

Investigation of the Attitudes to Contemporary Art of the Students Continuing their Education in the Field of Art Education¹

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Abstract

Education, which is the process of changing the knowledge, skills and behaviors of the individual in the desired direction, covers all areas that are better, more beautiful and more beneficial for people. One of these fields of education is fine arts education. Attitudes, one of the important and remarkable aspects of art, are considered as a valuable element in art because they are directly related to the feelings and perceptions of individuals. The aim of this study is to examine the relationship between the attitudes of students who continue their education in the field of art education towards contemporary art and their personal and educational characteristics. Within the scope of the research carried out with the general screening model, there are 515 students who continue their education in the art-related departments of a university. The data of the research were obtained with the Student Information Form and the Contemporary Art Scale. It has been observed that students' attitudes towards contemporary art are at a moderate level. The attitudes of female students towards contemporary art are more positive than male students, and students residing in the city compared to students residing in villages. It has been determined that fourth grade students have more positive attitudes towards contemporary art than first grade students. On the other hand, it was determined that students' attitudes towards contemporary art did not change according to faculty and department. In line with these results, it is suggested that the inclusion of contemporary art courses in art-related undergraduate programs will positively affect attitudes towards contemporary art, and that these courses should be supported by activities such as workshops, exhibitions, biennials, and museum visits.

Keywords: Art education, Art education students, Contemporary art, Attitude



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INTRODUCTION

Education, which is a planned interaction series aiming to provide certain changes in the knowledge, skills and behaviors of the individual in line with predetermined principles, is the process of consciously creating the desired change in the individual's behavior through his/her own life. As a dynamic system, education provides the training of manpower with advanced critical thinking, creativity, analysis and synthesis skills, and cooperates with other systems and fields for the continuation of the social pattern (Ertürk, 1997; Toprakçı, 2017). One of these educational areas is art education, which is the educational activities carried out to express one's feelings, thoughts and impressions, and to bring one's talent and creativity to an aesthetic level. Art has been carried to the present day with the influence of different understandings from the past to the present, and the understanding of art education has continued as a continuous dynamic process with these understandings. Socio-economic changes and scientific-technological developments in the world continue to affect art and art education (Heptunali, 2007; Toprakçı, 2016). Postmodernism emerged as a reaction to modernism, which it has been intertwined with and constantly questioned since the second half of the twentieth century. Postmodernism, whose intellectual foundations were laid in France, had more repercussions and developed in America as of 1970 (Roberts, 2017, Toprakçı, 2017). There is no central mindset in postmodernism and argues that everything can happen with anything. The understanding of postmodernism first showed its effect in the architectural field in an eclectic style. It adopts an approach that is based on synthesizing the past and the present, where all kinds of materials can be used, can be performed anywhere, at any time, is variable, technology-based, and thought-oriented (Ersoy, 2016; Gerz, 2007; Uzun, 2021).

Contemporary Art is an art that is current, that is, of the present. Contemporary art, which deconstructs the work of art form, has revealed the necessity of separating art and aesthetics by changing the concepts of aesthetics and beauty in the modernist understanding of art. This view has led to the review of the dynamics that make up the modernist understanding, and the interpretation of the art phenomenon shaped by the dynamics of the age with new parameters (Demircan, 2009; Peeters, 2013; Türkdoğan, 2014). These artists, who are interested in the current, feed on the dynamics of their age and shape the understanding of art with these dynamics, interpreting art with the new ways and methods offered by the age (Chistyakova, 2018; Şahin, 2012).

In today's art, it can be said that the idea and what is wanted to be expressed are much more important than other aesthetic concerns. The use of different materials can also be considered as a first-hand narrative. Instead of drawing a picture of a bicycle, the artist uses the bicycle itself to provide first-hand narration and can make the expression more effective. In the past, it was considered unthinkable or impossible to use such ready-made objects as art materials (Akay, 2005; Harvey, 2010). Today, in traditional canvas art, the idea, the artist's concern and manifesto are more important than the plastic and aesthetic values of the work. Where once there was a clear distinction between who could be an artist and what could be considered art, there is no longer a clear distinction today (Leshkevich & Motozhanets, 2017).

Art has existed throughout human history, developed and continues to change and develop in the process. Along with the important events throughout history, humankind has rediscovered and enlightened itself. In this direction, there have been transformations and fractures in the field of art. Each period's unique understanding of art has developed and has been influential in shaping the art of the future. Today, different artistic dynamics reflecting the age are guiding the artists and forming the art of the 21st century. In today's art, he can also use different means of expression than canvas and paint materials. Art has now reached a level that pushes the limits of the mind, not the talent (Hatch, 2013; Kuş, 2019). In this case, the art educator, who will build the bridge between society and art, must follow the point of art and dominate the field of contemporary art.

The change in the intellectual art of the age necessitated the change in art education. Contemporary art education; It gives importance to polyphony and pluralism, reveals individual creativity, highlights experimental studies based on advanced theoretical knowledge, and prioritizes contemporary and humanist ideas. In addition to these, today's art education attaches importance to educational programs designed to develop students' analysis, synthesis, creative and critical thinking. Today's art educators, who have this understanding, move away from the traditional education

understanding and continue their education and training activities with the contemporary approach required by today (Aksoy, 2002; Kırışođlu, 2009).

