals (Modern & Traditional)
- Ceramics (Mod.& Trad.)
- Tile( Mod.& Trad.)
- Glass and Coloured Glass( Mod.& Trad.)

#### **2. Division of Design**

##### **(a) Branch of Two Dimensional Studies**

- Graphic Design(Trad.& Mod.)
- Illustration and animation
- Photography

(b) Branch of Three Dimensional Studies

- Textile Design (Mod.& Trad.)
- Carpet and Kellim
- Industrial Design

**3. Division of Theoretical Studies**

(a) Branch of Art and Design Education

- Studio Education (first semester - 6 months)
- Teaching Practice (second semester - 6 months)
- Museum Education

(b) Branch of Critical Studies

- History of Art
- Aesthetics
- Philosophy of Art
- Sociology of Art
- Psychology of Art
- Traditional Turkish Arts

(c) Branch of Educational and Cultural Study

- Methodologies of General Teaching
- Introduction to Knowledge of Education
- Psychology of Education
- Sociology of Education
- History of Culture
- General Methods of Teaching
- Techniques of Research
- Anatolian Civilisations

According to this scheme, the content of art education might be reviewed and the subjects indicated above could be added to the curriculum.

Having completed the first year foundation course, students may be able to undertake other Fine Art or Design Division, according to their interests, ability and tendency. In their third year, design students could apply to companies for three months' practice. In the last year, the students who wish to become teachers for secondary level, may be selected (according to the Ministry's quota), and trained to become art and design teachers. Again, in the second

semester of the last year, these selected students would continue six months teaching practice in specifically selected middle and high schools, according to the schools' needs and conditions.

Educating young teachers should continue after they begin their teaching for something like three years, because the theoretical studies that students undertake in higher education before they enter the classrooms are not easy to apply. But through regular INSET courses, not only these sorts of difficulties are overcome, but also, good models and theories which are developed would be introduced. Furthermore, an opportunity for these art and design teachers to carry out research should be encouraged, so that their experience and findings would be taken into account.

Finally, although it is possible, it would not be helpful to enumerate here, the series of complaints about problems in the existing state of art education, as the Art Education Working Group did in 1983. The most important factor is that art education and its educators are without legislative protection and are ignored by governments, competent authorities and school directors and even many parents. There is a need for the establishment of an institution or some other mechanism which protects them, encourages them, deals with their problems, and shields them from unfair attitudes. In other words, an 'Association of Art and design Educators' or a 'National Society for Education in Art and Design' should be founded, to meet these needs.

In terms of art teacher training, the first and foremost problem of the art departments is the lack of schools where theoretical studies in art education would take place. Institutes of social sciences of the Universities should immediately deal with this matter and begin to provide postgraduate research for the art curriculum studies both for schools and higher institutions.

The researcher is aware that the thesis concentrates on formal and administrative changes to institutional organisation, course design and management, and the identification of content. There has been less attention paid to what counts as good quality in the students' learning experience in terms of teaching style, and in terms of the specific models of art education available. The approach taken is believed to be necessary. Prior to refinement of details, the overall structure and planning needs to be decided and agreed.

Cultural differences certainly exist, but the emergence of Turkey as a developed country

emphasises the need to learn from the lessons of the West (in addition to its own cultural beliefs). This learning would be particularly appropriate in art education.

Once plans and ideas are structured and organised with a clear understanding of responsibility, further research will be needed to study more closely the effectiveness of particular teaching approaches, the input of any new ideas, and whether the changes have led to a more esteemed position for art education in Turkish society.



