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In The Field Of VISUAL ARTS

**Research And
Evaluations**

EDITOR

Prof. Dr. Emrah UYSAL

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Research And Evaluation In The Field Of Visual Arts

June 2024

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BÖLÜM 1

**ANALYZING THE OPINIONS OF FINE ARTS
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Nursena KASAP
Rabia BALSÜZEN
Zühal DİNÇ ALTUN

INTRODUCTION

The purpose of this research is to examine the opinions of Fine Arts High School teachers and senior students of the painting department regarding the Basic Proficiency Test (TYT) 800,000 threshold applied in the university entrance exam and formation training. The study was planned within the framework of a case study, which is a qualitative research approach. The study group comprised fine arts high school teachers and senior students of the painting department who used the convenience sampling method, a nonrandom sampling. The data of the research were obtained through face-to-face interviews, which were recorded using a voice recorder. The recordings were dictated, converted into written text, and analyzed using content analysis. In line with the analysis, the findings are presented in tables supported by direct quotations taken from the participants' conversations. At the end of the research, the results were obtained and suggestions regarding these results were made.

Education is a phenomenon that started with the existence of humanity and has been developing by renewing itself. Education, which is known to have started because people have been in need of transferring the knowledge they have acquired since the earliest ages to their environment, has developed and spread with the discovery of writing and gained an institutional structure. It is very difficult to define an education that is accepted by everyone. In fact, education contains many concepts related to different disciplines. As the most comprehensive and broadest activity of society, education is multifaceted and continuous. All planned educational activities are key to achieving the target path. The future of society and success in every field depends on new generations raised with qualified and equipped educational capacity. Education is a process in which an individual acquires permanent changes with a desired effort and affects the lives of individuals directly and indirectly. This process consists of experiences guided by the individual and education. Education received sheds light on the future of individuals and societies (Özmen, Ekiz, 2019). "The development of a country in the social, social, cultural, economic and technological fields can be achieved through an understanding of education aimed at raising qualified people who can recognize themselves, shape their goals and objectives in line with their special talents, adequately comprehend the functions of art and adapt them to all areas of their lives." (Demirel & Sözer, 2023, pp.29).

Since man is an emotionally charged being who can think and feel, when we look at the cave paintings seen in the early ages, it is seen that he has been feeding his soul with art since those times and using art as a means of communication by expressing himself in this way. So much so that, when we look at artifacts such as sculptures, ceramics, and mosaics found

in archaeological excavations, we can see that they transfer traces of the society in which they live to the present day. Art education, which is one of the main aspects and components of human education, is one of the most indispensable parts of education, such as science, technique, philosophy, and kinesthetic field education (Mercin & Alakuş, 2007).

The importance and necessity of art education in education cannot be denied. With art education, which is an important part of contemporary education and includes all fields of art, students have the opportunity to comprehend the meaning and value of art and give importance to art and artists. An individual raised with a qualified art education becomes a pioneer in transferring his/her own culture to future generations with his/her cultural awareness. In the process of art education, many behaviors are acquired using esthetic principles and the language of art. In this field of education, the individual has the opportunity to express himself/herself by choosing the most appropriate language from fields such as painting, music, theater, dance, poetry, story telling, sculpture, ceramics, and photography (Aykut, 2006). The free and rich environment offered by art education is a whipping force in revealing the creativity of the individual. A student who has gone through the filter of art education can handle events and phenomena from a different perspective, develop original solutions to a problem he/she encounters, and learn through art by establishing compatibility with other disciplines. They progress toward becoming an individual who can think original and free, knows analysis and synthesis, has a developed critical perspective, has the ability to make decisions, has a wide capacity for trial and error and production, and has an esthetic personality.

In Turkey, professionalization in education starts in high school, and this professional awareness emerges through the high schools that students choose. High schools are a crucial step for students to take to make decisions that directly affect their future career choices. Individuals' choice of profession is influenced by many variables such as income, status, environment, ability, opportunities, and personality. In this process, students who are aware of their own interests, abilities, skills, and potentials have the opportunity to make healthier choices.

High schools, which are secondary education institutions affiliated to the General Directorate of Secondary Education, provide education to different student groups according to different vocational preferences, such as Anatolian High Schools, Science High Schools, Social Sciences High Schools, Vocational High Schools, Sports High Schools, and Fine Arts High Schools. In addition to the exams held at these schools, some high schools admit students with special talents. These are educational institutions that prepare students for higher education programs according to their interests, abilities, and achievements. Each year, two separate apti-

tude exams are held for the Painting and Music departments, and talented students are selected to study at these high schools. Students who complete their vocational training in four years are awarded a master's degree in their field.

Every student who wants to become a university student and takes the Basic Proficiency Test (TYT) is evaluated under the exam system created by the Council of Higher Education (YÖK). Especially when the readiness of the candidates who will choose a university is considered, the secondary school education they receive in the exam they will take is of great importance. "In Turkey, there are different disciplinary fields such as Physical Education and Sports Teaching, Music Teaching and Painting and Drawing Teaching, which require special talent exams within the scope of student recruitment to the Faculties of Education" (Demirel & Sözer 2023, pp.29). Visual Arts High School students have three preferences among their university preferences to continue their professional equipment and pursue their professions. These are the Faculty of Fine Arts, Conservatory, and Faculty of Education.

The Council of Higher Education (YÖK) has set a prerequisite for candidates who will prefer teaching programs that take students with a special talent exam in faculties of education in 2020. Candidates who prefer these departments must rank at least 800 thousandth in the university entrance exam Basic Proficiency Test (TYT); otherwise, they cannot apply to these departments. However, candidates can choose departments such as Conservatory and Faculty of Fine Arts that provide art education without the above-mentioned prerequisites. With a recent decision, the Council of Higher Education (YÖK) has granted the right to receive formation education to students who have graduated from these institutions and are currently studying, and has not set the prerequisite of 800 thousand threshold from the Basic Proficiency Test (TYT) for students who will receive this formation education. Currently, many teacher candidates continue their formation education in different universities. When the literature on the subject was reviewed, it was seen that the success and motivation of Fine Arts High School students in cultural courses were directly related to the Basic Proficiency Test (TYT) and the 800,000 threshold. When the literature was examined, it was observed that the opinions of Fine Arts High School Painting and Drawing department students, culture, and field teachers on the subject were not taken. In this respect, this study is autonomous and important because it is the first of its kind. In this direction, it is thought that it will shed light on future field studies.

METHOD

Research Model

Since this research will work with the reality that will be formed because of the participation of volunteer students, it is aimed to be realized with a qualitative paradigm and post-positivism.

“Unlike the quantitative research method of positive sciences, which is specific to generalization, qualitative research focuses on the different and deep nature of individual human characteristics. In this context, qualitative research, which claims that the depth and originality of information are more important than generalizations, focuses on deep and specific data obtained from smaller study groups rather than large samples” (Baltacı, 2009, p.369).

“One of the most distinctive features of qualitative research is that it continues its research by focusing on phenomena, events or behaviors that occur in the natural environment... generally qualitative research is defined as field research” (Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz & Demirel 2022, p.253). “In this context, qualitative research, which argues that the depth and originality of information is important rather than generalizations, focuses on deep and specific data obtained from smaller study groups rather than large samples” (Baltacı, 2019, p.369).

Working group

This study was planned as a qualitative case study. In this study, a smaller sample was selected to focus more on the findings. Since the research seeks answers to why and how questions, it was conducted with seven culture course teachers, five field course teachers, and 10 senior students in a Fine Arts High School using convenience sampling, which is one of the sub-branches of non-probability sampling. Interviews with 22 participants were organized into six tables. Personal data were concealed and coded by the ethics committee. The abbreviation S was used to indicate participants who were students and numbered to differentiate between students. Field teachers were abbreviated as AT, and numbering was used for distinction. For culture teachers, the abbreviation CT was used and numbering was used for distinction. Fine Arts High School was abbreviated as GSL.

Table 1. *Demographic information about the students*

Partici- pants	Culture course grade point average				Field course grade point average				Willing to be a teach- er
	65-50	75- 70	85- 80	95- 90	65- 50	75-70	85-80	95- 90	
S-1			✓					✓	✓
S-2			✓				✓		
S-3	✓					✓			
S-4		✓						✓	✓
S-5		✓				✓			✓
S-6	✓							✓	✓
S-7	✓						✓		
S-8		✓					✓		
S-9	✓					✓			
S-10	✓						✓		

This table shows the students' grade point averages in the field and culture courses. The table was created by taking the students' grade ranges from the interviews. This table also shows the students' answers to the question of which profession they would like to pursue. Only four of the 10 students wanted to become teachers. It can be seen that the grade point average of these four students is high.

According to the table, there are six students with the highest number of students in the two grade ranges. These grade ranges are 85-80 and 75-70. There are only two students in the 85-80 range in the culture courses. Students received grades in the 85-80 range mostly from field courses with four students. In the 75-70 range, there are equal numbers of students in culture and field courses. The most common grade range in culture courses is 65-50 with five students. This is the lowest grade range, and no student in the field courses has a grade in this range.

The highest grade range is 95-90. While no students in the culture courses received this grade, only three students in the field courses could enter this range.

Table 2. *Demographic information of teachers*

Participants	Years of service in the profession	Years of service at GSL
CÖ-1	24	5
CÖ-2	25	2
CT-3	First Year	First Year
CT-4	15	10
CT-5	25	9
CT-6	26	25
CT-7	26	First Year
AT-1	28	22
AT-2	28	25
AT-3	25	18
AT-4	20	18
AT-5	26	22

This table shows the length of service of the culture and field teachers. As can be seen in the table, CT-4 and CT-7, who are culture teachers, started working in Fine Arts High School for the first time in 2023 when the study was conducted. Ten of the teachers who participated in our study were experienced teachers with more than 20 years of experience in the teaching profession. It is seen that the subject teachers have been teaching for twenty years and more than twenty years, and most of this time they have been teaching at Fine Arts High School. The teacher who has been practicing her profession for the longest time is AT-2. CT-3 is in his first year both as a teacher and at Fine Arts High School.