Today, there is a need for education programs that enable the training of art educators who can handle and criticize art practices in a multi-dimensional way, follow technological developments, and work with interdisciplinary cooperation. It is important for these educators to be equipped with theory and practices in the field of art education, to acquire the necessary knowledge, skills and attitudes, and to transfer them to practice (Avci, 2013; Şahiner, 2015). It is clear that it will be difficult to achieve the universal in art education if one insists on continuing traditional education instead of an interdisciplinary education process that includes theory and practice and a pluralist, interdisciplinary education approach (Kırışođlu, 2009; Sabancılar, 2011).

Curriculum should be evaluated and necessary improvements should be made in order to understand and develop contemporary art. When the studies on the subject are examined; In one study, it was determined that contemporary art was not sufficiently included in the curriculum of the Painting Education and Fine Arts Faculties. For this reason, it has been stated that including contemporary art in the lessons and making practices related to contemporary art in workshop lessons will bring an innovative perspective to art education (Gültekin et al., 2011). Büyükparksız (2016) has prepared and implemented a new training program, taking into account that there is no directly comprehensive training program related to contemporary art in our country, in the study he conducted in line with the views of field experts and examining the educational practices for the teaching of contemporary art. As a result of this study, Büyükparksız (2016) revealed that this new program is effective on students' understanding of contemporary art and their perspectives. In another study, it is stated that contemporary art practices are not adequately addressed in art education programs given at the undergraduate level (Bulut, 2014). It is stated that it is necessary to raise awareness of individuals about contemporary art and to teach attitudes that they will develop behaviorally and intellectually about this art (Uçar, 2007).

As of 2020, YÖK has initiated the process of "delegation of authority" and "sharing of authority" for education faculties to design their own undergraduate programs on the grounds that they will develop their own institutional capacities. This decision of YÖK paved the way for faculties to switch to a healthier and more flexible curriculum structure with their own internal dynamics (Artut, 2021). However, despite this flexibility, there are not sufficient number, content and quality courses related to contemporary art in many faculties today, as it was before 2020.

Based on these studies, it is very important to determine the attitudes of art educators towards contemporary art and is the subject of this research. Attitude is a cognitive, affective and psychomotor reaction tendency realized by human beings. These tendencies are shaped according to their feelings, knowledge, experiences and motives towards any subject, social event or object (İnceođlu, 2011).

Although it is invisible, the behavior of the individual towards an object can give an idea about his attitudes towards that object. Attitudes that are important and focused on art are directly related to the emotions and perceptions of individuals. The effect of attitudes, which have the characteristics of an artistic element, on individuals and events is one of the important and priority issues for today's art (Tavşanlı, 2002).

In that case, the attitudes of professionals working in the field of art, who have an important role in shaping future generations and transferring art to society, are important in terms of the diversity and quality of the art education they will provide. Therefore, it constitutes the subject of the research. In this context, the research subject will make an important contribution to the field of art education. In line with these theoretical foundations, in this research, it is aimed to examine the relationship between the attitudes towards contemporary art and their personal and educational characteristics of the students who will continue their education in the field of art, who will work as art educators in the future. For this purpose, answers to the following research questions were sought.

1. What are the attitudes towards contemporary art of university students who continue their education in the field of art education?
2. Is there a significant difference in contemporary art attitudes of university students who continue their education in the field of art education according to their gender?

3. Is there a significant difference in contemporary art attitudes of university students who continue their education in the field of art education according to their departments?
4. Is there a significant difference in contemporary art attitudes of university students who continue their education in the field of art education according to their classes?
5. Is there a significant difference in contemporary art attitudes of university students who continue their education in the field of art education according to their place of residence?

METHOD

1. Study Design

In this study, the survey model was used to determine whether there are differences between the attitudes of the students who continue their education in the field of art education and the personal and educational characteristics of the students. The survey model is the investigation of a sample that will represent the whole or the population in order to form a general judgment in a population with a large number of elements (Karasar, 2016).

2. Study Group

The population of the research consists of 1208 students who received undergraduate education in the fall semester of the 2022-2023 academic year and continue their education in the art-related departments of Sivas Cumhuriyet University. Accordingly, there are 515 students in the sample who want to participate in the study that continues their education in the departments of art education, namely Art Teaching, Music Teaching, Radio, Television and Cinema Department, Graphics, Architecture and Art History. In order to determine the sample number of the study, the sample calculation formula with known population was used. As a result of the calculation, it was determined that the sample to be taken at 99% confidence interval and 5% error level should be a minimum of 432 people. The study was completed with 515 students who agreed to participate in the research.

