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## Art Education in Türkiye during the Republican Period (1938-1950)

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**Abstract.** The subject of the article is the studies carried out on art education in Türkiye during the period from 1938 to 1950 when İsmet İnönü was the President. Under the main title of Art Education in the I. İnönü Period (1938-1950), this article focuses on decisions on art education in National Education Councils (1928-1949), Art Education in Curricula (1938-1950), Art Education in Primary School Curricula, Art Education in Secondary School Curricula, Village Institutes Curricula and Art Education. During the Presidency of İsmet İnönü (1938-1950), the reforms and structures implemented in education, the national education councils conducted by the CHP, and the reports prepared by foreign experts who were invited to Türkiye by the Ministry of National Education for their recommendations on art education formed the basis of this research. In addition, the curriculum programs of primary and secondary schools and Village Institutes are also included in the article's subject. Related documents from the Presidential Archive of the Republic, Official Gazette, minutes and law journals of the Grand National Assembly of Türkiye, various magazines, newspapers, books, and articles from periodical publications were used to collect data. These data were analyzed using the document analysis method.

**Keywords.** İnönü period, art education, national education councils, curriculum, republican people's party.

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**Note:** This article is derived from a master's thesis entitled Art Education in Turkey in the Republic Period in the Context of Educational Policy (1923-1950), conducted by Mehmet Karaoğlu under the supervision of Assoc. Prof. Dr. Nadir Yurtoğlu.

As it is known, art began with the existence of human beings. Even in primitive periods, they were engaged in arts, as prehistoric cave paintings have been shown. When we look at the primitive communities and their prehistoric way of life, we see that they were engaged in painting and sculpture (Yetkin, 2019). In this way, art has become a human work quality (Fischer, 1990).

Art often appeared as a religious form of expression in Mesopotamia and Egypt. Frescoes, sculptures, temples, and other works made in these civilizations were related to gods and religious rituals. Temples, pyramids, and sphinxes were built in Egypt to glorify the gods. In addition to these religious subjects, mythological characters, portraits, and the natural world were also expressed in ancient Greek and Hellenistic artworks. Art continued to exist in various forms and purposes during the Roman period. These covered various disciplines such as sculpture, architecture, fresco, mosaic, and painting. The Architecture of this period is known for its monumental temples, large structures, amphitheatres, and monuments, while the sculpture styles have been recognized for their realism and portrait mastery. On the other hand, state-owned frescoes and mosaics have shown themselves with rich and comprehensive compositions. Art in the early Christian era was important in spreading and expressing faith (Gombrich, 1997).

After 19. Century, the interest in art education has continued to increase among the developing and industrialized states. The commercial craft aspect, which started in England for the first time, was also seen in Austria, Germany, the USA, and Northern European countries, and it has turned into workshops and business education in art and craft. Furthermore, Maria Montessori established a liberal educational environment by implementing the first kindergarten in Rome in 1907 (Aykaç, 2019).

This study is important for courses like Social Studies, which aims to develop knowledge, skills, and values for art education students. It is a study that shows how art education developed during a historical period and how art education is constructed based on decisions made by National Education Councils, texts of curricula, primary and secondary school programs, and practices of Village Institutes. As it is seen in the Curriculum of the Social Studies Course (2023), art education is vital to gain the competence of “cultural awareness and expression”, to learn “culture and heritage”, and to transmit aesthetical aspects of culture. As stated in the curriculum (2023), art education and art-related materials should be used to transmit values and skills.

## Method

### Research Model

This research aims to reveal how “Art education in Türkiye during the Republican period (1938-1950)” is organized and run. To do this, the qualitative research method, which is considered appropriate to the nature of this study, was applied. Qualitative research is considered a method that aims to clarify events, situations, and narratives by defining them through concepts (Wiersma and Jurs, 2005).

### Study Group

The data source of this study, “Art education in Türkiye during the Republican period (1938-1950)”, comes from the related reports prepared by the Ministry of National Education.