Data collection

“In qualitative research, many data collection tools are used according to the nature, subject, and purpose of the research” (Ekiz, 2020, p.63). In this study, data were obtained using the content analysis method to determine the current situation. Data were collected using the interview method, which is a qualitative data collection tool. Interview is defined as collecting data from relevant people within the framework of the questions sought to be answered in the research (Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz & Demirel 2022, p.158). “In short, it is a scientific tool that aims to enter the mind and heart of a person” (Ekiz, 2020, p.70).

The interview was conducted in a semi-structured manner, i.e., the interviewer was passive and the sample was active. During the interview, the interviews were recorded using a voice recorder and then dictated and converted into written text. The interview questions consisted of nine open-ended questions that were prepared in advance and the answers given by the participants to these questions. The draft interview form was submitted for

expert opinion, and the content and number of questions were edited in line with the expert opinions, and the form was finalized. From this viewpoint, this study obtained information about teachers' in-depth opinions and attitudes on the subject.

Data Analysis and Interpretation

The data of this study were obtained using content analysis. The findings are presented in tables and are supported by direct quotations from the students' speeches. The results obtained and recommendations related to these results are also presented.

Table 3. *Opinions on the adequacy of culture courses*

Categories	Themes	Culture Teachers	Field Course Teachers	Students	f
Negative opinions	Finding the number of hours of culture lessons sufficient	CT-4	AT-4	S-1, S-3, S-4, S-6, S-7, S-9	8
Positive opinions	Finding the number of hours of culture lessons sufficient	CT-1, CT-2, CT-6, CT-7	-	-	4

In this table, the opinions of the participants regarding the hours and adequacy of culture lessons are tabulated. In the table, which is divided into three categories as positive, negative, and uncertain about the adequacy of culture lessons, codes are placed according to the opinions of field teachers, culture teachers, and students.

Among the culture course teachers, only CT-4 stated that they did not find the culture course hours sufficient. CT-4, a math teacher, stated, "Adequate education is not given in our schools. Unfortunately, for example, we have six hours of mathematics in the 9th and 10th grades, but because our students are not in the TYT logic in the 9th and 10th grades, they have already forgotten what they have learned in the 11th and 12th grades. So there are no lessons in 11 and in 12 we only have elective mathematics in the art department, which is not enough." he said. Among the field course teachers, only one teacher who does not find the culture courses insufficient. AT-4 "Students do not take mathematics lessons in the 11th grade, where the most important foundation is laid, and they start taking mathematics lessons when they reach the 12th grade. This situation causes them to have difficulties because they do not have a background in the course, and students go to the darshans to overcome this difficulty. "They leave field courses and start to focus on theoretical courses and neglect school." Most of the students found the culture courses insufficient. T-1, one of the six students, said, "The teachers are good, but I do not find the

math, history, and geography courses sufficient. In particular, history and geography are insufficient. The lectures are asked from a quite different perspective in TYT. “The part covered in the lesson looks at it from a quite different perspective.”

As seen in the table, there are four culture course teachers who find culture courses sufficient. For example, CT-6 said, “It is sufficient. They take two hours of religious culture and two hours of elective courses. I find it sufficient for my course.” There are no field teachers or students who find the culture lesson hours sufficient.

Table 4. Respondents' views on the 800,000 threshold

Categories	Themes	Culture Teachers	Field Course Teachers	Students	f
Positive opinions	There should be an 800 thousand thresholds	CT-1, CT-6, CT-7	AT-3	S-1, S-7, S-8, S-10	8
	The 800 thousand thresholds should be lowered and made more difficult	CT-2, CT-3	-	-	2
Negative opinions	There should not be an 800 thousand thresholds	-	AT-1, AT-2, AT-4, AT-5	S-2, S-3, S-4, S-5, S-6	9
	The 800 thousand thresholds should be raised and made easier	CT-5	-	-	1

In this table, the opinions of the participants about entering the 800 thousandth success ranking applied for the Fine Arts Education Department Painting and Drawing Program, which takes students with a special talent exam, are tabulated. The table shows the opinions of the participants on the five themes. In addition to those who found the application to be right, wrong, and easy, those who were undecided were added to the table, and the participant opinions were analyzed from a wide perspective.

Nine participants found the 800 thousand threshold for the Painting and Drawing program of the Fine Arts Education Department, which takes students through a special talent exam, to be incorrect. There were no culture course teachers among the participants. Four field course teachers stated that they found the threshold to be incorrect. One of them, AT-1, said, “In my opinion, the 800 thousand thresholds are not a very correct decision. It is a decision that does not allow for equal opportunities”. Five

students among the participants also expressed their opinions that the 800 thousand threshold was wrong. For example, S-2 stated, “If we look at it for art teaching, I think that the 800 thousand threshold is unnecessary for art teaching if what the student will teach is already in his/her own field”. Another student, S-4, explained this situation as follows; “I think this is a situation that should not be too much for us. We cannot pass this threshold because we mainly take field courses and cannot focus on cultural courses. Thus, we cannot get where we want”. Most students defend this view.

Another theme is the theme of the participants who found the 800 thousand threshold applied for the Fine Arts Education Department Painting and Drawing program, which takes students with a special talent exam, correct. There are eight participants in this theme. Three of these participants are culture course teachers. One of them, CT-1, a literature teacher, said, “800 thousand is not a ranking that a student who does not understand what he/she reads cannot enter, so I see this threshold as positive.” Another culture course teacher, CT-6, explained this situation as follows; “I think it is positive because students do not study when there is no coercion. When there is no compulsion, they act freely when we leave them free. “I think it is a good decision that will encourage students to study”. Only one field course teacher, AT-3, thinks that the 800 thousand threshold is the right decision. AT-3 said “I find it right, but I do not find GSF pedagogical formation right”. There are four students who think that the 800 thousand threshold is right. One of these students S-10 said, “I think the threshold decision is a necessary decision because as my friends and I said, there are a lot of unnecessary people studying at universities. I think it is necessary for those who deserve to study. I think that everyone should not study.” Another student, S-7, said, “As far as I know, they removed the threshold at first and then they put a threshold of 800,000 for teaching. This is a good decision because there should be a threshold. In general, there should be a threshold because right now, many people go to university for sightseeing without any purpose.”

Both the participants who advocated the idea that the 800,000 threshold for the Fine Arts Education Department Painting and Drawing program should be lowered and made more difficult are culture course teachers. One of these culture teachers, CT-3, said, “I would like the threshold to be raised a little more because the teaching profession is getting worse day by day, when we look at the general professional sense, social respect is decreasing day by day, people’s perspective is changing, it would be my preference to raise the threshold, frankly.” The opinions of the field course teachers and students are not included in this study.

Only one participant stated that the 800 thousand thresholds for the Fine Arts Education Department Painting and Drawing program should be

raised and made easier. This participant is CT-5, who is a culture course teacher. CT-5 said, “Let me put it this way, I think there should be a threshold because there may be a possibility of insufficient students entering, that is, the teaching profession is not only talent, it is debatable how much the exam measures what I said, but I think there should be a threshold, 800 thousand can be raised higher, but there should be a threshold”.

Table5. *Participants’ views on Pedagogical Formation Education*

Categories	Themes	Culture Teachers	Field Course Teachers	Students	f
Positive opinions	There should be Pedagogical Formation Training	CT-1, CT-2, CT-6	AT-5	S-1, S-2, S-5, S-6	8
	There should be an exam, a threshold, or a regulation in pedagogical formation education.	CT-5	-	S-7, S-8	3
Negative opinions	There should be no Pedagogical Formation Training	CT-4, CT-7	AT-2, AT-3, AT-4	S-3, S-7, S-10	8

This table contains the participants’ opinions on the pedagogical formation education of Fine Arts faculty students. In this table, the three ideas stated in the interviews were formed by specifying them as themes.

Eight participants defended the idea that there should be pedagogical formation. Two of these participants are culture course teachers. One of them, CT-1, said “Formation training is necessary and I think that those who do not receive this training should be kept away from schools”. There is only one field teacher who expressed an opinion within this theme. AT-5 said, “I am not against it, since they have made it so difficult for our fine arts graduates to enter the university, they are forced to enter the teaching threshold, that is, the 800 thousand threshold, but you can enter the fine arts faculties outside the faculties of education very easily because you are taken into consideration more in line with your talent, so it is your advantage to gain teaching by taking formation after going there, not only for you, but of course it is an advantage for everyone who enters there, but if the state puts obstacles on one side, I am not against them removing the obstacle on the other side, I think it is beneficial for everyone.” Most of the students stated that there should be formation.

One of the four students, S-5, said, “I look at the formation positively because I cannot take enough field courses in the faculty of education at the level I want, but if I study in the department of painting and want to be-

come a teacher, I think I can both develop in the field of painting as much as I want and become a teacher.”