When the personal characteristics of the students are examined in Table 1, the mean age is 22.75 (SD: 5.127), and 61.0% are female and 39.0% are male. 27.4% of the students continue their education in the Faculty of Education, 25.0% in the Faculty of Communication, 24.7% in the Faculty of Letters and 22.9% in the Faculty of Architecture, Fine Arts and Design. 61.0% of the students with a mean age of 22.75 years (SD: 5.127) are female and 39.0% are male. 25.6% of the students continue their education in Radio, TV, Cinema, 24.9% in Art History, 12.2% in Painting, 12.4% in Architecture, 13.6% in Music and 11.3% in Graphics Department. 26.8% of them are in the fourth class, 24.7% in the third class, 22.9% in the second class and 25.6% in the first class, and the majority of them (78.8%) live in the city, 11.7% in the district, 9.5 % in the village

Table 1. Personal characteristics of students

Characteristics	f	%	
Gender	Female	314	61.0
	Male	201	39.0
Faculty	Faculty of Education	141	27.4
	Faculty of Architecture, Fine Arts and Design	118	22.9
	Faculty of Literature	127	24.7
	Communication Faculty	129	25.0
Department	Painting	63	13.6
	Music	70	12.2
	Graphic	58	11.3
	Architecture	64	12.4
	Radio, TV, Cinema	132	25.6
Class	History of art	128	24.9
	1.Class	132	25.6
	2.Class	118	22.9
	3.Class	127	24.7
Place of residence	4.Class	138	26.8
	City	406	78.8
	District	60	11.7
	Village	49	9.5

3. Data Collection Tools: The data were obtained with the Student Information Form and the Contemporary Art Attitude Scale.

3.1. Student Information Form: In this form, there are some demographic variables that question the personal and educational status of the student, such as faculty, department, class, age, gender, place of residence.

3.2. Contemporary Art Attitude Scale (CAAS): Developed by Uzun (2021), the Likert-type CAAS consists of 28 items, 15 of which measure positive attitude and 13 items of negative attitude. Rating in the scale, which is in the form of a five-point item type; It consists of the statements "I totally agree, I agree, I am undecided, I do not agree and I do not agree at all". "I totally agree" option, which measures positive attitude, is 5 points, and "strongly agree" option, which measures negative attitude, is 1 point. Accordingly, the highest score that can be obtained from the CAAS, which consists of 28 items, is 140 and the lowest score is 28. The KMO (Kaiser-Meyer-Olkin) value of the scale was .93 and Barlett's Sphericity test values were $\chi^2 = 3622.630$, $sd = 378$, $p < .001$. The scale has a single factor structure that explains 39.93% of the total variance. The Cronbach Alpha internal consistency coefficient of the CAAS is .93 and the Split Half correlation value is .90. In this study, the Cronbach Alpha internal consistency coefficient was found to be .92.

4. Implementation Process

For the research, firstly, approval was obtained from the University Scientific Research and Publication Ethics. Subsequently, student lists and contact addresses were obtained from the secretariats of the faculties. The purpose of the study was explained in writing to the student e-mails and whatsapp addresses with the Google form and the forms were asked to be filled on a voluntary basis. With the created google form, data collection tools were directed to the students and the forms returned from the students were evaluated.

5. Analysis of Data

SPSS program was used in the analysis of the data. In the analysis of descriptive data, number, percentage, minimum, maximum, mean and standard deviation were calculated. In order to determine whether the attitude towards contemporary art as a dependent variable shows a normal distribution, skewness and kurtosis values were examined. Tabachnik and Fidell (2013) stated that skewness and kurtosis values between -1.50 and +1.50 are accepted as normal distribution. In this study, it was analyzed that the skewness values of the scale with all subgroups were between -1 and +1. Therefore, Student's t-Test and ANOVA were used in the statistical analysis of the data of the study.

FINDINGS

1. The Attitudes towards Contemporary Art of University Students

Information on the level of attitudes of university students who continue their education in the field of art education towards contemporary art is given below. According to the mean of the students' Contemporary Art Attitude Scale scores in Table 2, the students' attitudes towards contemporary art are at a moderate level. This mean corresponds to a value range of 2.61 – 3.40 (Mean: 3.27, SD: 0.360) according to the level scoring of the scale.

Table 2. *The level of students' attitudes towards contemporary art*

Contemporary Art Attitude Scale	f	Minimum	Maximum	Mean	Std. Deviation
Total	515	68.00	139.00	92.352	9.644

2. The Difference in Students' Attitudes towards Contemporary Art According to their Gender

Below is information about whether there is a significant difference in students' attitudes towards contemporary art according to their gender. In Table 3, where the differences between the students' CAAS score means according to gender are presented, it was found that female students' mean

contemporary art scores were higher and there was a statistically significant difference between them and men ($p < 0.05$).

Table 3. Differences in the Contemporary Art Attitude Scale score means of the students by gender

Gender	f	Mean	Std. Deviation	t test
Female	314	93.184	8.919	0.008
Male	201	90.847	10.696	

$p < 0.005$

3. The Difference in Students' Attitudes towards Contemporary Art According to their Departments

Information on whether there is a significant difference in the contemporary art attitudes of the students according to their departments is given below.

When the evaluation of the students' mean scores on the Contemporary Art Attitude Scale according to the variable of the department they study is examined, as seen in Table 4, no significant difference was found in the contemporary art attitudes of the university students who continue their education in the field of art education according to their departments ($p > 0.05$).