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# APPENDICES



## APPENDIX 1

### PROGRAMMES OF THE DAC OF THE HTTS 1978-1982

#### FIRST YEAR

SUBJECTS	1st Semester	2nd Semester
BASIC ART EDUCATION	8	8
TECHNICAL DRAWING	2	-
PHOTOGRAPHY	-	2
INTRODUCTION TO ART	2	2
ELECTIVE (MUSIC / PERFORMING ARTS)	1	1
INTRODUCTION TO KNOWLEDGE OF EDUCATION	2	-
SOCIOLOGY OF EDUCATION	-	2
TURKISH & COMPOSITION	2	2
FOREIGN LANGUAGE	2	2
<b>TOTAL CREDIT</b>	<b>19</b>	<b>19</b>

#### SECOND YEAR

SUBJECTS	1st Semester	2nd Semester
PAINTING & DRAWING	5	5
MODELLING	5	-
LETTERING & TYPOGRAPHY	2	2
DESIGN	-	5
CERAMIC	-	2
HISTORY OF ART	2	2
KNOWLEDGE OF GUIDANCE	2	-
PSYCHOLOGY OF EDUCATION	3	-
ASSESSMENT & EVALUATION	-	3
FOREIGN LANGUAGE	2	2
<b>TOTAL CREDIT</b>	<b>21</b>	<b>21</b>

THIRD YEAR

SUBJECTS	1st Semester	2nd Semester
ELECTIVE MAJOR ART SUBJECT (PAINTING / GRAPHICS / SCULPTURE / INDUSTRIAL DESIGN)	6	10
ELECTIVE SIDE ART SUBJECT(PAINTING / GRAPHICS)	4	-
HISTORY OF ART	2	2
HISTORY OF CULTURE	2	2
HISTORY OF THOUGHT	-	3
METHODOLOGY OF ART EDUCATION	2	2
METHODOLOGY OF EDUCATION	2	-
FOREIGN LANGUAGE	2	2
<b>TOTAL CREDIT</b>	<b>20</b>	<b>20</b>

FOURTH YEAR

SUBJECTS	1st Semester	2nd Semester
ELECTIVE MAJOR ART SUBJECT (PAINTING / GRAPHICS / SCULPTURE / INDUSTRIAL DESIGN)	8	8
TEXTILE & WEAVING & KNITTING	-	3
METHODOLOGY OF ART EDUCATION	2	-
SOCIOLOGY OF ART EDUCATION	2	-
ANALYSES OF WORKS OF ART	2	2
PROGRAMMES & METHODS OF EDUCATION	3	-
INTRODUCTION TO ECONOMICS	3	-
HISTORY OF TURKISH REFORMS	2	2
RESEARCH	-	3
TEACHING PRACTICE	-	1 Month
<b>TOTAL CREDIT</b>	<b>22</b>	<b>18</b>

Source: Gazi Yüksek Öğretmen Okulu Müfredat Programı (The curriculum of Gazi HTTS), 1980.

## APPENDIX 2

### PROGRAMMES OF THE DACE 1983 - 1988

#### FIRST YEAR FOUNDATION COURSE

SUBJECTS	Weekly Hour	Theoretical Course	Practical Course	Total Credit
BASIC ART EDUCATION	11	3	8	14
TECHNOLOGY OF ART & CRAFT	6	6	-	8
PHOTOGRAPHY	2	2	-	3
PERSPECTIVE	2	2	-	4
AESTHETICS & INTRODUCTION TO ART	2	2	-	4
PRINCIPLES OF ATATÜRK & HISTORY OF REFORMS	1	1	-	2
TURKISH LANGUAGE	1	1	-	2
ELECTIVE FOREIGN LANGUAGE (ENG./FR./GERM.)	6	6	-	12
ELECTIVE (PHYSICAL ED./ MUSIC)	1	3	-	3
INTRODUCTION TO EDUCATION (First Semester)	3	3	-	3
SOCIOLOGY OF EDUCATION (Second Semester)	3	3	-	3
<b>TOTAL</b>	<b>35</b>			<b>57</b>