Eight participants believed that pedagogical formation education should not exist. Two of these participants were culture course teachers. One of them, CT- 4 “Right now, I tell my own students that if you cannot go to the faculty of education, choose a department, there is no difference for now, so it has a reverse effect on the motivation of the students because they say that when I go to the department, I will be able to become a teacher somehow, so if I prefer teaching, I will do it from there, and even after graduating from the department, whether they do something related to the department or something related to teaching, it is more advantageous, even in previous years it was like this I don’t know if that system is left now, but for the mathematics department, which is the same for the art department, the person who graduated from the mathematics teaching department is a bachelor’s degree graduate, but the person who graduated from the mathematics department and received formation at work is passed as a master’s degree graduate, so it was accepted in this way in the specialist teacher exams, so I think it is completely unfair in this regard, so our students can prefer to go to the department if necessary, that is, instead of teaching.” Three field course teachers stated that they did not consider formation. One of these devices, AT-2: “This may be the most unfair decision stated so far. I think the decision taken regarding the formation is quite wrong. Formation should only occur in education faculties. Will we be able to receive medical training and become a doctor? No. In other words, this decision was an inappropriate practice. “The teaching elements should be distributed in some way, and this field should be acquired through basic education,” he said. Two students expressed their opinions within this theme. From this date, S-3 said, “Formation actually suits me because I know that I cannot enter the 800 thousand threshold, but I think it is something wrong. “After all, I think the rights of the person who enters the 800 thousand thresholds are defeated.”

There are three things that make him think that Pedagogical Formation should be organized in education. One of them, the Culture course teacher, is CT-5. CT-5: “There seems to be an injustice here too. This time is unfair to exit the dam. A regulation needs to be made for this. A separate condition may be imposed either for the dam to be lowered or for the formation areas. “Teachers have the right to change their formation, but when they take the first exam, it is possible for them to take an exam as a condition, I think at least this way the injustice will be eliminated,” he said. While there is no course teacher with a regulated field in formation, there are two students. S-7”, a date. “If you are going to conduct formation, they should

also be able to pass the 800,000 threshold, even though they are the least selected in the exam,” he said.

DISCUSSION, CONCLUSION, AND RECOMMENDATIONS

When the demographic information and findings obtained in this study conducted with Fine Arts High School teachers and senior students of the painting department are examined, it can be seen that the students of the painting department received the highest score in the range of 85-80 from culture courses, and the lowest score range of 65-50 was received by only five students. No student could get an average score of 95-90, which is the highest score range in culture courses. Considering all these findings, it can be seen that students are not successful in culture courses. In field courses, although the lowest score range is 75-70 points, most students score in the 85-80 range. No student received 65-50 points, which is the lowest grade range. This shows that students are successful in field courses and that their success in field courses is higher than their success in culture courses.

Student S-6 received 65-50 points, the lowest score range, from the culture course, and 95-90 points, the highest score range, from the field course. This student, who got grades at two extreme poles in culture and field courses, was successful in his field, but could not show the same success in culture courses. Most students find cultural lessons, especially mathematics lessons, inadequate. In this context, the inadequacy of the course hours was emphasized by the students. The fact that students spend more hours in field courses than in culture courses indicates that their success rates decrease. It has been observed that students who want to become teachers have high grade point averages in both culture and field courses. In this regard, it is possible to say that students who want to become teachers are more successful.

In this research, when positive and negative thoughts about the 800 thousand thresholds were examined considering all participants, it was determined that they were evenly distributed. Most participants, except the culture teachers, stated that they did not approve of the 800 thousand thresholds and that it was unnecessary. In addition, culture course teachers stated that the 800 thousand thresholds were necessary and that they could even be made more difficult. When the findings are examined, we can say that the difference between the teachers' opinions is due to the fact that the majority of culture teachers have just started their job or their professional tenure is shorter than that of field teachers. Students' opinions vary according to their career choice and average school success. The opinion that the 800 thousand thresholds are positive and necessary is dominant among students who want to become teachers and have high grade point averages.

Students who want to become teachers but have a low GPA must choose from different professional groups.

It has been stated that there are differences between the student profile before and after the Basic Proficiency Test (TYT) 800 thousand threshold prerequisite was introduced in Fine Arts High Schools, Education Faculties, and Fine Arts Faculties. It was also concluded that the relevant prerequisites positively affected the students' culture courses, while overshadowing the field courses. In support of this, (Üçer et al., 2023) stated in their study that the relevant ranking prerequisite positively affects the student's success in vocational knowledge and general culture courses, but negatively affects field education courses. Students who want to enter the 800 thousand threshold focus on extracurricular studies and exams, and this situation causes the student to not be able to spare time for field courses. It has also been stated that the relevant prerequisites decrease students' interest and motivation regarding the teaching profession. Students who despair because of anxiety about success do not want to choose education faculties. It has been determined that many students who want to become teachers prefer different professional groups because of the relevant decision.

In this study, which was conducted to examine the opinions of Fine Arts High School teachers and senior students of the painting department regarding the 800 thousand threshold of the Basic Proficiency Test (TYT) applied in the university entrance exam and pedagogical formation education, considering the stated results; Students of the Faculty of Fine Arts receive pedagogical formation training and the Basic Proficiency Test (TYT) 800 thousand threshold prerequisite is not applied to those who will receive this pedagogical formation training; While it positively affects students who want to go to the Faculty of Fine Arts, it negatively affects students who want to go to the Faculty of Education. Pedagogical formation is considered as a system in favor of students who cannot pass the 800 thousand thresholds and against students of the faculty of education. When looking at the participant opinions about pedagogical formation, it is seen that culture teachers and students view it positively, but most of the field teachers view it negatively. Due to the high number of participants who had negative views and thought that a regulation was needed, it was concluded that a regulation should be introduced on this issue.

It has been stated that after the 800 thousand threshold prerequisite application, there was a decrease in the number of students who graduated from Fine Arts High School and took special talent exams, whereas the number of students who did not graduate from Fine Arts High School increased. "After this regulation, it was observed that the quotas of students enrolled in the Faculty of Education, especially the Art Teaching Program,

were not filled in many universities and the number of students decreased” (Demirel & Sözer 2023, p. 29). In this context, there is a decrease every year in the number of students applying for special talent exams in the Faculties of Education and in the number of student candidates registering. The relevant prerequisite causes talented students who fall outside the threshold to not be able to take the special talent exam. In addition, students who have not received a high school education in this field but take the special talent exam are ahead of talented students because they get high scores. Since the success score ranking will cause talented students to be left out, it has been suggested to determine a threshold ranking that the students can achieve by taking into account the educational status of Fine Arts High School students (Taşkesen, 2020).

It is recommended that universities determine the TYT threshold score themselves, instead of the 800 thousand threshold in the Basic Proficiency Test (TYT) applied to candidates who will choose teaching programs in education faculties that accept students through a special aptitude test. Education faculties with a shortage of quotas should be subject to a limit on their quotas, considering the law of supply and demand. In addition, it is suggested that in the selection of students for education faculties, in addition to central exams, applications should be made to measure affective characteristics to identify teacher candidates based on their educator identity.

YÖK takes the success of teacher candidates to a higher level by implementing the 800 thousand thresholds in the Basic Proficiency Test (TYT). Many of the Fine Arts High School teachers and senior students of the painting department whose opinions were consulted also think that this application will have a positive impact on the student profile. The development of a country and the increase in the welfare level of the society depend on the teacher, the most basic element of the education system. General cultural knowledge is as important as field knowledge and skills in training qualified teachers. In addition to the conclusion that teacher candidates should have a certain level of general culture (Yazar & Geç 2019), they emphasized that talent alone is not sufficient in selecting students and that the person must also have cultural knowledge. They stated that equating the TYT score as a criterion in the Arts and Crafts Education Special Ability exams of the Education Faculties with the scores sought in other teaching fields is not fair when compared to the situations of the students to be admitted to the relevant departments. Similar to the study titled “TYT Barrier in Art Teaching Special Ability Exams” conducted by Demirel and Sözer (2023), it was found that the TYT threshold caused injustice in the departments that accept students with the talent exam because the Fine Arts High School curriculum is not compatible with other high school curricula. It is stated that it causes.

As a requirement of contemporary education, fine arts education aims to develop a type of person who can keep up with the dynamics of the age and is equipped with basic skills and knowledge about the fine arts. For this purpose, considering the Basic Proficiency Test (TYT) 800 thousand threshold required for the teaching programs of the Faculties of Education, the curriculum programs, and student profiles of fine arts high schools; It is recommended that students conclude with a threshold that they can achieve. The negative change seen in the success profile of teacher candidates in education faculties in recent years is largely due to changes and practices in the education system (Kozikoğlu & Kayan 2018). The constant change in the current dam system negatively affects teachers and students. In this context, it is emphasized that healthier and longer-lasting decisions should be made.

In this study, when the studies in the literature on the relevant subject were examined, it was determined that they reached similar findings that support this research.