Table 4. Evaluation of Students' Contemporary Art Attitude Scale mean scores according to department variable

Department	f	Mean	SD	Source of Variance	Mean Squares	df	Sum of Squares	F	p
Painting	63	93.464	10.524	Between Groups	754.970	5	150.994	1.635	0.149
Music	70	93.793	10.096						
Graphic	58	93.122	9,505						
Architecture	64	93.859	12.971	Within Group	46996.29	509	92.330		
Radio, TV, Cinema	132	91.151	8.297	Total	47751.099	514			
History of art	128	91.210	8.056						
Total	514	92.363	9.638						

4. The Difference in Students' Attitudes towards Contemporary Art According to their Classes

Below is information about whether there is a significant difference in students' attitudes towards contemporary art according to their classes (Table 5). A statistically significant difference was found as a result of the One-way ANOVA test performed to determine whether the mean scores of the Contemporary Art Attitude Scale differ according to the class variable of the students ($p < 0.001$). According to the Scheffe test, which was conducted to determine which class the difference originated from, it was determined that the difference was between the 1st grade and 4th grades, and the Contemporary Arts Scale mean score of the 4th grade students was higher.

Table 5. Evaluation of students' Contemporary Art Attitude Scale mean scores according to the class variable

Class	f	Mean	SD	Source of Variance	Mean Squares	sd	Sum of Squares	F,p	Scheffe
1. Class	132	89.586	5,510	Between groups	1769.403	3	589.801	F:6.555 P:0.000	1, 4
2. Class	118	91.257	8,891						
3. Class	127	93.859	10,152						
4. Class	138	93.987	11,519	Total	47751.099	514			
Total	515	92.363	9,638						

5. The Difference in Students' Attitudes towards Contemporary Art According to their Places of the Residence

There is information about whether there is a significant difference in contemporary art attitudes according to the place of residence of the students.

A statistically significant difference was found as a result of the One-way ANOVA test performed to determine whether the mean scores of the Contemporary Arts Scale differ according to the variable of residence of the students ($p < 0.001$). According to the Scheffe test, which was conducted to determine from which settlement the difference originated, it was determined that the Contemporary Art Attitude Scale mean scores of the students residing in the city were higher than the others (Table 6).

Table 6. Evaluation of Students' Contemporary Art Attitude Scale mean scores according to the variable of place of residence

Place of Residence	f	Mean	SD	Source of Variance	Mean Squares	df	Sum of Squares	F, p	Scheffe
1. City	406	93.083	9.372						
2. District	60	90.233	11.826	Between groups	1037.213	2	518,606	F:5,684	
3. Village	49	89.000	7.748	Within group	46713.886	512	91,238	P:0.004	1, 3
Total	514	92.363	9.638	Total	47751.099	514			

DISCUSSION CONCLUSION AND RECOMMENDATIONS

In this study, which examines the attitudes of students who continue their education in the field of art, towards contemporary art, students' attitudes towards contemporary art were found to be moderate. When the studies on the subject discussed in different studies are examined; In one study, it was revealed that Painting Education students did not know enough about the art, artists and works of the age (Sungurtekin & Bilhan, 2017). In another study (Heptunali, 2007), in line with the results obtained, the need for a new art education program in a postmodern approach that is contemporary and suitable for the needs of the age was determined. In addition, according to the results of the other studies suggestions were made to increase the number and quality of courses related to contemporary art and to extend their duration (Coşkun Onan, 2013; Bulut, 2014). In another study on the subject (Gümgüm 2016), it was concluded that the educators in the field of fine arts and the educators in the institutions that train art educators are insufficient in following contemporary art and cannot follow the characteristics of the age. For this reason, he suggested that art educators should develop themselves in contemporary arts, follow innovations, include exhibitions on the subject, understand contemporary art and work in this direction.

When the attitudes of the students who continue their education in the field of art education towards contemporary art are examined according to the gender variable, it is determined that there is a statistically significant difference. Accordingly, it was determined that female students' attitudes towards contemporary art were more positive than males. In studies in which perceptions towards art were evaluated, different results were obtained regarding the gender variable. Aslan and Gökdemir's (2018) study and Akıncı's study (2018) stated that the attitudes of female students towards Visual Arts Lesson are more positive than male students. Herdili (2014), on the other hand, found that the perception levels of Visual Arts Teacher candidates regarding art problems regarding the developments related to Contemporary Art were higher than the perceptions of female students compared to male students. In another study measuring attitudes towards the concept of the artist, it was determined that female students had more positive attitudes (Şen & Kalyoncu, 2020). Similarly, in other studies evaluating attitudes, it was determined that female students developed more positive attitudes towards visual arts than male students (Akıncı, 2018; Aslan and Gökdemir, 2018). In another study, it was shown that there was no significant difference between male and female students (Bağatır, 2017). In addition to these studies, in another study, it was determined that male students exhibited more positive attitudes than female students (Gökçe, 2018). So, the fact that female teacher candidates have a more positive attitude towards contemporary art in the study is compatible with the results of most studies on the subject. Akbaş and Çelikkaleli (2006) evaluate this situation as a result of the change in traditional women's roles, the change in the responsibilities and roles of women in today's society, and the desire of their interests to come together with the art and aesthetic features inherent in women's nature.