#### SECOND YEAR PAINTING EDUCATION BRANCH

PAINTING & DRAWING	12	4	8	16
HISTORY OF ART&MUSEUM PRACTICE (MINOR SUBJ.)	6	6		8
<b>TOTAL</b>	<b>18</b>			<b>24</b>

#### CRAFT(DESIGN) EDUCATION BRANCH

BASIC DESIGN	10	-	10	13
TECHNICAL DRAWING	2		2	3
SCULPTURE(MINOR SUBJECT)	6	2	4	8
<b>TOTAL</b>	<b>18</b>	-	-	<b>24</b>

GRAPHIC EDUCATION BRANCH

GRAPHIC DESIGN	10	4	6	14
LETTERING & TYPOGRAPHY	2	-	2	3
HISTORY OF ART & MUSEUM PRACTICE (MINOR SUBJ.) 8		6	6	
<b>TOTAL</b>	<b>18</b>			<b>25</b>

SCULPTURE EDUCATION BRANCH

SCULPTURE	12	4	8	16
PAINTING & DRAWING (MINOR SUBJECT)	6	2	4	8
<b>TOTAL</b>	<b>18</b>			<b>24</b>

TEXTILE DESIGN EDUCATION BRANCH

TEXTILE DESIGN	6	2	4	8
CONSTRUCTION OF TEXTILE	4	-	4	4
TECHNOLOGY OF TEXTILE	2	2	-	4
PAINTING & DRAWING	6	2	4	8
<b>TOTAL</b>	<b>18</b>			<b>24</b>

SECOND YEAR COLLECTIVE SUBJECTS

DRAWING	4	-	4	6
LETTERING	2	-	2	3
HISTORY OF ART	2	2	-	4
PSYCHOLOGY OF EDUCATION (First Semester)	3	3	-	3
PROGRAMMES OF EDUCATION (Second Semester)	3	3	-	3
ELECTIVE FOREIGN LANGUAGE	4	4	-	8
TURKISH LANGUAGE	1	1	-	2
ELECTIVE (PHYSICAL ED./ MUSIC)	1	-	1	2
PRINCIPLES OF ATATÜRK & HISTORY OF REFORMS	1	1	-	2
<b>TOTAL</b>	<b>18</b>			<b>33</b>

### THIRD YEAR

#### PAINTING EDUCATION BRANCH

PAINTING	8	3	5	11
PRINT MAKING & WALL PAINTING	6	2	4	8
HISTORY OF ART & MUSEUM PRACTICE	4	4	-	6
<b>TOTAL</b>	<b>18</b>			<b>25</b>

#### CRAFT (DESIGN) EDUCATION BRANCH

ENVIRONMENTAL RESEARCH	2	2	-	3
CRAFT & DESIGN STUDIES (First Semester)	12	-	12	8
DESIGNING & PRACTICE (Second Semester)	10	-	10	6
KNOWLEDGE OF PUBLIC ARTS (Second Semester)	2	2	-	2
SCULPTURE (MINOR SUBJECT)	4	-	4	6
<b>TOTAL</b>	<b>18</b>			<b>25</b>

#### GRAPHIC EDUCATION BRANCH

GRAPHICS	3	3	-	6
GRAPHIC DESIGN & PRACTICE	5	-	5	5
TYPOGRAPHY	2	-	2	3
KNOWLEDGE OF MATERIAL & TECHNIQUE	1	1	-	2
HISTORY OF ART & MUSEUM PRACTICE	4	4	-	6
TECHNIQUES OF PRACTICAL PRINTING	3	-	3	3
<b>TOTAL</b>	<b>18</b>			<b>25</b>

SCULPTURE EDUCATION BRANCH

SCULPTURE	8	3	5	11
INTRODUCTION OF THE ELECTIVE SUBJECT	2	2	-	4
PRACTICE OF ELECTIVE SUBJECT	4	-	4	4
PAINTING (MINOR SUBJECT)	4	-	4	6
<b>TOTAL</b>	<b>18</b>			<b>25</b>