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BÖLÜM 2

INVESTIGATION OF THE OPINIONS OF FACULTY OF FINE ARTS ACADEMICIANS ON THE 800 THOUSAND THRESHOLD APPLIED IN ENTRANCE TO THE FINE ARTS EDUCATION DEPARTMENT AND FORMATION EDUCATION

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1. INTRODUCTION

The main purpose of the education system is to provide its citizens with the necessary qualifications. The goal of realizing this is through systematic and structured education. There are many definitions of education, and according to Özsoy and Mamur (2019), education is a multifaceted and complex concept that is difficult to define. Therefore, three different definitions will be discussed in defining education. In the first definition, education is the process of consciously affecting the desired behavioral change in oneself or another person. In the second definition, education is the process of transferring heredity in the context of culture, and in the third definition, it includes all behavioral changes made at any time in life until that time. It is to make changes in one's behavior and mind in such a way as to make the landowner and the society in which he or she lives happy. The main element of this process is the person's abilities and competencies. Based on this process, talents and competencies require special education (Toprakçı, 2016). Visual arts under art education is one such training. The basis of art education is esthetic and artistic development, learning, and creativity. Visual art education is one of the best forms of education that meets the psychomotor and affective characteristics of individuals. Therefore, in schools, the old term "art and business lesson" and the new term "visual arts" should be similar to science (Kırıçoğlu, 2003). The definition of visual art education, a branch of art education, is multifaceted. Visual art education supports thinking ability, perception, imagination, and creative power. It is undeniable that through visual arts education, one can discipline oneself, support the development of basic areas such as mathematics and logic, and develop social skills (Özsoy & Alakuş, 2017). Art education in Turkey emerged with the Constitutional Monarchy in 1908 and lost its influence with the introduction of miniature and painting esthetics into line art with the art education courses that began to be taught at the Land War School (Berk, 1973). In 1883, the first Academy of Fine Arts, also known as Sanayii Nefise Mektebi, was established, and the influence of Osman Hamdi Bey is undeniably important in the development of fine arts education (Turani, 1977). Studies in the field of painting education in Sanayii Nefise Mekteb are important in terms of the reflection of discipline on educational studies in Turkey (Turani, 1977). It is possible to reveal one's creative power, visual perception, knowledge, skills, and attitudes through systematic and structured art education programs. Art education is provided as a visual art course in every period for children from preschool to university. In addition to art education, there is a dimension of vocational education. Vocational education starts in high school and continues into the undergraduate period in the selection of professions in the field of art education. In the high school period, students

began to pursue a profession within the scope of fine arts high school, while in undergraduate programs, students began to pursue a profession with the education given in the Painting and Business Teaching program of the Fine Arts Faculties and Fine Arts Education Departments. Fine Arts High Schools, Fine Arts Design and Architecture Faculties, Fine Arts Faculties, and Fine Arts Education Faculties are institutions that take students on a special talent exam in addition to the central placement made by ÖSYM in visual arts education. Among these institutions, fine arts high schools at the secondary education level accept students with talent exam scores and secondary education success scores (OBS). In addition, institutions such as the Faculties of Fine Arts Design and Architecture, the Faculties of Fine Arts, and the Faculties of Fine Arts Education admit students who are subject to the special talent exam and the success ranking threshold score determined by ÖSYM. There are two stages in the exams. In the first stage, students are asked to draw a human (live model) figure standing in front of them and are evaluated according to proportion-proportion, order, texture, part-whole relations. In the second stage, the text within the scope of a certain subject is drawn and evaluated imaginatively according to the creative ideas drawn for the purpose of the given subject by considering the design principles and elements. The two-stage exam applied for admission to the Faculties of Fine Arts and Education constitutes the Special Talent Exam Score. While those who graduate from the Faculty of Fine Arts, which is entered by talent exam, graduate as artists, those who graduate from the faculties of education graduate as teachers who transfer to the visual arts course. While faculties of education include teacher training programs, with different practices in our country, graduates of the Faculties of Fine Arts or other Faculties of Art have been given the right to become teachers. This is provided by formation training. In our country, as stated in the last amendment of the Board of Education of the Ministry of National Education dated 20/02/2014 and numbered 9, the right to become a teacher by taking pedagogical formation education was granted to undergraduate graduates and senior students in the fields where formation education can be received outside the faculties of education included in the Principles of Teaching Fields, Assignment and Course Teaching (YÖK, 2023). Pedagogical formation education is a certificate program that accompanies the acquisition of the teaching profession and includes pedagogy-related achievements given to candidates graduating from undergraduate programs (YÖK, 2023). According to this definition, pedagogy is a discipline for the education of children, and professional formation is aimed at developing the necessary knowledge and skills in terms of professional competencies. In this context, pedagogical formation is the knowledge, skills, and behaviors to be gained by prospective teachers who receive formation education for the systematic education of children. Desired changes in

students' behaviors can be realized with pedagogical knowledge (Özkan, 2012). Thus, the Faculty of Fine Arts is an institution that trains artists, and graduates can become teachers by taking pedagogical formation training. Many changes have been made in teacher training in our country, and this situation has caused some problems. While there is no requirement of 800,000 success rankings for programs requiring pedagogical formation, there is a success ranking threshold for admission to the Painting and Art Teaching Departments of the Faculties of Fine Arts Education. Candidates must rank at least 800,000 on the Basic Proficiency Test, which covers Turkish, Social Sciences, Basic Mathematics, and Science, to enter teaching programs subject to an aptitude test (ÖSYM, 2020 a). Before this decision, a minimum TYT score between 150 and 200 was accepted instead of the TYT success rank. In the 2023 cumulative distribution of YKS scores, the 609,429th success rank is between 280 and above. (ÖSYM, 2023 b). Therefore, regulations have been introduced regarding the Basic Proficiency Test threshold in order to increase the quality of education and to have general culture knowledge within the scope of ability in measuring the levels of the Faculties of Education, which take students with special aptitude exam, for different fields other than the field knowledge (Demirel, Sözer, 2023). This research aims to evaluate the problems experienced by academicians in the Faculty of Fine Arts. When the relevant literature was reviewed, very few studies on this subject were found. Therefore, this study is important for shedding light on future field-specific studies.

1.2. Purpose of the Study

The aim of this research is to examine the opinions of fine arts faculty academicians about the 800 thousand threshold applied in the entrance to the fine arts education department and formation education. The views on the 800 thousand threshold applied at the entrance to the fine arts education department and formation education were examined according to the department, title, working time in the institution, and the courses conducted by the academicians of the Faculty of Fine Arts. In line with these objectives, answers to the following sub-problems will be sought in obtaining opinions on the 800 thousand threshold applied in the entrance to Fine Arts Education Departments and formation education.

1. What are the opinions of the academicians of the Faculty of Fine Arts about the 800.000 success rank threshold from the Basic Proficiency Test taken by YÖK?
2. What are the opinions of the academicians of the Faculty of Fine Arts regarding the fact that the students who have graduated from the faculties of fine arts and are currently studying do not have

to be ranked 800,000 among those who will receive pedagogical formation education?

3. What are the opinions of the academicians of the Faculty of Fine Arts regarding candidates who will prefer the Fine Arts Education Department within the scope of the subject?

2. METHOD

2.1. Research Model

In the study, which will be conducted to examine the views of fine arts faculty academicians on the 800 thousand threshold applied in the entrance to the fine arts education department and formation education, it will be designed within the scope of qualitative research methods, it will be carried out through a case study, and an explanatory / descriptive case study from case study types was used. Qualitative research has many definitions because it is constantly used in various studies. The definition of qualitative research that most researchers use effectively was put forward by Denzin and Lincoln (1998) (Ekiz, 2020). Denzin and Lincoln view qualitative research as examining the situations to be investigated in their own environment and trying to make sense of and interpret the phenomenon directly from the meanings given by the people being investigated (Ekiz, 2020). ever et al. (2019) defines the case study, one of the qualitative research data collection tools, as “research in which an entity is defined and customized depending on space and time”. The descriptive case is “a broad description of the environments where the people researched on live or the places where the subjects, events and phenomena researched on take place” (Ekiz, 2020, p.36).

2.2. Study Group

The study group of the research was made according to the convenience sampling method, one of the non-random sampling types. Non-random sampling “This type of sampling method is widely used especially in researches where time is scarce, financial opportunities are limited, the universe is very limited or in pilot studies” (Baştürk, 2013, p.143). Convenience sampling, a type of random sampling, is “the researcher includes the units that are close to him/her, within his/her reach, and that he/she can easily reach into the sample” (Baştürk, 2013, p.145). Therefore, convenience sampling was used in this study, in which the 800 thousand threshold applied at the entrance to the fine arts education department and the views of academicians on formation education were examined. This study was conducted with five academicians working in the faculty of fine arts affiliated to the State University located in Trabzon. Participants in the

study group Demographic information about the academics is shown in Table 1. To reveal the data obtained within the scope of the research within the scope of confidentiality principles and ethical rules, academics will be shown as A1, A2, A3, and A5.

Table 1. *Demographic information of academicians*

Particip- pant code	Gender	Title	Years of service in the orga- nization	Courses conducted by
A1	Men	Dr. Öğretim Üyesi	13	Workshop, Drawing, App- lication Workshop.
A2	Men	Dr. Öğretim Üyesi	3	Graphic design and appli- cation
A3	Men	Doç. Dr. Öğ- retim üyesi	27	Painting workshop, postg- raduate
A4	Women	Öğretim görevlisi	10	Basic art education, workshop 1, workshop 7, drawing.
A5	Women	Dr. Öğretim üyesi.	10	Workshop, contempo- rary art, drawing, career planning, art production, contemporary art interpre- tation.

As can be seen in Table 1, this research was conducted with five academics, two of whom were female and three of whom were male, and the academics were coded as A1, A2, A3...A5, taking into account their years of service in the institution and the courses they conducted.

2.3. Collection of Data

The semi-structured interview technique prepared by the researcher will be used to obtain the data. “The researcher prepares the interview questions in advance; however, during the interview, he/she provides partial flexibility to the people being researched and allows the questions to be reorganized and discussed” (Ekiz, 2013, p.63). A semi-structured interview form was created by the researchers for the pilot application, along with the necessary literature research. The interview form consists of two stages. In the first stage, demographic information questions, such as the university they graduated from, department, academic titles, the duration of their tenure in the institution, and the courses they conducted, were directed to the academics, and in the second stage, questions about the subject of the research were directed. In face-to-face interviews, the data obtained

on the basis of the voluntary consent of the people researched were recorded on a voice recorder and then written down.