In this study, students' attitudes towards contemporary art according to their classes were also examined. It has been determined that there is a significant difference between the class level of university students who continue their education in the field of art education and their attitudes towards contemporary art. The difference was particularly pronounced between first and fourth graders. According to this, while the mean of contemporary art perception score is the lowest among the first year students, it is the highest among the fourth grade students. As the grade level increased, the mean score increased. There could be many reasons for this result. The fact that 1st year students are in the first step of university education, they have just started university, they take fewer courses than 4th year students, and their professional practice and experience are less may cause their attitudes towards art to be lower than 4th grade students. Another reason may be related to the increase in emotional autonomy with age, as stated in studies (Enright et al. 1980; Steinberg & Silverberg, 1986; Noom, Dekovic & Meeus, 2001; Musaağaoğlu, 2004). The three-year difference between first-year and fourth-year students may have enabled fourth-year students to orient themselves to more autonomous areas of feelings, thoughts, attitudes, and interests.

Another variable that investigated the effect of undergraduate students on their attitudes towards contemporary art is the department variable where the students continue their education. In the analysis, no statistical difference was found between departments in students' attitudes towards contemporary art. In a study on postmodern art (Demircan, 2009), the practices that the students studying in the Painting Department were most aware of and were not aware of after modernism were examined and it was determined that the students did not give importance to artists and works. Due to the low level of art awareness in this period, suggestions were made to increase their level. Regarding the subject, Heptunali (2007) emphasized the necessity and importance of comparing students with contemporary art examples in their learning processes, and suggested the creation of archives in university departments for this purpose, and seminars, conferences and artistic activities on Contemporary Art subjects. Herdili (2014), on the other hand, determined that the interest, knowledge and perception levels of pre-service teachers in art education are at a sufficient level in his study titled "Examination of Prominent Problems in Contemporary Art Activities in Turkey". Providing a rich learning environment such as taking more courses on contemporary art, gaining more knowledge, gaining experience, experiencing environmental interactions during the education process, participating in exhibitions and biennials can affect students' positive attitudes. Unfortunately, the relationship between these factors and attitudes towards contemporary art has not been examined in this study. However, the effects of these factors on current attitudes should be investigated in future studies.

According to their settlements, the perception levels of the students who grew up in the metropolitan city about contemporary art are higher than the perception levels of the teacher candidates studying in other places. Apart from the building, equipment and trained art educators, the existence of art venues such as exhibition halls and museums that support the cultural activities of the city are also stated as factors affecting the quality of art education (Al-Radaideh, 2012; Aydemir, 2010). In a study, the perceptions of pre-service teachers in the field of visual arts studying in the metropolitan area regarding artistic problems within the scope of contemporary arts developments were found to be higher than those who grew up in other settlements (Herdili, 2014). Different results have also been obtained in studies examining the attitudes of students according to the place they live. Deniz (2020) determined that there is no significant difference between the academic self-efficacy levels of the students according to the variable of where they live. In a study examining the effect of interest and perception levels of students studying as art education teachers in Istanbul on their creativity, it was determined that art education students did not follow contemporary art sufficiently and evaluated it as much as they saw it through social platforms. In addition, in the same study, it was determined that the students were almost unaware of their artist identity, and very few people participated in the biennials held in different years (Karasu, 2021). According to the data obtained with different study results, big cities make it easier for students to reach activities related to visual arts or to see contemporary art practices. However, as a basic condition, it is emphasized that the courses related to contemporary art are given in sufficient time in the formal education process from the first grade, so that the students gain the necessary sensitivity and attitudes. In addition, attention is drawn to the importance of teaching how to use this knowledge (Al-Radaideh, 2012; Herdili, 2014; Noom, Dekovic & Meeus, 2001).

Art aestheticizes and presents cities, which have a process where scientific, social, political and artistic activities continue, develop and change with innovations, inform and raise awareness of the individuals living there with the art and urban texture, and affect the development of their attitudes. It has been determined that intellectual and cultural activities in cities increase the interaction between individuals and the university, and at the same time, activities carried out with the contribution of universities enrich the social life of individuals living in cities and increase culture-art activities (Öztürk et al., 2011). Therefore, in this study, the fact that the attitudes of the students residing in the cities towards contemporary art are more positive seems to be compatible with the literature.

As a limitation of the research, in this study, the relationship between some personal-educational variables such as age, gender, faculty, department, class and place of residence of undergraduate students in art departments of a university and contemporary art attitudes was investigated. However, due to the limited number of studies on the subject, this research is considered as an important study in terms of providing data to the field. In the future, larger population studies may be conducted on students studying in the arts departments of universities across the country, including other variables that may affect contemporary art attitudes.

In this study, which examines the attitudes of the students who continue their education in the field of art towards contemporary art and some personal and educational characteristics, the attitudes of the students towards contemporary art were found to be moderate. According to the statistical analysis, in the sample group showing normal distribution, the attitudes of female students towards contemporary art were found to be more positive than male students, and students residing in the city compared to those residing in villages. On the other hand, it was determined that the class variable made a difference between educational characteristics, and accordingly, the fourth grade students had more positive attitudes towards contemporary art than the first grade students. It has been determined that the students' attitudes towards contemporary art do not change according to the faculty and department they continue their education. In line with these results;

- Giving courses on Contemporary Art in educational institutions educating to undergraduate students in the field of art, increasing the number of courses and course durations, improving the existing ones,
- Strengthening Contemporary Art lessons with workshop lessons,
- Ensuring that students participate in activities such as museum visits, exhibitions and biennials related to Contemporary Art in order to develop a positive attitude towards Contemporary Art, starting from the first grade,
- Encouraging students to follow art events by organizing free trips for art events by universities,

It is recommended to examine the factors that are effective in increasing the interest of students, especially male students, in Contemporary Art through large-scale studies and to conduct programs to improve them.