### Data Collection Tools

The data sources of the research consist of the educational reforms and structures carried out during İsmet İnönü's Presidency (1938-1950), the national education councils which the CHP conducted, the reports prepared by foreign experts invited to Türkiye by the Ministry of National Education for their recommendations on art education. For this reason, the document analysis method was used in this research. Document analysis can be explained as gathering documents, reports, annuals, minutes, etc., to clarify a situation, issue, or event by analyzing these materials (Hancock, Ockleford, & Windridge, 2009). In this context, the main research question of this article is how art education in Türkiye during the Republican period (1938-1950) was constructed. The main problem of the research has been examined through the following questions:

1. What was the art education of the İnönü period (1938-1950) like?
  - 1.1. How did the Decisions on Art Education in National Education Councils (1938-1949) affect art education?
  - 1.2. How was art education in the curricula (1938-1950)?
  - 1.3. How was art education in primary school programs?
  - 1.4. How was art education in secondary school programs?
  - 1.5. How was art education in the curriculum of Village Institutes?

### Data Analysis

In this research, the data were analyzed using content analysis. Content analysis is a technique that aims to systematically present unbiased results from the relevant document/text (Cohen, Manion,

& Morrison, 2007). In this study, the reports prepared by the Ministry of National Education were examined from an impartial point of view, and the findings obtained were systematically revealed.

## **Results**

### **1. Art Education of the İnönü Period (1938-1950)**

İsmet İnönü, as a statesman and soldier, was always interested in the cultural and artisan world at every stage of his life. In addition to being interested in music and literature, he ensured stability in the field of art and culture by continuing the activities initiated during the reign of Atatürk. In this way, he contributed to the process of preservation and development of culture. İnönü was interested in art and artists and had a close relationship with authors. When answering a question about Türkiye's problems, he said, "Türkiye has several important issues. However, social and national economic development is our priority issue. Furthermore, scientific and cultural developments are also important. These areas are intertwined with interconnected results". İnönü also got help from Public Houses (Halkevleri) for the development and dissemination of art and paid attention to their cultural functions. The cultural changes in this period also covered various works to make Western arts accepted by the public, and efforts were made to popularize branches of art such as ballet and opera. In addition, the characters of Hacivat, Karagöz, and Meddah, important national cultural elements, were also used to adopt a humanist cultural policy. However, not enough studies have been carried out on the publicity of national arts at the international level (Koç, 2012).

Another area of cultural development was formed by Village Institutes, to which İnönü attached importance (Ezer, 2020). Folk songs and folk dances were brought to the fore in the successful works performed at these institutes. However, in cultural studies, the Western basis and the ancient Greek-Latin influence made themselves felt. In addition, the performances of polyphonic folk songs were also accepted as a product of the humanist point of view (Koç, 2012).

One of the developments realized in the cultural field during the İnönü period was the establishment of the Ankara State Conservatory. The conservatory, established for the first time in 1936, was reconstructed with Law No. 3829 dated May 20, 1940 and was structured into two different branches: music and representation (performative arts). (TBMMKD, 1940; RG, May 24, 1940) While opera activities were continuing during this period, regular representations (performative arts) were tried to be realized with the commissioning of the Grand Theater building in Ankara in 1948. In the same way, as it is seen, the ballet school, which started its activities in Istanbul in 1948, was reorganized as a department of the Ankara State Conservatory (Koç, 2012; Çakar, 2015).

In addition to the Atatürk monuments, İnönü monuments also started to be built during this period. However, while the number of these monuments is limited, they aimed to express the change of power. The İnönü Monument at the Faculty of Agriculture in Ankara University and the Equestrian İnönü Monument in Istanbul Taksim Park reflect the character of the period. (Koç, 2012; İnce, 2024).

When İsmet İnönü became President, he continued the reformist and modernization actions despite the difficult conditions of the Second World War. During this period, developments were made in writing, publishing, education, training, science, and art. A movement called “Turkish humanism” also manifested itself in this period. İnönü's cultural studies have ensured that Türkiye is recognized at the international level. (Koç, 2012).

### **1.1. Decisions on Art Education in National Education Councils (1938-1949)**

In the National Education Councils during the İnönü period (1938-1950), decisions were also made about art education. For instance, during the reign of Minister of National Education Hasan Ali Yücel, the main agenda of the first National Education Council, held between July 17 and July 29 1939, was based on three main items.

- Republican education and training plans and principles,
- Examination of the instructions of institutions at various educational levels,
- Examination of all curriculum programs.