2.4.Data Analysis

The data obtained were analyzed using descriptive analysis within the scope of basic level analysis and content analysis within the scope of high-level analysis. “It reveals the data accurately without making any impact on the observations and interviews made by the researchers, without making interpretations or making comments in a small way” (Ekiz, 2020, p.85). “In other words, the researcher’s interpretation remains in the background in this level of analysis” (Ekiz, 2020, p.85). Content analysis is “a type of analysis used to examine the content of any written text and to reveal it numerically or statistically” (Ekiz, 2013, p.77). The data obtained within the scope of this research were coded in terms of similar aspects, divided into themes and categories, and presented in tables. At the end of the research, the data obtained from the academicians were coded without revealing their identities based on confidentiality principles. The steps to be followed in the collection and analysis of the data obtained are as follows:

1. Interview questions will be prepared.
2. The questions will be piloted.
3. The researched academics will be identified.
4. Interviews will be conducted with the researched academics and recorded.
5. The recorded interviews will be analyzed and turned into written documents.
6. Answers within the scope of the same subject are coded by writing them one below the other.
7. The codes are categorized in a table.
8. The data in the table are directly supported by the opinions of academics.

2.5. Validity and Reliability

Validity “emphasizes the ability of research results to reflect other situations or to be applied to other situations” (Ekiz, 2020, p.41). “The concept of reliability is related to whether the findings of a research reflect the truth or not, the degree of reflection, and whether the same or similar results are reached if the research is conducted at different times or through different people” (Ekiz, 2020, p.43). In the preparation of the semi-structured interview form, the questions were presented to field experts to de-

termine whether they were purposeful or not. Subsequently, deficiencies in the interview form were eliminated and finalized. Therefore, in the case of research, there is a situation to increase the reliability of content validity. Because of the opinions of the experts, a pilot study will be carried out by applying it to the participant academicians who are not included in the scope of the research. In the research process, direct quotations will be made from the data obtained from the researched people and presented as an application to increase reliability.

3.FINDINGS

This section presents the findings obtained from the research.

Table 2. *Academics' opinions on the necessity of the 800 thousand thresholds applied in the university entrance exam*

Category	Academician Code	Theme	Frequency
Required	A1, A4,A5	<ul style="list-style-type: none"> • They have a high perception • High success rates • High theoretical knowledge 	3
Unnecessary	A2,	<ul style="list-style-type: none"> • Talented students are excluded from the open 	1
	A3	<ul style="list-style-type: none"> • Receiving formation afterward 	1

A2, while talking about his views on the necessity of the 800 thousand threshold, said, *“As far as I have observed when I talk to my friends both in my own institution and in other institutions, there is a situation that as a result of this threshold, the way for talented students to enter is actually closed somewhere. After all, since these departments are departments that are entered by aptitude test, there should not be a need for this threshold.”*

A3, while talking about his views on the necessity of the 800,000 threshold, said, *“Let me tell you the name of my own faculty, since a student who graduates from here will graduate as a formation student, I think that this 800,000 threshold is no longer valid.”*

A4, while talking about his views on the necessity of the 800,000 threshold, said, *“I am of the opinion that they should get a certain score because art requires a perspective that should be open in their perceptions apart from talent, or I would prefer students with higher perceptions to combine their talent and talent and come to us.”*

While talking about his views on the necessity of the 800 thousand threshold, A5 said, *“First of all, when we evaluate the decision taken as a teacher, I found it positive. “It is thought that teacher candidates will be important if they are successful.”*

Table 3. Academics’ opinions on the 800 thousand thresholds applied in the university entrance exam and their effects on their institutions

Category	Academician Code	Theme	Frequency	Category
Experiences for the student	Difficulty in using classrooms		A3	1
	Number of students	<ul style="list-style-type: none"> Increase in the number of students 	A2,A3,A4,A5	4
	Level in the theoretical courses	<ul style="list-style-type: none"> In terms of being low 	A1,A2	2
		<ul style="list-style-type: none"> In terms of being high 	A5	1
Experiences of the instructor	Course load	<ul style="list-style-type: none"> Increase in the course load 	A4	1
	Cadre	<ul style="list-style-type: none"> Increase in teaching staff in fine art faculties 	A4,A5	2
		<ul style="list-style-type: none"> Lack of staffing in faculties of education 	A3	1
	In terms of equality	<ul style="list-style-type: none"> It is not an equal situation 	A3,A4,A5	3
	For faculties of education	<ul style="list-style-type: none"> Not a positive situation 	A5	1

A1, speaking about the 800,000 threshold and its effects on their institutions, said: *“It has been observed over the years that a person with a weak intellectual side has nothing to contribute to the arts academically and causes various negativities in the average academic achievement in the classroom environment. Classes should have a certain homogeneity in terms of academic level. Otherwise, the harmony of the class can be negatively affected by successful and intelligent students.”*

A2, while talking about his views on the 800 thousand threshold and its effects on his institutions, said, *“But some of the students who enter, albeit low, do not pose a problem because we do not take a very high number of students, but in some theoretical courses, especially in theoretical courses, it also has a negative effect. In my department, there was no problem with the number of students, but it is true that some candidates who could*

not get into some teaching departments turned to our departments. As I said, the students who were stuck in the 800 thousand thresholds shifted from you to us. But anyway, that is the student's own choice, that is, there was no decrease in our own course load, but there was an increase in the course load taken by the student."

A3, speaking about the 800,000 threshold and its effects on their institutions, said, *"After the threshold, of course, there was more crowding in the faculty of fine arts. We went to group department divisions in the classrooms. We were divided into two groups, and when 35 students were divided into two groups, there were 17 or 18 students. Now, when we think of a workshop class for 18 students, there is no such workshop, it cannot be found. In other words, there are no such workshops in the current buildings. You need at least something close to 200 net 100 square meters. Because there are no such large spaces, there is a situation of cramming and students not being able to work comfortably. . Because of this decrease, I think that when the number of students decreases, these departments will have difficulties in terms of staffing. As you know, in the same class, 800 thousand students and 150 thousand students are in the same class, and they both see the opposite. This is my interpretation. There is an inequality here."*

A4 talks about the 800,000 threshold and its impact on their institutions: *"Young potential started to flow to us because they started to eliminate others and others could not find a place. There is no change in the candidates who took the exam, only the preference situation started to flow to us a little more, so they could not apply to the other side, which was a positive development for us. For the last two years, this year we have filled our quota fully, and last year we had a quota occupancy very close to full. Our number of lecturers has increased. In the years I came here, if we had opened two classes, we might have had difficulties. However, with the number of lecturers we have now, I think our course load is distributed in a balanced way. On this side, when those who have the chance to continue their education here without passing that threshold are given the chance to teach, there is an unfair competition here."*

A5, while talking about his views on the 800 thousand threshold and its effects on his institutions, said, *"First of all, when we evaluate the decision taken as a teacher, I found it positive. Teacher candidates will be important if they are successful. Of course, if you say how it affected the students of the Faculty of Fine Arts, of course, the students who could not enter turned to us. We increased our quota to 25, we increased it to 25, not all of them are full now, but we were closing our quota with a lot of losses. Now we are close to the current figures, I don't know, but if it is usually 20, 18 people will register. The success rate in theoretical courses has increa-*

sed. In the workshop, we increased it by calculating it in terms of competence, and we somehow turned it around. However, in terms of success, I think they are more enthusiastic and they seem like willing and talented to me. There was no increase in the course load. We have a teacher, there is an increase in demand, and I think there will be a purchase. The requested positions are not currently available. I mean, of course, as the number of courses increases, the management thinks and demands that the elective courses will increase over time. I think there will be an increase.”

Table 4. Academics’ opinions on the formation education given in faculties of education

Category	Academician Code	Theme	Frequency
Required	A3	<ul style="list-style-type: none"> High academic knowledge In terms of occupational anxiety 	1
Unnecessary	A2, A3, A4,A5	<ul style="list-style-type: none"> Candidates who want to teach should prefer education faculties Negative changes in perception Inability to focus on department courses Difficulties in adapting to course schedules and overlapping courses 	4
In terms of equality	A3,A4,A5	<ul style="list-style-type: none"> It is not an equal situation 	3

A1, while talking about his views on formation education, said: *“It is fixed with the observations of years that a person with a weak intellectual aspect has nothing to contribute to art academically and causes various negativities to the average academic success in the classroom environment. Classes should have a certain homogeneity in terms of academic level. Otherwise, the harmony of the class can be negatively affected by this situation in successful and intelligent students”.*

A2, while talking about his views on formation education, said, *“First of all, when there are educational sciences, there is actually not much benefit for a student who says I will be a teacher to come to our faculties because we do not train that person to become a teacher. In other words, we do not train them to be teachers, at least not at the primary and secondary school level. Therefore, I would like the candidates who will become teachers to prioritize educational sciences, and if there is a threshold of 800 thousand, I would like them to overcome that threshold. In line with*

their own trajectory. But for them to become academicians or artists, our departments are the main ones.”