Sanat Eğitimi Alanında Eğitimlerini Sürdüren Öğrencilerin Güncel Sanata Yönelik Tutumlarının İncelenmesi ²

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Özet

Bireyin bilgi, beceri ve davranışlarının istenen yönde değiştirilmesi süreci olan eğitim İnsanı daha iyiye, daha güzele, daha yararlıya ulaştıran tüm alanları kapsar. Bu eğitim alanlarından biri de kişinin duygu, düşünce ve izlenimlerini anlatabilmek, yetenek ve yaratıcılığını estetik bir seviyeye ulaştırmak amacıyla yapılan eğitim faaliyetleri olan güzel sanatlar eğitimidir. Sanatın önemli ve dikkat çekici taraflarından biri olan tutumlar, bireylerin duyguları ve algıları ile doğrudan ilişkili olduğu için sanatın içindeki bir unsur gibi düşünülmektedir. Bu çalışmanın amacı, sanat eğitimi alanında eğitimlerini sürdüren öğrencilerin güncel sanata yönelik tutumları ile kişisel ve eğitimsel özellikleri arasındaki ilişkinin incelenmesidir. Genel tarama modeli ile yapılan çalışma kapsamına bir üniversitenin sanatla ilgili bölümlerinde eğitimlerini sürdüren 515 öğrenci yer almaktadır. Araştırmanın verileri Öğrenci Bilgi Formu ve Güncel Sanat Ölçeği ile elde edilmiş ve SPSS programında analizi yapılmıştır. Yaş ortalaması 22.75 (SD: 5.127) olan öğrencilerin yarısından fazlası kadın, sırasıyla en çok Radyo, Tv, Sinema, Sanat Tarihi, Resim, Mimarlık, Müzik ve Grafik Bölümünde eğitimlerini sürdürmektedir ve büyük çoğunluğu şehirde ikamet etmektedir. Öğrencilerin güncel sanata yönelik tutumları orta düzeyde bulunmuştur. Kadın öğrencilerin erkek öğrencilere göre, şehirde ikamet eden öğrencilerin köyde ikamet edenlere göre güncel sanata yönelik tutumları daha olumludur. Dördüncü sınıfta okuyan öğrencilerin, birinci sınıfta okuyan öğrenciye göre güncel sanata yönelik tutumlarının daha olumlu olduğu belirlenmiştir. Öğrencilerin fakülte ve bölümüne göre güncel sanata yönelik tutumlarının değişmediği saptanmıştır. Bu sonuçlar doğrultusunda sanatla ilgili lisans programlarında güncel sanatla ilgili derslerin yer alması, güncel sanata ilişkin tutumları olumlu etkileyeceği için bu derslerin atölye çalışmaları, sergi, müze ziyaretleri, bienallere katılım gibi etkinliklerle desteklenmesi önerilmektedir.

Keywords: Sanat eğitimi, Sanat eğitimi öğrencileri, Güncel sanat, Tutum



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Genişletilmiş Özet

Problem: Bireyin davranışlarında kendi yaşantısı yoluyla kasıtlı olarak istendik değişim meydana getirme süreci olan eğitim; dinamik, çağdaş, eleştirel düşünen, analiz ve sentez yeteneği gelişmiş niteliklere sahip toplumun ihtiyaç duyduğu insan gücünün yetişmesini sağlarken, toplumsal kültürlemenin devamı için kapsamında barındırdığı tüm alanlarla bütünlük halinde çalışır (Ertürk, 1997; Toprakçı, 2017). Bu eğitim alanlarından biri de kişinin duygu, düşünce ve izlenimlerini anlatabilmek, yetenek ve yaratıcılığını estetik bir seviyeye ulaştırmak amacıyla yapılan eğitim faaliyetleri olan sanat eğitimidir. Diğer sistemler gibi sanat eğitimi de Dünyadaki sosyo-ekonomik değişimlerden ve bilimsel-teknolojik gelişmelerden etkilenmiştir (Toprakçı, 2016; Roberts, 2017). Geçmiş ile bugünü sentezlemeye dayalı, her türlü malzemenin kullanılabilirdiği, her yerde, her zaman yapılabilen, değişken, teknoloji tabanlı ve düşünce odaklı bir yaklaşımı benimseyen postmodern anlayış birçok alanla birlikte sanat eğitimi de yansımıştır (Ersoy, 2016; Türkođan, 2014; Uzun, 2021).