TEXTILE DESIGN EDUCATION BRANCH

TEXTILE DESIGN	2	-	2	3
CONSTRUCTION OF TEXTILE	2	-	2	3
TECHNOLOGY OF TEXTILE	2	2	-	4
HISTORY OF TURKISH TEXTILE ARTS	2	2	-	4
GRAPHICS (MINOR SUBJECT)	4	-	4	6
KNOWLEDGE OF TURKISH FOLK	2	2	-	4
KNOWLEDGE OF DECORATIVE CLOTHING(1st Sem.)	2	2	-	2
LETTERING(Second Semester)	2		2	1
TECHNICAL DRAWING(Second Semester)	2	-	2	1
<b>TOTAL</b>	<b>20</b>			<b>28</b>

THIRD YEAR COLLECTIVE SUBJECTS

HISTORY OF ART	2	2	-	4
METHODS OF ART EDUCATION	2	2	-	4
ASSESSMENT & EVALUATION(First Semester)	3	3	-	3
TECHNOLOGY OF EDUCATION(Second Semester)	3	3	-	3
TURKISH LANGUAGE	1	1	-	2
FOREIGN LANGUAGE	4	4	-	8
ELECTIVE(PHYSICAL EDUCATION / MUSIC)	1	-	1	2
PRINCIPLES OF ATATÜRK & HISTORY OF REFORMS	1	1	-	2
<b>TOTAL</b>	<b>14</b>			<b>28</b>

**FOURTH YEAR**

PAINTING EDUCATION BRANCH

ELECTIVE (OIL PAINT./PRINT MAK./WALL PAINT.)	16	6	10	22
HISTORY OF ART & MUSEUM PRACTICE	4	4	-	6
<b>TOTAL</b>	<b>20</b>	<b>-</b>	<b>-</b>	<b>28</b>

CRAFT (DESIGN) EDUCATION BRANCH

IMAGING AND PRACTICE (PROJECT)	14		14	18
HIST.OF TURKISH DECO. ART&HANDICRAFT	2	2	-	4
SCULPTURE	4	-	4	6
<b>TOTAL</b>	<b>20</b>			<b>28</b>

GRAPHIC EDUCATION BRANCH

ELECTIVE (INFORMATION / ILLUSTRATION / ANIMATION)	14	5	9	19
VIDEO-FILM-TELEVISION	2		2	2
HISTORY OF ART & MUSEUM PRACTICE	4	4	-	6
<b>TOTAL</b>	<b>20</b>			<b>27</b>

SCULPTURE EDUCATION BRANCH

ELECTIVE(WOOD & STONE / METAL / COOKED CLAY & CERAMIC)	16	6	10	22
PAINTING	4	-	4	6
<b>TOTAL</b>	<b>20</b>			<b>28</b>

TEXTILE DESIGN EDUCATION BRANCH

TEXTILE DESIGN	8	-	8	10
CONSTRUCTION OF TEXTILE	6	-	6	8
TECHNOLOGY OF TEXTILE	2	2	-	4
GRAPHICS	4	-	4	6
<b>TOTAL</b>	<b>20</b>			<b>28</b>

FOURTH YEAR COLLECTIVE SUBJECTS

HISTORY OF TURKISH PLASTIC ARTS (First Semester)	2	2	-	2
HISTORY OF ART	2	2	-	4
METHODS OF TEACHING OF ART AND CRAFTS (First Semester)	3	3	-	
KNOWLEDGE OF GUIDANCE(Second Semester)	3	3	-	3
METHODS OF EDUCATION (Second Semester)	3	3	-	3
PRACTICE OF ART AND CRAFT TEACHING (Second Semester)	1 Month	-	-	-
TURKISH LANGUAGE	1	1		2
FOREIGN LANGUAGE	2	2	-	4
ELECTIVE ( PHYSICAL ED./MUSIC)	1	-	1	2
ATATÜRK'S PRINCIPLES & HISTORY OF REFORMS	1	1	-	2
<b>TOTAL</b>	<b>13</b>			<b>25</b>

TOTAL WEEKLY HOUR: 32/33

FOUR YEAR TOTAL CREDIT: 220



**APPENDIX 3**  
**QUESTIONNAIRE**

Dear Candidates of Artist- Art Educator,

This Questionnaire will be used for a postgraduate research that explores art education which is practised in the department from where you will be graduated, therefore your responses are very important. The Questionnaire includes three questions. It will be sufficient to put ( X ) in the beginning of the answer that you agree with. If there is no proper answer in the section below according to your opinions, then could you please write down your personal opinion in the (other) section.