A3, while talking about his views on formation education, said, “*When the right to formation is given, all of these courses are taken. I mean, he doesn’t say he won’t take them. At this point, the student has worries and concerns. They have future worries and anxieties. Of course, there are difficulties in the program. I mean, on my own behalf, but if I think of it as equality throughout Turkey, I think there is no equality.”*

A4, while talking about his views on formation education, said, “*Someone who speaks directly asks this question: Can we get formation when we study at your school? This is a question that we always encounter. You know, this is a situation that they want to have in their pocket. However, I am of the opinion that this can be taken from outside, that it is more correct to complete the formation in the form of a master’s degree without thesis, where they should only pour their energy into the courses of our department. They come to the stage where they find their graduation works, their original works, their efforts to find their artist identities, and they try to be very divided there, and I would not want it to be like that. I would rather let them flow their energy in their own department, and then, if they want, I would rather have them complete the formation in the form of a master’s degree. Yes, there is a dam there, there is a dam put on the prospective teacher. On this side, there is also a need to overcome that threshold. There is unfair competition here when those who have the chance to continue their education here without having to go through the entrance exam are also given the chance to teach. They will get the chance to work as teachers, but one of them is not tested with the 800 thousand threshold at the entrance, and the other is tested. In fact, his right is taken away from him; in this sense, there is unfairness.”*

While talking about his views on formation education, A5 said, “*I am actually not in favor of taking formation education afterwards. The students who come to us do not think that they can exist in life with art production; they are worried about finding a job. With this concern, they turn to teaching. It can be understood by them. Now with us, maybe it is negative again because it started to be taken during the semester. This has squeezed both the professors and their course planning. Currently, the department is preparing the course programs with great difficulty, and as soon as the formation intervenes in our courses, the performance of the students in our courses decreases excessively and we are negatively affected. We are attempting to adapt our program to courses in this field. Which, if we evaluate it with the latest decision, I think it was completely wrong and unfair.”*

Table 5. *Academics' opinions on the formation education given in faculties of education and its effects on their institutions*

Category	Academician Code	Theme	Frequency
From the student perspective	A2,	<ul style="list-style-type: none"> • cIncrease in the course load 	1
	A2	<ul style="list-style-type: none"> • Lack of free time due to course load and social and mental fatigue 	1
	A2,A3,A4	<ul style="list-style-type: none"> • They want to take formation education 	3
	A3,A4,A5	<ul style="list-style-type: none"> • Receiving formation education due to occupational anxiety and apprehension 	3
	A5	<ul style="list-style-type: none"> • Low performance in department courses 	1
What happened in terms of the program	A2, A3,A4,A5	<ul style="list-style-type: none"> • Difficulties in curriculum adaptation 	4

A2, while talking about his views on formation education and its effects on his institutions, said, *“The effect on the course load may be as follows: There may be an effect on the course load of students who choose this formation. However, that is the student’s own choice, so there was no decrease in our own course load, but there was an increase in the course load taken by the student. In addition to the normal courses, when he takes them, there may be weekly conflicts or he puts an extra burden on himself. Students who take formation do not have any free time because they take their weekly course load plus formation plus course load. This tires them socially and mentally.”*

A3, while talking about his views on formation education and its effects on their institutions, said, *“I mean in terms of courses, now this is a faculty of fine arts and it had a structure that was established in a system that was more focused on art, and now, of course, they have to take care of the students’ formation while they are teaching them. In total, they must take nine formation courses in four years, and there are changes in the perceptions of the students. However, when they are completely involved in art, they have more integrity. Of course, although this is an elective formation based on economic and future thinking, we see that almost 99% of the students take formation in today’s conditions.”*

A4, while talking about his views on formation education and its effects on his institutions, said, *“I was looking from the perspective of the students of our faculty. When I look at it from this point of view, it is a good*

thing that our students here desire to have that right. They all have career concerns. In this context, it is good for our students, but when we think about the other side, I think it is unfair. Actually, the people who created the course program had difficulties. You know, we applied the ready-made program. It did not force us much as a lecturer, but the head of the department who programmed it, of course, had difficulties in this regard.”

While A5 talks about her views on formation education and its effects on her institutions, she says, *“The students who come to us do not think that they can exist in life with the production of art, the anxiety of finding a job. At the moment, the main science department is preparing the course programs with great difficulty, and the student’s performance in our courses is extremely decreasing as soon as the formation interval enters us in our courses, and we are negatively affected.”*

4.DISCUSSION, CONCLUSION, and RECOMMENDATIONS

This study was conducted with academicians in the faculty of fine arts. This study examines their views on the 800 thousand threshold applied in the entrance to the fine arts education department and formation education, and the results were reached as a result of the findings obtained in this section. Suggestions are also given because of the results. The issues that are important in terms of the implementation of the threshold score in the faculties of education, changes in student selection, and changes in the situation in the faculty of fine arts will contribute to the academicians, students, and studies in this field in the faculty of education and the faculty of fine arts.

According to the findings obtained, in this study conducted with a total of five academicians, two of whom are female and three of whom are male, it was concluded that the 800 thousand threshold applied in the university entrance exam is necessary as a result of the opinions of the academicians. The reason for this conclusion is that their perceptions, achievements, and theoretical knowledge are high. According to the result of the study of Üçer et al. (2023) on the limitation of the 800 thousand threshold for candidates taking the special aptitude exam, the introduction of the 800 thousand threshold positively affected their academic success in general culture courses and their success in theoretical courses. In addition, as a result of Üçer et al. (2023) study on the condition of whether the 800 thousand threshold is necessary or not, it was concluded that it is necessary to have a prerequisite. In addition, the studies of Kozikoğlu and Kayan (2018), Gül & Mercan (2022), and Taşkesen (2020), in which it is necessary to introduce the 800 thousand threshold limitation in this research, are consistent with the findings of this research.

When the effects of the 800 thousand threshold applied in the university entrance exam and its effects on their institutions were examined, it was concluded that there was an increase in the number of fine arts faculty students and that the level of students in theoretical courses was low. According to the results obtained in Başbuğ & Kaya's (2021) study titled "The Effects of the Basic Proficiency Test Success Rank Threshold on the Music Teacher Training Programs Special Talent Selection Exam", the decrease in the number of students experienced due to the quotas in the faculties of education not being filled sufficiently, and in addition to these, according to the results obtained in Demirel & Sözer's (2023) study titled "TYT Threshold in Painting and Drawing Special Talent Exams", it was determined that there was a decrease in the number of students due to the TYT threshold limitation imposed on the faculties of education and the tendency toward the faculties of fine arts was high, which was not different from the findings of this study.

When the experiences in terms of instructors are evaluated, there is a decrease in the number of students in the university entrance exam. It was concluded that the 800 thousand threshold applied is not an equal situation, and it was determined that there was an increase in teaching staff in the fine arts faculties in terms of staffing. In Demirel and Sözer's (2023) study titled "TYT Threshold in Painting and Drawing Special Talent Exams", the result that there is injustice in the departments taken with the 800 thousand threshold and talent exams because the curricula of different types of high schools are not the same supports the findings of this study.

In the study, when the opinions of academics on the formation education given in faculties of education were analyzed, it was concluded that formation education is unnecessary. The reasons for this were that candidates who want to teach should prefer faculties of education, there are negative changes in students' perceptions, inability to focus on department courses, difficulty in adapting to course programs, and overlapping courses. The study also concluded that formation education is not an equal situation compared with the fine art education department.

According to the results obtained from the opinions of academicians about the formation education given in faculties of education and its effects on their institutions, it was determined that they wanted to take formation education in terms of students and that they took formation education due to professional anxiety and anxiety. When the effects of formation education in terms of the program were examined, it was concluded that there were difficulties in adapting the curriculum. As a result of Özkan's (2012) study titled "Investigation of the Attitudes of Prospective Teachers in the Teacher Education Formation Program Toward the Teaching Profession", in which there are different opinions, it is consistent with this study that

there are prospective teachers who take pedagogical formation due to attitudes such as interest in the teaching profession and the dignity of the profession, and Kart's (2016) study titled "Metaphorical Perceptions of Pedagogical Formation Students and Faculty of Education Students Regarding the Concept of Teacher", which shows that they choose pedagogical formation education for financial and moral reasons.

Suggestions developed for the results obtained in this context:

- In order for the situation of receiving formation education in the faculty of fine arts to be an equal situation against the 800 thousand threshold applied to the candidates who will enter the fine arts education department; In order for the candidates in the faculty of fine arts to receive formation education, an exam can be created on the basis of a limitation like the 800 thousand threshold in the faculties of education.
- The 800 thousand thresholds can be reviewed and a limitation can be established with a more reasonable number.
- Due to the increase in the number of students in the faculties of fine arts, classrooms can be improved and transformed into suitable environments.
- When the problems related to the formation education given in the faculties of fine arts are examined, the inability to focus on the department courses, difficulties in adapting the formation courses with the field courses and the overlapping of the courses, planning the formation courses as courses to be given in a day or a few days, or giving the formation education after graduation are among the solutions to the problems.

DURATION AND POSSIBILITIES

Time (weeks) Plan

WORKING	1. week	2. week	3. week	4. week	5. week	6. week	7. week	8. week	9. week	10. week
Preparation of measurement questions and obtaining expert opinions	X	X								
Pilot implementation			X							
Conducting actual practice and converting it into written text				X	X	X				
Conducting analysis							X	X		
Reporting of the article									X	X

B-PLAN

If a participant wishes to withdraw for any reason during the conduct of the research, permission will be given and the replacement participant will be included in the research. If interviews cannot be conducted face-to-face, they will be conducted using online platforms.

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ANNEX 1

FACULTY OF FINE ARTS ACADEMICIAN INTERVIEW QUESTIONS

1. Which university and unit/department did you graduate from?
2. What is your academic title?
3. How many years have you been working at this institution?

4. Which courses do you teach in the department?

In 2020, the Council of Higher Education (YÖK) set a prerequisite for candidates who will prefer teaching programs of faculties of education that take students with a special talent exam. Candidates who will prefer these departments must rank at least 800 thousandth in the university entrance exam Basic Proficiency Test (TYT), otherwise they cannot apply to these departments.

5. What are your thoughts on this decision taken by YÖK?

6. Can you briefly explain what kind of effects you think this decision has on your department?

However, candidates can choose places such as conservatories and fine arts faculties that provide art education without the prerequisites I mentioned earlier. With its latest decision, YÖK has granted the right to receive formation education to students who have graduated from these institutions and are currently studying. However, it did not set the condition that those who will receive this formation education must have entered the 800 thousand ranking. Currently, there are hundreds of prospective teachers who continue their formation education at different universities.

7. What is your opinion about this decision taken by YÖK?

Can you briefly explain what kind of effects you think this decision has on your department?

8. What would be your advice to the candidates who will prefer your department within the scope of the subject we have just discussed? Why?