In his opening speech of the First Education Council in 1939, Hasan Ali Yücel said, "The spirit of humanism towards the positive scientific approach of the national culture will be formed in the high schools of the future, and Latin and Greek are taught as foreign languages in many countries" (Birinci Maarif Şûrası, 1939, p.XI). Following this, in 1940 and 1941, Latin and Greek courses were included in the curriculum besides other foreign languages in Ankara Girls, Ankara Atatürk, and Galatasaray High Schools (Batır and Meşeci Giorgiotti, 2008).

In the First National Education Council, the following decisions were made regarding art education:

- The activity of issuing the Instructions for the State Painting and Sculpture Exhibition started.
- Compiling printed texts and works was initiated.

- The proposal to take sports and art activities before noon and organize free and joint activities under the guidance of teachers at the end of lunch as optional in secondary schools and as compulsory in high schools was accepted.
- The decision, “a plan will be prepared according to the provincial needs of secondary education institutions”, also affected the teacher training requirement. The idea of expanding the transformation of village teacher's schools into Village Institutes also emerged at this time (Birinci Maarif Şûrası, 1939, p. 3-20).

February 15-21, 1943, during the Prime Ministership of Şükrü Saracoğlu and Hasan Ali Yücel's Ministry of National Education, the Second National Education Council was composed of the following agenda items (BCA, Dec. 30-1-0-0 / 11- 63-6, 1943):

- Development of moral education in schools,
- Increasing the efficiency of mother tongue activities in all educational institutions,
- Examination of history teaching in Turkishness education regarding methods and tools (İkinci Maarif Şûrası, 1943).

The subject of fine arts as Art Education was not mentioned in the National Education Council. However, "The proposal to introduce an Art History course to high schools” was important for visual art education. This proposal included "Art History" as an independent course in the high school program in 1952.

Between 02-10 December 1946, during the period of Reşat Şemsettin Sirer's Ministry of National Education, the Third National Education Council convened and took the following Decrees:

- Program and regulation of secondary schools and institutes of art for boys,
- Programs and regulations of secondary and high schools of commerce,
- Istanbul Technical School regulations,
- The program and regulation of girls' institutes,
- Regulation of the legislation on teachers and tutors of secondary and secondary technical education schools according to current needs,
- Taking the necessary measures to ensure cooperation between the family and the school.

The “concept of art” mentioned in the Boys' Art Secondary Schools and Industry Programs and Regulations, which were considered in the decisions of the Council, referred to the field of education

and vocational high schools related to craft in a professional state. The fine arts subject was not mentioned in the Third National Education Council (MEB & TTKB, t.y.)

During Dr. Tahsin Banguoğlu's Ministry of National Education period, the following are the agenda items of the Fourth National Education Council convened between August 23 and 31, 1949 (Dördüncü Milli Eğitim Şurası, 1949):

- Consideration of the primary school program, which was implemented from 1948-1949,
- Examination of the new secondary school program,
- Determination of high school subjects according to the four-year system,
- Organization of secondary schools, high schools, educational institutes, and higher teacher's schools according to needs,
- Review democratic issues related to education and training (MEB & TTKB, t.y.).

At the Fourth National Education Council, fine arts education was not brought up, and it was accepted that painting work and physical training should be considered separate branches in teacher-training institutes (MEB & TTKB, t.y.).

## **1.2. Art Education in Curricula (1938-1950)**

During the Presidency of İsmet İnönü, the 1948 Primary School Program and the 1949 Secondary School Program were published by the Ministry of National Education. Before the announcements of these programs, the 1936 Primary School Program and the 1938 Secondary School Program were implemented (Dördüncü Millî Eğitim Şûrası, 1949). At the Fourth National Education Council, the "Work Principle" was added to the primary school program as the 18th item was decided. According to this principle, "elementary school students will personally learn their studies by making and living; teachers will evaluate students through various experiments and observations." (Budak, 2010).

1949 writing practices were included in Work Knowledge and Turkish Language courses in secondary school programs (Budak, 2010). Painting and work courses were applied separately in teachers' schools, and their duration was longer than in other schools (Telli, 1990).

Vocational painting, technical drawing, decorative painting, history of painting and clothing, and drawing pictures (workshop) courses were seen in the program of schools conducting vocational and technical education. Between 1940 and 1948, vocational painting and decorative painting took part in education programs in the woodworking department of regional art schools (Telli, 1990).