Your responses will certainly be concealed.

I thank you for your attention and help.

Vedat ÖZSOY

24th May 1990

114

**QUESTIONS**

1. Because of my entry the department of art and craft education was
  - i) that I was not able to register the course that I wished according to the results of the Central Examination;
  - ii) only to complete my higher education;
  - iii) to be an artist;
  - iv) to be art and craft teacher;
  - v) (for male students) to make my military service with better conditions.
  - vi) (other).....
  
2. I personally
  - i) believe;
  - ii) do not believe;
  - iii) (other).....that plastic arts and design courses being taught are sufficient and will contribute while choosing a career, and / or for teaching profession.
  
3. I personally
  - i) believe;
  - ii) do not believe;
  - iii) (other).....that pedagogical courses being taught in the department are will contribute while teaching art and craft at secondary level.

## APPENDIX 4

### PROGRAMMES OF THE DACE OF GEF 1988

#### FIRST YEAR FOUNDATION COURSE

SUBJECTS	Weekly Hours	Theor. Hours	Practical Hours	Credit
BASIC ART EDUCATION	8	2	6	8
DRAWING	6	2	4	6
TECHNICAL DRAWING	3	1	2	4
HISTORY OF CULTURE	2	2	-	4
INTRODUCTION TO KNOWLEDGE OF EDUCATION	1	1	-	4
PSYCHOLOGY OF EDUCATION	2	2	-	4
ELECTIVE (PHYSICAL ED./ MUSIC)	1	1	-	2
TURKISH LANGUAGE	1	1	-	2
ELECTIVE FOREIGN LANGUAGE (Eng./Fr./Ger.)	6	6	-	12
ATATÜRK'S PRINCIPLES & HISTORY OF REFORMS	2	2	-	4
TOTAL	32			48

#### SECOND YEAR

##### PAINTING EDUCATION BRANCH

PAINTING STUDIO I.	8	2	6	8
TECHNOLOGY OF PAINTING	3	1	2	4
TOTAL	11			12

##### GRAPHIC EDUCATION BRANCH

BASIC GRAPHIC EDUCATION	8	2	6	8
PHOTOGRAPHY	3	1	2	4
TOTAL	11			12

SCULPTURE EDUCATION BRANCH

SCULPTURE STUDIO I.	8	2	6	8
TECHNOLOGY OF SCULPTURE	3	1	2	4
TOTAL	11			12

TEXTILE EDUCATION BRANCH

BASIC TEXTILE EDUCATION	8	2	6	8
TECHNOLOGY OF TEXTILE	3	1	2	4
TOTAL	11			12

CERAMIC EDUCATION BRANCH

BASIC CERAMIC EDUCATION	8	2	6	8
CHEMISTRY OF CERAMIC	3	1	2	4
TOTAL	11			12

SECOND YEAR COLLECTIVE SUBJECTS

HISTORY OF ART	3	3	-	6
LETTERING & TYPOGRAPHY	3	1	2	4
ELECTIVE STUDIO	4	1	3	4
AESTHETICS	1	1	-	2
GENERAL METHODS OF TEACHING	2	2	-	4
SOCIOLOGY OF EDUCATION	1	1	-	2
ELECTIVE (MUSIC/ PHYSICAL ED.)	1	-	1	2
TURKISH LANGUAGE	1	1	-	2
FOREIGN LANGUAGE	4	4	-	8
ATATÜRK'S PRINCIPLES & HISTORY OF REFORMS	1	1	-	2
TOTAL	21			36
SECOND YEAR TOTAL	32			48