Günümüz sanat eğitimcilerinin çok yönlü ve kritik düşünceyle objeleri çok yönlü ele alabilen, teknolojik gelişmeleri takip edebilen, disiplinlerarası işbirliği ile çalışabilen özelliklere sahip sanat eğitimcilerinin yetişmesini sağlayan eğitim programlarına ihtiyaç vardır. Bu eğitimcilerin sanat eğitimi alanında teorik ve uygulamalarla donanık olması, gerekli bilgi, beceri ve tutumu kazanması ve bunları uygulamaya aktarması gerekmektedir (Avcı, 201; Şahiner, 2015). Teori ve uygulamayı kapsayan, disiplinlerarası bir eğitim süreci ile çoğulcu, interdisipliner bir eğitim anlayışı yerine geleneksel eğitimin sürdürülmesinde ısrar edilmesi halinde sanat eğitiminde evrensel yakalamanın zor olacağı açıktır (Kırışođlu, 2009, Sabancılar, 2011).

Sanat eğitimi veren eğitimsel kurumlarda öğretim programlarının değerlendirilmesi ve gereken iyileştirilmelerin yapılması güncel sanatı anlama ve geliştirme açısından önemlidir. Konu ile ilgili yapılan çalışmalar incelendiğinde; bir çalışmada Resim-İş Eğitimi ve Güzel Sanatlar Fakültelerindeki öğretim programlarında güncel sanata yeterince yer verilmediği belirlenmiştir. Bu nedenle sözkonusu çalışmada derslerde güncel sanata yer verilmesi ve atölye derslerinde güncel sanatla ilgili uygulamaların yapılmasının sanat eğitimine yenilikçi bir bakış kazandıracığı belirtilmiştir (Gültekin vd., 2011). Başka bir çalışmada da lisans düzeyinde verilen sanat eğitimi programlarında güncel sanat pratiklerinin yeterince ele alınmadığı öne sürülmüştür (Bulut, 2014). Güncel sanatla ilgili bireylerin bilinçlendirilmesi ile bu sanatla ilgili davranışsal ve düşünsel olarak geliştirecekleri tutumların öğretilmesi gerektiği belirtilmektedir (Uçar, 2007). Bu çalışmalardan hareketle sanat eğitimcilerinin güncel sanata ilişkin tutumlarının belirlenmesi oldukça önemlidir ve bu araştırmanın konusunu oluşturmaktadır. Tutum, insan tarafından gerçekleştirilen bilişsel, duyuşsal ve devinışsel bir tepki eğilimidir. Bu eğilimler, bireyin kendisine ya da etrafındaki herhangi bir konu, toplumsal olay veya nesneye karşı duygu, bilgi, deneyim ve güdülerine göre şekillenir (İnceođlu, 2011).

Gözle görülmemekle birlikte bireyin bir objeye yönelik davranışları o objeye ilişkin tutumları hakkında, fikir verebilir. Sanatın önemli ve dikkatini yoğunlaştırdığı tutumlar, bireylerin duygu ve algıları ile doğrudan ilişkilidir. Bir sanatsal unsur özelliđi taşıyan tutumların birey ve olaylar üzerindeki etkisi günümüz sanatı için önemli ve öncelikli konulardan biridir (Tavşancıl, 2002). Bu durumda, gelecek kuşakların şekillenmesinde ve sanatın topluma aktarılmasında önemli bir role sahip olan sanat alanında çalışan profesyonellerin tutumlarının nasıl olduđu, verecekleri sanat eğitiminin çeşitliliđi ve niteliđi açısından önem teşkil etmektedir ve bu sebeple araştırmanın konusunu oluşturmaktadır. Bu bağlamda araştırmanın ele aldığı bu konu, sanat eğitimi alanına önemli bir katkı sağlayacaktır. Bu kuramsal temeller doğrultusunda araştırmada, gelecekte sanat eğitimcisi olarak görev yapacak olan sanat alanında eğitimlerini sürdüren öğrencilerin güncel sanata ilişkin tutumları ile kişisel ve eğitimsel özellikleri arasındaki ilişkinin incelenmesi amaçlanmıştır.

Yöntem: Çalışmanın örneklemini Eğitim Fakültesinin bölümlerinden Resim-İş Öğretmenliđi, Müzik; İletişim Fakültesi bölümü Radyo, televizyon ve sinema; Mimarlık ve Tasarım Fakültesi kapsamında Grafik, Mimarlık ve Edebiyat Fakültesi bölümü olan Sanat Tarihi olmak üzere sanat eğitimi ile ilgili alanlarda eğitimlerini sürdüren çalışmaya katılmaya istekli 515 öğrenci oluşturmaktadır. Veriler Öğrenci Bilgi Formu ve Güncel Sanat Ölçeđi ile elde edilmiştir.

Öğrenci Bilgi Formu: Bu formda fakülte, anabilim dalı, sınıf, yaş, cinsiyet, ikamet yeri olmak üzere öğrencinin kişisel ve eğitimsel durumunu sorgulayan bazı demografik değişkenler bulunmaktadır. **Güncel Sanat Tutum Ölçeği (GSTÖ):** Uzun (2021) tarafından geliştirilen Likert tipi GSTÖ, 28 maddeden oluşmaktadır.