### 1.3. Art Education in Primary School Programs

The 1936 Elementary School Program was transformed into the 1948 Program and started to be implemented. For the first time in the history of school programs, the 41st article of the CHP was removed from the aims of the primary school section. In this way, the making party (the CHP) policy determined the state education policy was eliminated (Kayalıoğlu et al. 2021).

In 1946-1947, the painting, work, and music seminar was put into effect at the Istanbul Teacher's School. The first-grade students of the teachers' schools were taken to this seminar by examination. The seminar aimed to place students in the painting and work department of the Gazi Institute of Education and to prepare trained teachers for primary schools (Telli, 1990).

Table 1.

*Elementary School Program Weekly Lesson Distribution Schedule (1948)*

Lessons	1. Class	2. Class	3. Class	4. Class	5. Class
Social Studies	5	6	7	-	-
Turkish Language	10	7	7	6	6
History	-	-	-	2	2
Geography	-	-	-	2	2
Civics	-	-	-	2	1
Nature Studies	-	-	-	3	3
Mathematics	4	4	4	4	5
Family Studies	-	-	-	2	2
Painting and Work	4	4	4	2	2
Writing	-	2	1	1	1
Music	1	1	1	1	1
Physical Training	2	2	2	1	1
Total	26	26	26	26	26

According to the 1948 elementary school weekly lesson distribution schedule in Table 1, there were 26 teaching hours for the students. Among these courses, painting, writing, and music classes were included within the scope of art education. During the 1. 2. and 3. grades, the duration of painting lessons in classrooms increased by 4 hours per week, and for the 4. and 5. grades painting lesson was 2 hours. Music lesson was taught 1 hour in all classes. The writing lesson was 2 hours for second-grade students. During the 3. 4. and 5. grades, it was 1 hour.

The program was prepared separately for the village and the city schools. There were 4 hours of painting lessons in the first term and 2 hours in the second term in the city elementary schools. In village elementary schools, this lesson was given as 1 hour in all classes (Kayalıoğlu et al. 2021).



The objectives of this course were shown in the Painting and Work Curriculum of 1948 as follows: "To instill in children the ideal of service to the homeland and the nation, to make students love work, to give them the awareness that they should serve and work for the welfare and happiness of their environment, to increase feelings of love and respect for the employee, to give students the habit of doing work by cooperating in the consciousness of planned programmed responsibility at a young age" (Kayalıoğlu et al. 2021).

This program was named the "1949 Program" since it was adopted and implemented in secondary schools in 1949. The defined objectives of the painting-work course were as follows:

- To be able to describe impressions, observations, feelings, designs, and images through painting,
- To be able to develop aesthetic feelings by seeing the beauty in works of art and being motivated to understand their values,
- To gain the ability to distinguish the value of works of art,
- To be able to gain the technique, skills, methods, and knowledge of painting,
- Besides ensuring that painting is an expression tool in learning different courses, make it an occupation in which students will evaluate their free time (Maarif Vekilliği Tebliğler Dergisi, 1947, s.88-89).

The painting-work course covers the following topics:

- Imaginary picture,
- Painting from nature (Maarif Vekilliği Tebliğler Dergisi, 1947, p. 483-484).

For the first time in the 1948-1949 Program, the assessment process was stated in a general and clear expression. It was stated that the socio-economic level, individual differences, and learning deficiencies of students should be taken into account in the assessment, and their self-assessment was also included in the program for the first time (Maarif Vekilliği Tebliğler Dergisi, 1947, p. 483-484).

#### **1.4. Art Education in Secondary School Programs**

The 1949 Middle School Program was organized comprehensively. The program detailed the teaching principles of secondary school and the education objectives. The objectives of national education were defined based on the behaviors acquired by the child, such as personal, social, human intercourse, and economic life, as four principles (Etike, 2001).

In the 1949 Secondary School Program, there was a decision that “students are made paintings or models of various substances of an event that they have read, seen or told themselves” (MEB, 1949, p. 20).

Another principle included in the program was that “school should arouse love and dependence on beautiful things in students”. This principle wanted the child to feel excited and participate in activities, allowing positive and appropriate changes to their age experience. In these activities, teachers were asked to stop imposing their tastes on students, and students were asked to respect good work (MEB, 1949, p. 5-6; Etike, 2001, p.130).

Table 2.