9. What would you like to say to the institutions or individuals who made these decisions?

BÖLÜM 3

OPINIONS OF VIEWERS WITHOUT ART EDUCATION ABOUT OSMAN HAMDİ'S "MIHRAB"

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Introduction

It is inevitable to examine art using criteria from the fields of art and science. Art and the arts sciences are strengthened by this situation. Art psychology examines art, psychological movements, and theories. In art psychology, the aesthetic value of a work of art is not essential. Therefore, art psychology begins with what is accepted as both a work of art and artwork. Explaining a work as a work of art is not an art psychology task. Art psychology consists of the triangle of artist, artwork, and viewer. It moves back and forth from a work of art to the artist, from the artist to the work of art, or from the audience to the artist or the work. Evaluating a work/artwork from the perspective of art psychology does not change or affect its aesthetic value. The work as a whole is independent of criticism and criteria. It no longer belongs only to its author; it no longer belongs only to the reader; and it no longer belongs only to the country where it is located. It is unique and inimitable in its own right. It may belong to all of the above, or it may wait for recognition in another time and place. A work can be evaluated using the criteria of art psychology, but this does not change its aesthetic value (Okvuran, 2023). It is a known fact that art criticism is performed not only by people who have received art education but also by people who have not, but it is also known that there are differences between art criticism made by people who have received art education and those who have not. Demirsar (1989) criticisms in his work *Mihrap* were raised, and the research was designed within this framework.

To provide brief information about Osman Hamdi and his works, he was born in Istanbul in 1842. Osman Hamdi is a museum curator, politician, and painter. Osman Hamdi, an archaeologist and orientalist painter, founded *Sanayi-i Nefise Mekteb-i Âlisi* (Mimar Sinan Fine Arts University) and the Istanbul Archaeological Museum. He travelled to Paris in 1860 to study law. Due to his love for art, he attended the Paris School of Fine Arts. Osman Hamdi's teachers were Jean-Leon Gérôme and Gustave Baulanger. Osman Hamdi has played a critical role in both the museums he founded and his works from the past to the present. He was known as the first to apply figurative composition in Turkish painting. In his paintings, he considered Turkish intellectuals who read and discussed literature and the image of women as open to the outside world. Among his most important works are paintings such as *The Tortoise Trainer*, *The Teacher Reading the Qur'an*, *The Arms Dealer*, *The Girl Picking Lilacs*, *Women in the Courtyard of Şehzadebaşı Mosque*, *Women with Abalı*, and *The Mihrap*. He participated in many art organisations in Turkey and abroad and was one of the most famous Turkish artists of his time. He was influenced by Orientalism and other movements in the Parisian cultural environment of that period.

The artist brought new life to Turkish painting through his monumental figures (Soylu, 2018). He died in Istanbul on February 24, 1910. His work “Mihrab”, which was criticised during his lifetime and is still discussed today, aroused different opinions from the audience. The main character in the work is a woman. The fact that the female figure was sitting on the pulpit, and religious books were being trampled on the ground caused social and religious reactions. Osman Hamdi painted Mihrab in 1901. The dimensions are 210x108 cm. The visual of the “Mihrab” painting is below.



Figure 1. Osman Hamdi, Creation/Mihrab, 1901. (Eldem, 2010: 489)

Art historian Cezar (1971), who researched the works of Osman Hamdi, named the painting “Mihrap” because he could not determine the name of the painting, which was also known as “Creation”. This work was last seen in Demirbank’s archive. Today it is lost.

As can be seen in the picture, there is a tiled mihrab in the background of the work. Since the figure’s head is open and his back is turned towards the Kaaba, it is believed to show an oppositional attitude. This work has been the subject of many discussions. It has been criticised in terms of social morality and religion. Some critics claimed that the work showed that “woman is above everything”. In this study, the psychological state created by the work in the audience was analysed using the interview method.

The painting is depicted as a clear and central composition. The mihrab used in the background of the painting is the tile mihrab of Karamanoğlu İbrahim soup kitchen. The painter wrote the inscriptions on the mihrab in accordance with the original (Demir, 2020).

It can be seen that there are books with religious content under the feet of the female figure. Eldem (2010), referring to books lying on the floor at work, stated:

“Closer to our concerns, at least three of the open books—the one just to the right of the incense burner and the two at the extreme right—can be safely identified as Korans from their page layout, some decorative elements, and a recognisable portion of the very characteristic bas-mala. Yet among these books, one stands out to me as truly exceptional, lying directly between the right skirt of the young woman’s dress and the smoking incense burner. One can see its title page, richly decorated in blue and gold, bearing the astonishing title of Zend-i Avesta, a famous exegesis of the Avesta and a sacred text of Zoroastrianism. Why did you choose that book? What inspired Osman Hamdi? I have not been able to locate a single copy of Zend-i Avesta in the manuscript collections of Istanbul, but it is rather clear that his intention revolved around the idea of having the young woman trample sacred texts. But why were there no Bibles among all these books? The mystery surrounding Osman Hamdi’s Genesis does not end there. My recent work on the artist has revealed yet another striking truth about this painting and its probable source of inspiration. No Japanese print was used here, but rather a direct transfer from a contemporary French painter” (p.362).

Boydaş (2003) made the following comment on Osman Hamdi and his work “Mihrab”:

“In recent years, especially since the 20th century, the role of women in art has been investigated. I know that towards the end of the 19th century, the Turkish woman, who was defeated by the West in terms of women’s rights or the value given to women, sat at the table, opened a book, took a pen in her hand, and took her photograph. We are also literate! Such an atmosphere prevailed. Probably because of this humiliation, Osman Hamdi painted a woman sitting on a lectern in front of a mihrab. Of course, the people of that period found it strange. I am also talking about Islam’s view of women. While women were bought and sold like property

in Arab countries, the prophet came out and said, “Paradise is under the feet of mothers”. This is the foundation of my culture. In Ottoman culture, the Sultan and his wife sat side by side. Osman Hamdi’s painting is a separation. By stating this in this way, Osman Hamdi wanted to show how sacred women are among us” (p.56).

The female figure is seated on a dais, with her back to the Mihrab. We can see smoke coming out of a gas cylinder in front of us. A large oil lamp can be seen to the left of the mihrab. The female figure in the work is Osman Hamdi’s wife Naile. According to some, it was believed to be his daughter Leyla.

The pose of the woman in the painting is the same as that of Jean-Léon Gerome’s sculpture named Tanagra, so it is thought that Osman Hamdi was influenced by Tanagra while creating Mihrab (Soylu, 2018). The image below belongs to a sculpture named Tanagra.

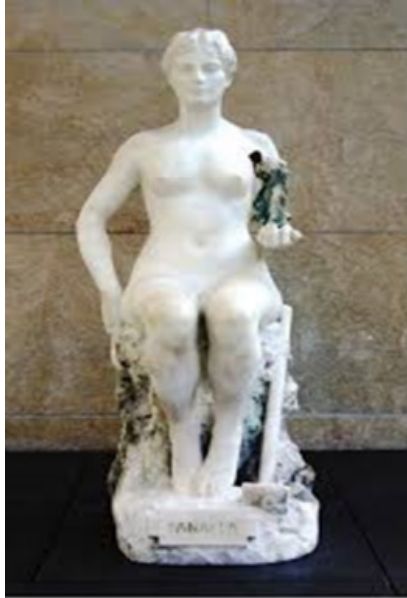


Figure 2. Jean-Léon Gérôme (1824-1904)

Eldem (2010) claims that Osman Hamdi’s painting “Altar” was inspired by a small sculpture called “Tanagra” made by French painter and sculptor Jean-Léon Gérôme in 1890. The sculpture depicts a seated nude woman. It has nothing to do with Osman Hamdi’s Mihrab or existential themes. The only thing that Genesis and Tanagra share in common is that both depict a seated woman. They differ in every respect, and there is nothing to suggest that Genesis was inspired by Tanagra.

When the literature on the studies on “Altar” is examined, it can be seen that the comments made by people with art education are positive.

In this part of the study, information will be provided regarding the method, data collection tools, and data analysis of the study conducted with viewers without art education.

Method

A quantitative research method was used in this study to determine whether the work would have the same effect on individuals who did not receive art education and to examine the psychological state it created, based on the sounds it made and the reactions it gave at the time it was made. Quantitative research develops different hypotheses to explain a phenomenon and tests them. Numerical data are required for this process. The obtained numerical data were transformed semantically and made interpretable (Coyne, 1997). The survey method, which is a quantitative research method, was used in this study. The questionnaire refers to the procedure of preparing a list of questions in advance for answering by respondents from whom the information is to be collected. First, questions related to the research subject should be identified (Kaptan, 1973).

Purpose of this study

In this study, the views of viewers who had not received an art education regarding the work titled “Mihrab” by Osman Hamd, a Turkish painter of the Romantic period, were analysed. A photograph of Osman Hamdi’s “Mihrab” and semi-structured questionnaire questions were sent to a total of 10 participants (5 women and 5 men, and they were asked to examine the photograph and answer the prepared questions.

Sample Identification

The study group consisted of 10 participants, 5 women and 5 men. All participants were undergraduate graduates ranging in age from 21 to 38. The homogeneous sampling method, which is a purposive sampling method based on volunteerism, was used in the selection of participants. The names of the participants were not used in accordance with ethical principles. Codes P1, P2, P3, P4, P5, P6, P7, P8, P9, and P10 were used by the audience.

Table 1. *Demographic information about the study population*

Participant Codes	Gender	Age	Education Level
P1	Female	26	Undergraduate
P2	Female	25	Undergraduate
P3	Female	26	Undergraduate
P4	Female	26	Undergraduate
P5	Male	27	Undergraduate
P6	Male	26	Undergraduate
P7	Female	38	Undergraduate
P8	Male	28	Undergraduate
P9	Male	21	Undergraduate
P10	Male	26	Undergraduate

Data Collection Tool for Research

The data were collected through responses to semi-structured questionnaire questions developed by the researcher. The questionnaire refers to the procedure used to prepare a list of questions to be answered by the persons from whom the information is to be collected. First, questions related to the research topic should be identified (Kaptan, 1973).