THIRD YEAR

PAINTING ED. BRANCH

PAINTING STUDIO II.	8	2	6	8
PRINT MAKING	4	1	3	4
TOTAL	12			12

GRAPHIC ED. BRANCH

GRAPHIC STUDIO I.	8	2	6	8
ADVERTISEMENT GRAPHIC	4	1	3	4
TOTAL	12			12

SCULPTURE ED. BRANCH

SCULPTURE STUDIO II.				
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THIRD YEAR COLLECTIVE SUBJECTS

HISTORY OF ART II.	3	3	-	6
PSYCHOLOGY OF ART	3	3	-	6
ELECTIVE STUDIO	4	1	3	4
TECHNIQUES OF RESEARCH	1	1	-	2
METHODS OF GENERAL TEACHING	2	2	-	4
METHODS OF ART EDUCATION	2	2	-	4
TURKISH LANGUAGE	1	1	-	2
FOREIGN LANGUAGE	4	4	-	8
ATATÜRK'S PRINCIPLES & HISTORY OF REFORMS	1	1	-	2
ELECTIVE (MUSIC / PHYSICAL ED.)	1	-	1	2
<b>TOTAL</b>	<b>22</b>			<b>40</b>

TOTAL WEEKLY HOURS: 34  
THIRD YEAR TOTAL CREDIT: 52

FOURTH YEAR

PAINTING EDUCATION

PAINTING STUDIO III	8	2	6	8
EXPERIMENTAL PAINTING	4	1	3	4
<b>TOTAL</b>	<b>12</b>			<b>12</b>

GRAPHIC EDUCATION

GRAPHIC STUDIO	8	2	6	8
ANIMATION	4	1	3	4
<b>TOTAL</b>	<b>12</b>			<b>12</b>

SCULPTURE EDUCATION

SCULPTURE STUDIO III.	8	2	6	8
TECHNOLOGY OF MOULDING	4	1	3	4
<b>TOTAL</b>	<b>12</b>			<b>12</b>

TEXTILE EDUCATION

TEXTILE DESIGN	8	2	6	8
BATIK	4	1	3	4
<b>TOTAL</b>	<b>12</b>			<b>12</b>

## CERAMIC EDUCATION

ORIGINAL CERAMIC	8	2	6	8
CERAMIC FOR BUILDING AND GARDEN	4	1	3	4
<hr style="border-top: 1px dashed black;"/>				
TOTAL	12			12

## FOURTH YEAR COLLECTIVE SUBJECTS

ANALYSES OF WORKS OF ART	3	3	-	6
MUSEUM EDUCATION	3	3	-	6
ELECTIVE THEORETICAL SUBJECTS	3	3	-	6
ELECTIVE STUDIO	4	1	3	4
ASSESSMENT AND EVALUATION	2	2	-	4
PRACTICE OF TEACHING	1 month			
TURKISH	1	1	-	2
FOREIGN LANGUAGE	2	2	-	4
ELECTIVE (MUSIC / PHYSICAL ED.)	1	-	1	2
ATATÜRK'S PRINCIPLES & HISTORY OF REFORMS	1	1	-	2
<hr style="border-top: 1px solid black;"/>				
TOTAL	20			36

TOTAL WEEKLY HOURS: 32

FOURTH YEAR TOTAL CREDIT : 48

## ELECTIVES

### PRACTICAL COURSES\*

DRAWING  
PHOTOGRAPHY  
PRINTMAKING  
COLOURED GLASS  
WALL PAINTING  
PRODUCTION DESIGN  
PAINTING  
GRAPHICS  
SCULPTURE  
CERAMICS  
TEXTILE

### THEORETICAL COURSES°

SOCIOLOGY OF ART  
PHILOSOPHY OF ART  
TRADITIONAL TURKISH ARTS  
METHODS OF SCIENTIFIC RESEARCH  
ART AND ENVIRONMENT  
ANATOLIAN CIVILISATIONS  
SEMINAR

\*Students have to choose the practical courses in the second, third, and fourth year.

°Students have to choose the theoretical courses in the fourth year.

Source: 1988 Programmes of the DACE of GEF, Gazi University, Ankara.