*The Schedule of Art Education in the Secondary School Program (1949) (Etike, 2001)*

<b>Lessons</b>	<b>1. Class</b>	<b>2. Class</b>	<b>3. Class</b>
Painting-Work	1	1	1
Music	10	7	7
Long Working	-	-	-

Table 2 shows the weekly course distribution of art education according to the 1949 Secondary School program. Music and painting-work lessons were applied as 1 hour per week in each grade, while lone working hours for 1. 2. and 3. grades were planned as 3 hours each.

According to the 1949 Secondary School Program, the purpose of the music lesson is to gain the ability to sing, play, and write, along with the development of the sense of rhythm and taste, which was narrowed according to the previous program (Etike, 2001).

In the Directives title of the program, the following statements were included:

- Students should finish school having learned to play a musical instrument.
- Students are encouraged to learn music by living and practicing it.
- It aims to develop students' musical cooperation skills and their choral experiences.
- Music was broadcast at the school, and concerts were encouraged.
- It was important for students to do personal music study at appropriate hours.

According to the 1949 Secondary School Program, the purpose of the music lesson was to gain the ability to sing, play, and write, along with the development of the sense of rhythm and taste, which had been narrowed according to the previous program (Etike, 2001).

In addition, the subjects were determined according to the grades as follows:

- In 1. and 2. grades: Teaching and playing songs, anthems, and folk songs to students in classrooms,
- In 3. grade: Students' examination of folk songs in classrooms in terms of rhythm,
- In 4. grade: Examination of song forms in classrooms,
- In 5. grade: Arranging folk and other songs in the classrooms according to the children's voices and providing information about well-known composers.

### **1.5. Village Institutes Curriculum and Art Education**

It is known that Village Institutes gained an important place in art education in Türkiye. Education in these Institutes was based on the principle of “Education through Art” as well as the principle of “Education in Work” (Kurtuluş, 2001).

Painting-work teachers were selected by the “Establishment of the Painting-work Department of the Institute of Fine Arts”. The fact that the institutes provide boarding education and teachers stay at schools gave rise to the possibility of caring for students even in their free time (Telli, 1990).

Village Institutes also conducted folklore studies. Importance was given to folk music, dance, theater, and classical music. The students also learned to play instruments by taking part in multi-voice choirs. In addition, the artworks produced in classes in sculpture and painting were exhibited at the Institutes (Zeytinoglu, 2014).

Ismail Hakkı Tonguç arranged the Art Education Program of the Village Institutes in such a way as to meet the requirements of daily life. A system based on work and production formed the backbone of education (Tunç, 2009).

Art history and civilization courses were given in the construction, fine arts, and crafts departments of Village Institutes. In the field of construction, decorative and technical drawing courses were taught. Classes such as embroidery, weaving, form-sewing, and knitting were given as handicrafts (Elpe, 2014).

Graduated students from Village Institutes trained their students as a teacher who accepted the principles of flexibility and freedom with the aesthetic skills and art education they had received (Elpe, 2014).

In the Village Institutes Program of 1943, music, painting, work, handwriting, physical training, and national game classes were given in the weekly curriculum as follows:

Table 3.

*1943 Village Institutes Program*

<b>Lessons</b>	<b>1. Class</b>	<b>2. Class</b>	<b>3. Class</b>	<b>4. Class</b>	<b>5. Class</b>
History	2	2	1	1	1
Geography	2	2	1	1	-
Civics	-	1	1	-	-
Mathematics	4	2	2	3	2
Physic	-	2	2	1	1
Chemistry	-	-	2	2	-
Nature and School Health Studies	2	2	2	1	1
Foreign Language	2	2	2	2	1
Handwriting	2	-	-	-	-
Painting-Work	1	1	1	1	1
Physical Training and National Games	1	1	1	1	-
Music	2	2	2	2	2
Military Service	-	2	2	2	2
Home Administration and Child Care	-	-	-	-	1
Teaching Studies	-	-	-	2	6
Agricultural Business Economics	-	-	-	-	1
The Sum of the Other Courses	18	19	19	19	19
Turkish Language	4	3	3	3	3
The Sum of All Courses	22	22	22	22	22

In Table 3, it is seen that according to the program of Village Institutes in 1943, the institutes had 5 grades. In each grade, 22 hours of lessons were taught per week. The program included music, painting, work, handwriting, physical training, and national games courses within the scope of art education. The painting-work lesson was 1 hour per week in all classes. The music lesson was 2 hours. The Handwriting was 2 hours for first-grade students. Physical training and national games lesson was 1 hour for 1.2. 3. and 4 grades, except 5. grade.