Bulgular: Sanat alanında eğitimlerini sürdüren öğrencilerin güncel sanata ilişkin tutumlarını inceleyen bu çalışmada, öğrencilerin güncel sanata yönelik tutumları orta düzeyde bulunmuştur. Çalışmadan elde edilen bulgu, diğer çalışma sonuçlarıyla benzer eğitimsel gereksinimler ortaya çıkarmıştır. Resim-İş Eğitimi öğrencileri çağın sanatı, sanatçıları ve eserlerini yeteri kadar bilmemektedirler (Sungurtekin ve Bilhan, 2017). Güncel sanatla ilgili derslerin sayısı ve niteliğinin artırılması ve süresinin uzatılması ihtiyacı bulunmaktadır (Coşkun Onan, 2013; Bulut, 2014). Sanat eğitimi veren kişilerin güncel sanatlar konusunda kendilerini geliştirmeleri, yenilikleri takip etmeleri, konuyla ilgili sergilere yer vermeleri, çağcıl sanatı anlayıp bu doğrultuda çalışmalar yapmaları gerekmektedir (Gümgüm, 2016).

Kadın öğrencilerin erkek öğrencilere göre görsel sanatlar dersine yönelik daha olumlu tutuma sahiptirler. Kadın öğretmen adaylarında güncel sanata olan tutumun daha olumlu olması daha önce yapılan çalışma sonuçları ile uyumludur (Akıncı, 2018; Aslan ve Gökdemir, 2018). Geleneksel kadın imgesinin değişmesi, günümüz toplumunda kadınların sorumluluk ve rollerinin değişmesinin etkisi ve bu etkinin kadının doğasında var olan sanat ve estetik özellikleri ile bir araya gelme olanağı bulması gibi nedenler kadınların tutumlarının erkeklerle göre daha olumlu olmasında etkili faktörler olarak değerlendirilmektedir (Akbaş ve Çelikkaleli, 2006).

Sanat eğitimi alanında eğitimlerini sürdüren üniversite öğrencilerinin sınıflarına göre güncel sanat tutumlarında anlamlı bir farklılık belirlenmiştir. Fark özellikle birinci ve dördüncü sınıf arasındadır. Buna göre birinci sınıf öğrencilerinde güncel sanat algı puan ortalaması en düşükken, dördüncü sınıf öğrencilerinde en yüksektir. Puan ortalaması sınıf düzeyi arttıkça artmaktadır. Bu sonucun birçok nedeni olabilir. Üniversite eğitiminin ilk yılı olması, üniversiteye yeni başlaması, aldığı derslerin dördüncü sınıf öğrencisine göre daha az sayıda olması ve mesleki uygulama ve deneyimlerinin daha az olması gibi nedenler birinci sınıf öğrencisinin sanata yönelik tutumlarının dördüncü sınıf öğrencilerine göre daha düşük olmasından sorumlu olabilir. Diğer bir neden, yaşla beraber duygusal özerkliğin artmasıdır (Enright ve ark.1980; Steinberg ve Silverbeg,1986; Noom, Dekovic ve Meeus,2001; Musaağaoğlu, 2004). Birinci sınıf öğrencisi ile dördüncü sınıf öğrencisi arasında bulunan üç yaş farklılık dördüncü sınıf öğrencilerinin daha özerk duygu, düşünce, tutum, ilgi alanına yönelmelerini sağlayabilir.

Yerleşim alanlarına göre büyükşehirde yetişmiş olan öğrencilerin güncel sanata ilişkin algı düzeyleri, diğer yerlerde yetişmiş olan öğretmen adaylarının algı düzeylerinden daha yüksek bulunmuştur. Bina, donanım ve yetişmiş sanat eğitimcilerinin olması dışında, şehrin kültürel aktivitelerini destekleyen sergi salonları, müzeler gibi sanatsal mekânların bulunması sanat eğitimi niteliğini etkilemektedir (Al-Radaideh, 2012; Aydemir, 2010; Herdili, 2014). Sanat eğitimi öğrencileri güncel sanatı yeterli düzeyde takip etmemekte, çalışma yapan sanatçıları tanımamakta farklı yıllarda düzenlenen bienallere çok az sayıda kişi katılım sağlamaktadır (Karasu, 2021). Sanat alanında eğitimlerini sürdüren öğrencilerin güncel sanata ilişkin tutumlarının sadece bir üniversite kapsamında yer alan bölümlerde değerlendirilmesi çalışmanın bir sınırlılığı olarak görülmektedir.

Öneriler: Bu sonuçlar doğrultusunda; Sanat alanında eğitimlerini sürdüren lisans düzeyinde öğrenci yetiştiren eğitim kurumlarında Güncel Sanata yönelik derslerin verilmesi, ders sayılarının ve ders sürelerinin artırılması, mevcut olanların iyileştirilmesi, Güncel Sanat derslerinin atölye dersleri ile güçlendirilmesi, Birinci sınıftan itibaren öğrencilerin Güncel Sanata yönelik olumlu tutum geliştirmeleri için Güncel Sanata ilişkin müze gezileri, sergi, bienal gibi etkinliklere katılımlarının sağlanması geniş popülasyonlu çalışmalarla başta erkek öğrenciler olmak üzere öğrencilerin Güncel Sanata ilgilerini arttırmada etkili faktörlerin incelenmesi ve iyileştirilmesine yönelik programların yapılması önerilmektedir.

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