The participants were asked to answer the following questions:

1. What emotions do you feel when you analyse a work called Mihrab?
2. Do you think there are symbols representing other aspects of this study? If so, what are they?
3. What does work mean to you?
4. Why did the artist create this artwork?

Data Analyses

The questionnaire answers were analysed using the comparative content analysis method, and the findings are presented in tables. Content research was conducted via content analysis. Content analysis is the technique of collecting written and oral data within a certain system and characterising and comparing records (Tutar & Erdem, 2020).

Findings and Interpretation

The feelings aroused by the mihrab in the participants

Table 2. *The feelings that “Mihrab” aroused in the participants*

Opinions on the study	Participants	f
Reaction against religion	P1, P5, P6, P7, P10	5
Desperate woman	P2, P4, P8, P9	4
Precious woman	P1, P4	2
Arrogance	P3, P4	2
Challenge	P3, P4	2

When Table 2 is analysed, the viewers’ views are grouped according to categories. The categories were as follows: “reaction against religion, helpless woman, valuable woman, ambition, challenge”. It was observed that the majority of the participants said that the work was made as a “reaction against religion” (P7, P5, P6, P7, P10). The viewers stated that the female figure looked hopeless based on her facial expressions (P2, P4, P8, P9). Contrary to this idea, it was also noted that the woman exhibited a sense of challenge and ambition (P3).

Reaction Against Religion

It opposes the religious understanding of the period and reflects the situation in the work by employing artistic methods to create an attitude. P10 expressed his opinion as “He wants the religious pressure on the society to be eliminated at that time, so he reflected his views through art”. P7 expressed his opinion as “Anger arising from disrespect to religious values”.

Desperate Woman

P4, “However, the woman”’s facial expression gave me the impression that she did not want to be there. I got the impression that she was trying to be strong but was actually worried.” P8 expressed his opinion as “Pessimism, depression”.

Precious Woman

It indicates importance and high value. P1 expressed her opinion as follows: “If a woman is sitting in a place symbolising the throne, the value of the woman may be emphasised.” P4 states, “The fact that the woman is pregnant may mean that the real miracle is not in religious books, but in our world and environment.”

Arrogance

The anger and rage caused by excessive desire and passion P3 expressed her opinion as follows: “The work aroused feelings of arrogance, ego and ambition in me, I realised that the woman sitting on the scattered books had a defiant stance.” P4 expressed his opinion as follows: “At first glance, the work aroused feelings of defiance, ambition, power and self-confidence in me.”

Challenge

Putting forward one’s feelings and thoughts without fear or hesitation. This means declaring that one’s thoughts and oneself are superior and inviting confrontation. P4 expressed his opinion as follows: “I think the painter wanted to challenge people with religious sensitivity or direct religions.” P3 expressed his opinion as follows: “The artist may have wanted to oppose some thoughts and patterns due to the conditions of his period, social issues, understanding of art and psychological factors, and he may have wanted to express this with the books scattered on the floor and the female figure sitting defiantly on them.”

Opinions on the Symbolisation of Objects in Work

Table 3. Symbols representing other work aspects

Icons	Indicators	Participants	f
Religion	Rahle, Arabic poetry, and religious books	P1, P5, P6, P7, P8, P9, P10	7
Design principles and elements	Colour, texture, and depth	P3, P4	2
Objects	incense burner	P2	1

When Table 3 is analysed, the viewer views are grouped into three categories. The categories were formed as “religion, design principles and elements and objects”. Most viewers said that the work consists of “religion” symbols (P1, P5, P6, P7, P8, P9, P10). Contrary to this view, (P3, P4) expressed their opinions under the title of “design principles and elements” and (P2) under the title of “objects”.

Religion

It is a response to the need to believe in and connect with God or supernatural powers and values. P7 expressed her opinion as follows: “The pulpit where the woman sits, the books that look like the Holy Quran and the writing on the column represent Islam.”

Design Principles and Elements

The design principles are the techniques used in the production stages. Basic design elements consist of texture, colour, form, and space. P4 expressed her opinion as follows: “The yellowness of the dress may represent light and warmth, especially since the background is dark.”

Objects

A term representing physical or abstract entity. P2 said, “I noticed the incense burner in the picture, the books, etc. were scattered, but the incense was not scattered and was still burning. I interpreted it as something like sage tea, etc.” He expressed his opinion as follows: “They are burning something, maybe it was used to calm people down.”

Meaning of Work according to Participants

Table 4. *What the artefact meant to the participants*

Meanings	Participants	f
Defiance of Oppression	P1, P2, P3, P5, P10	5
Female Supremacy	P4, P8	2
Provocation	P6, P7	2
Construction period information	P9	1

When Table 4 was analysed, the viewers’ views were grouped into five categories. The categories were “female supremacy, information about the period in which the work was performed (living conditions, dress, political views, etc.), rebellion against oppression, secularism, provocation”. The majority of participants stated that their work represented a “rebellion against oppression” (P1, P2, P3, P5, P10). Contrary to this view, (P4, P8) stated their opinions under the title of “women’s supremacy”, (P6, P7) under the title of “provocation” and (P9) under the title of “information about the period in which it was made”.

Defiance of Oppression

It means rebelling and causing disturbance to change the existing rules. P10 expressed his opinion as “He wanted the religious pressure on the society at that time to be overthrown, so he reflected his views through art”.

Female Supremacy

The woman, who forms the foundation of the family—the most important social unit—has a superior status in Turkish epics. P4 said, “I think the painting wanted to reflect the superiority of women. Considering the cleavage of the woman, the place where she sits, and the holy books under

her feet, it may have been made to criticise and even challenge religions, or the painter may have wanted to explain that women are more sacred than all religions.”

Provocation

It is a demonstration or discourse that aims to provoke a person or a group and deflect the action. P7 expressed his thoughts as “A work that is disrespectful to Islam”.

Construction period information

Each successive period of time has different qualities within a certain characteristic piece of time. P9 expressed his opinion, “I think the work summarises what happened in ancient times”.

Conclusion

In the literature, no study has been conducted to understand how audiences who do not receive art education interpret artworks and examine the emotions evoked by such works. For this reason, the study is important, and it is thought that it will shed light on future studies as it gives us the opportunity to see how the work called Mihrab is reflected in the audience.

In line with Osman Hamdi’s thoughts, it is seen that the Turkish woman in the Ottoman Empire is dealt with in his paintings in a position she should be; however, whether it is the world of thought of the painter or reflecting the historical realities of the period, it is seen that the Turkish woman is treated in a different position than the known western orientalist. In Osman Hamdi’s paintings glorifying women, there is an expression that destroys all the presuppositions created about that period. The work titled Mihrab, which we have also examined, leaves a strong impression on the viewer. Although 120 years have passed since the painting was painted, it can be said that it makes the viewer think from different angles (Arıkan, 2021). Although the effect of Osman Hamdi’s work “Mihrab” on the viewer differs in some aspects, it has been observed that every viewer generally touches upon the religious dimension of the work.

The opinions of most viewers were that the work expresses a reaction against religion. (P10). He wanted the religious pressure on society at that time to be destroyed, so he reflected his views through art. The fact that the female figure in the work is in the mosque with an open top and sitting with her back to the qibla is interpreted as a reaction (P5). According to P6, this situation expresses that religion is made fun of. Osman Hamdi’s mihrab, which is thought to be sacred and has a figure sitting on a priest with books scattered randomly around, shows that the existing sanctity of Osman

Hamdi can also be fiction and that perception will be shaped in the direction of whatever is desired to be presented (Batuhan & Korkmaz, 2024).

There are opinions that the artist may have done this to raise awareness (P9). In the study, it was mentioned how the work was interpreted by different thinkers. Although there is no definite judgement on this situation, according to some thinkers, fertility is superior to the concept of religion because the female figure is pregnant. (P4) I think the painting reflects the superiority of women. Considering the cleavage of the woman, the place where she sits, and the holy books she puts under her feet, it may have been made to criticise and even challenge religions, or the painter may have wanted to explain that women are more sacred than all religions.

Osman Hamdi's message can most reasonably be understood as follows: Humanity and human life are the goals, and religion is at most a means to attain enlightenment. Religion is a tool for humans, and humans are not tools for religion; religious texts should serve humanity, not the other way around (Bauhn, 2023). It would be unreasonable to agree on a definition, as the work will evoke different emotions according to the interpreter. Because human psychology can be easily affected by events, the answers given today may change tomorrow. This work caused many reactions at the time of its creation. If the reactions and prejudices caused by this psychological situation can be replaced by focusing on and searching for the meaning of art, art will gain the freedom it should have. Carl Gustav Jung stated, "Thinking is difficult, so people choose to judge" (URL1, 2023).

Recommendations

When we analyse Osman Hamdi's Mihrab, it is seen that he presents the characteristics of that period to the audience through his work with his own values and artistic expression. The work should be handled by putting prejudices aside. The work was performed and evaluated within the specified period. Approaching prejudicedly distracts us from the meaning and depth of the work. As with Mihrab, he conveys messages to audiences through different means in his other works. During Osman Hamdi's Mihrab, and according to the survey conducted, opinions differed from person to person, as is interpreted today. No matter how polarised these divergences are, Osman Hamdi created these works to educate the public. It is necessary to analyse this work in an innovative and open-minded manner. It is thought that we can comprehend the philosophy of a work more easily when we consider works in a multidimensional way by going beyond our own point of view.

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