In 1947, the painting, business, music, handwriting, and physical training and national games lessons in 5- Grade Village Institutes Program within the scope of art education are shown as follows:

Table 4.

*Village Institutes Program (1947)*

Lessons	1. Class	2. Class	3. Class	4. Class	5. Class
General Psychology	-	-	-	2	-
Child and Youth Psychology	-	-	-	-	1
Pedagogy	-	-	-	1	1
General Teaching Model	-	-	-	2	-
Special Teaching Method and Practice	-	-	-	-	6
Social Science	-	-	-	-	2
History Education and Organizations	-	-	-	-	1
History	2	2	1	1	1
Geography	2	2	1	1	1
Civics	-	1	1	-	-
Mathematics	5	3	3	3	-
Physic	-	2	2	2	-
Chemistry	-	2	2	1	-
Nature Studies	2	2	2	2	-
School Health Studies	-	-	-	-	1
Handwriting	1	1	1	-	-
Picture	1	1	1	1	1
Work	-	1	1	1	-
Physical Training and National Games	1	1	1	1	1
Music	2	2	1	2	1
Military Service	-	-	1	1	1
Home Administration and Child Care	-	-	1	1	1
Cooperativism and Cooperative Account	16	20	19	22	20
Total of General Studies Courses	16	20	19	22	20
Agricultural Courses and Practices	12	10	11	9	10
Art Classes and Workshops	12	10	11	9	10
Turkish Language	4	4	4	4	4
The Sum of All Courses	44	44	44	44	44

Table 1.6 shows the curriculum of Village Institutes with 5 grades in 1947. The weekly lesson intensity was increased to 44 hours. The courses were divided into three: ability and skill courses, general courses, agriculture courses, and practices. The Handwriting lessons within art education in 1., 2. and 3. grades were 1 hour per week. Again, the Painting lesson was applied as 1 hour in all grades. The Work lesson in 2., 3., and 4. grades was 1 hour. Physical training and national games were taught for 1 hour per week in all grades. Music lessons in 1., 2. and 4. grades were 2 hours, and for 3. and 5. grades, it was 1 hour.

As is seen in Table 1.6, handwriting, painting, and work courses can be given to group or classroom students at certain times of the week (MEB, 1943). It was also stated that physical training would be performed every morning, and various music, competitions, exhibitions, and sports activities would be carried out in the context of the Institute's Regional Races (Kurtuluş, 1999).

The purpose, methods, and techniques of the courses studied in the framework of art education in the 1947 Program were also determined under the heading of directives. The purpose of the Handwriting lesson was expanded according to the 1943 Program and stated as “to increase the aesthetic pleasure of children by using color depending on the related subject in decorative writings” (MEB, 1947).

The students at the Village Institutes, where Ismail Hakkı Tonguç made efforts to develop, were raised as children who could understand civilization rather than those who drew pictures. It is planned that the students' bed, the table where they eat, and the school garden would be aesthetic and harmonious. The students acquired their first painting experience and brush-holding habits while beautifying the environment in which they lived (Türkoğlu, 1997).

Painting and work studies in Village Institutes are not considered only depending on the school time. The availability of tools and the abundance of the painting workshop resulted in efficiency and free work that exceeded the program schedule. Students skilled in painting and handicraft went to the workshops whenever they wanted and carried out their studies. (Türkoğlu, 1997).

In the Curriculum Program of Village Institutes, the principles that had priorities in terms of teacher training for painting and work studies, which were processed as an hour per week but had no time limit in practice, are as follows:

- To give the student the ability to express his/her observations with sketches, pictures, and various materials,
- Teaching types of work and painting,
- By examining the national motives, teaching students to distinguish them from foreigners, and motivating them to use the national motives,
- Teaching elementary school painting methods to children (Türkoğlu, 1997).

Model studies, information about art history, printing techniques, and graphic studies were also added to the subjects of the painting course. In preparing the program, teachers were free to decide

by considering the differences in local conditions. Knitting, woodworking, and sculpture modeling were also added to the work course (MEB, 1947).

Various reliefs from the Academy of Fine Arts of the period were brought to the sculpture and collage course, conducted as a Fine Arts Branch at the Hasanođlan Village Institute, and students were provided to make fiber and plaster copy studies. The works produced on this occasion, exhibited in various places in the school, gave the Institute visual beauty (Tunç, 2009).

When music education training started in the history of the Turkish education system with Village Institutes, it was desired to access universal and contemporary music based on folk songs. To achieve this goal, orchestras and choirs were established, where contemporary and folk songs and school anthems were played and sung. Folk dances were taught and played in aesthetic and technical forms in Village Institutes (Kurtuluş, 1999).

Important educational musicians were once unaware of music theory and instruments in their villages but received their education at Village Institutes and became professionals. For instance, Prof. Dr. Feridun Buyukaksoy, Prof. Dr. Ali Uçan, Prof. Dr. Ayfer Kocabaş, Prof. Dr. Nezihe Şentürk, Prof. Dr. Selahattin Yaldız, Prof. Dr. Necati Gedikli and Emin Dedeköy (Pekmezci, 2023).

The most popular anthems and folk songs that the institute students learned and performed in Village Institute were the Agricultural Anthem, National Anthem, Youth Anthem, Ankara Anthem, Dumlupınar Anthem, Tenth Year Anthem, Korođlu, Barley and Wheat, Partridge, Violet, Edremit Efesi, Meşeli, My Ayşe, Her Broom is Made of Clover (Tunç, 2009).

Another branch of art education performed in Village Institutes was theater, taught as a lesson. The theater provided both socialization for students and education to the public. Initially, the lack of public interest in the school theaters made Ismail Hakkı Tonguç decide to open theater lessons in Village Institutes. Comedy plays in traditional improvised theater were used in entertainment and festivals organized by the institutes. These plays' styles were originally improvised, but later, they were developed and became socially educational for the public (Elpe, 2014).

Since the establishment of the Village Institutes, folk dances started to be performed as in other branches of art. At first, the dances aimed to take advantage of the opportunities at hand, and the dances of the different regions where the schools were located were tried to be performed. The dances that students learned from the public became more delightful by combining the local figures with the teachers' interpretations. These folk dances have also started to be exhibited in the festivals organized by the school (Elpe, 2014).

Starting school with folk dances every morning in Village Institutes became a tradition. The students who started the day with joy managed to overcome the difficulties of the school easily. Folk dances enabled students to have a healthy body by supporting their spiritual and physical development. Although the games in this context were considered a part of physical training lessons, they were also an important element of art education. Initially, the local folk dances in the Village Institutes developed over time and included different regions. Thus, the different local dances enriched and spread among the people. The institutes ensured that the public knew about the traditional dances through the competitions they held and took these dances to the cities through public houses (Elpe, Jul 2014).

### **Discussion and Conclusion**

With the death of Atatürk, İsmet İnönü's becoming President marked the beginning of a new era in Türkiye. It is known that important decisions were made about the National Education Councils and the education system during this period. On the other hand, the courses given about art education were accepted as activities carried out to relieve the fatigue of the students.

In the history of Turkish education, during the İnönü period, the Village Institutes were established in 1940 and continued their education and training until 1946. They are considered to be schools with revolutionary values. Hasan Ali Yücel, the Minister of National Education, performed an important function in constructing these schools, aimed at developing villages by acting with the idea of humanism. In this direction, a large-scale primary education mobilization was carried out during the establishment process of Village Institutes.

Art education, which also served Village Institutes's mission to strengthen society's social and cultural structure, provided support for students to claim their roots and cultural values through art. Art activities also increased the cultural interaction of the village people and kept their interest in this area alive.

Art education has fulfilled the task of an important milestone for children's progress in science, technique, and art. On the one hand, the developments seen in science and technology, and on the other hand, the need to raise children as sharing and caring individuals have made the indisputability of art education obvious. Moreover, the insight of the industrial period has revealed the need to raise contemporary and modern citizens, and so it has made art education more necessary to provide aesthetic sensitivity for the public to adapt countries to modernity.



Although it is considered an important development for art to find value by taking part in education, it is known that art education in the country also faces various difficulties from time to time. The most important reason art education remains in the background from preschool to primary and secondary education is that policymakers cannot adequately support fine arts. While disciplines such as Science and Mathematics are considered a priority, art education has been left in the background. As a result, it is deemed necessary for a qualified art education to ensure the development of a person and adapt them to contemporary life in terms of the emergence of the importance of this field.

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