



THREE DIMENSIONAL ART WORK IN TURKISH PRIMARY SCHOOLS*

TÜRK İLKÖĞRETİM OKULLARINDA ÜÇ BOYUTLU SANAT ÇALIŞMALARI

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ABSTRACT: This research aimed to describe, explore and interpret the three dimensional (3D) art work curriculum in Turkish primary schools in terms of the gap between what was intended and what was implemented. The research addressed what caused this difference.

The research sample was art teachers teaching in private and state schools in Çankaya region, Ankara. The research instrument was a self-administered structured questionnaire with some open-ended questions. To analyse the quantitative data the SPSS was used. To analyse the qualitative data, content analysis was employed.

The findings reveal that there was a mismatch between the intended and implemented 3D art curriculum in both kinds of schools. The main reasons stated for this difference were the lack of time allocated to art classes and physical conditions of schools both of which prevented art teachers practising all of the 3D art curriculum in their classes.

Keywords: three dimensional art (3D), primary art education, teacher training, art curriculum.

ÖZET: Bu çalışmada Türk ilköğretim okullarındaki üç boyutlu sanat çalışmalarının tanımlanması, incelenmesi ve yorumlanması amaçlanmıştır. Araştırma da müfredatta nelerin yer aldığı ve okullarda ne kadarının uygulanabildiği temel alınarak aradaki farkın nedenleri incelenmiştir.

Araştırmanın örneklemini Ankara ili Çankaya ilçesindeki özel ve devlet okullarında görev yapmakta olan Resim-İş eğitimi öğretmenleridir. Veri toplama aracı olarak kapalı ve açık uçlu soruların bulunduğu ve elden verilerek öğretmenlere dağıtılan bir anket kullanılmıştır. Niceliksel verileri değerlendirmek için SPSS programı, niteliksel verileri değerlendirmek için ise içerik analizi uygulanmıştır.

Bulgular her iki okul türünde de müfredatta istenen ile okullarda uygulanan arasında fark olduğunu ortaya

çıkarmıştır. Her iki okul türünde de bu farkın oluşmasındaki ana nedenler arasında Resim-İş derslerine ayrılan zaman ve okulların fiziksel koşulları öğretmenlerin müfredatta bulunan üç boyutlu sanat çalışmalarını yapmalarına engel olması gösterilmiştir.

Anahtar Sözcükler: üç boyutlu sanat (3B), ilköğretim sanat eğitimi, öğretmen eğitimi, Resim-İş müfredatı.

1. GİRİŞ

One of the basic aims of art education is to teach formal elements of art such as line, tone, pattern, texture, shape, colour and form. Through making, observing and investigating 3D work, children have opportunities to investigate and understand the relationships between forms and space, light and shadow, weight, texture and relief. Children are surrounded by a 3D world in which every object is occupying space. 3D work activities develop and encourage the spatial awareness of children. Through touching, handling, walking around a 3D art work to view it from all angles children receive a different kind of experience than the one that a 2D image or a painting can give. 3D work is more directly associated with children's experience of the realworld. Baker stated 'By its nature, sculpture is simply more real than 2D art forms – a carving [of a] person is more lifelike than the drawing of one' (1984:4).

Human learning is diverse and complex. Children learn by observation, investigation, and experience. Children who experience 3D work understand and learn about the potential

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and qualities of 3D materials and their environment which is made up of these materials. One of the most important and effective ways of learning for children is through direct contact with the world. They make the most solid contact through touching and handling the objects around them. They need to touch, squeeze and handle 3D objects to understand, appreciate and build a relationship with them and their qualities.

Lancaster (1990) reported that the construction of 3D work requires a high degree of skill and good eye-, brain- and hand-co-ordination. Through touching and handling the materials children develop manipulative skills that are the basis of technical accomplishment in 3D work. The initial necessity is to know and be familiar with the qualities of materials. For example, while producing a clay sculpture if the right techniques are not applied or suitable clay is not used, it will physically fall apart in the process of construction or be destroyed in the kiln. While this appears to be a difficulty and a disadvantage of 3D art work, it is a great challenge and real experience for children to deal with these technical problems which will make them investigate and experiment until they find the right techniques.

Barnes (1993) reports that children can be expected to put their energies into expressing their own ideas as well as to finding solutions to construction problems. For example, when they construct a paper or cardboard sculpture, they will learn to cut, tear and join them together in many ways that include finding the most suitable materials and techniques. 3D work offers and develops children's practical problem-solving abilities and while using tools and materials they gain confidence in using them safely.

3D art activities can also be a vehicle for teaching and learning cross-curricular subjects. For example, the abstract concepts of maths are graphically illustrated and solved through sculptural forms, using such simple media as strings, straws, toothpicks, paper and cardboard.

Also when children can design and construct wire sculptures they visually illustrate problems in geometry and sometimes physics. According to Gençaydın (1990) if a child cannot understand 3D concepts such as width, length and height, he or she will have difficulties in understanding the concepts of 'volume' in maths.

All these aspects of 3D work give it a unique place in art education. A good art curriculum must be balanced between 2D and 3D art. The importance of 3D work is acknowledged in principle, but it was important to review empirical evidence about the practice of 3D work in primary schools.

When the literature was reviewed, it was seen that the empirical research on 3D art work in Turkish state and private schools was limited. Tunç (1984) and Çakır (1985) focused on the implementation of previous Art and Craft curriculum either at level I or II in state schools, but not both and without concentrating on one activity. They used case study methods on small-scale studies and analysed the qualitative data. Mutafoğlu (1999) conducted a small-scale research project involving the views of thirty-seven state school art teachers on the importance of 3D art work in three different cities. These three studies were found in master's level thesis, which were descriptive in nature. The only other empirical evidence was in the government sponsored research (Gel, 1993). According to these limited evidences it could be said that there was a need to up to date evidence of the perceptions of art teachers regarding the implementation of 3D art problems and possibilities in state and private primary schools.

1.1. The Research Questions

1. What are the requirements of the Turkish Art and Craft curriculum in terms of 3D art work?
2. What are the teachers' views about 3D art work in the Turkish Art and Craft curriculum?
3. How do state and private school teachers

report on the implementation of 3D art work in schools?

4. If it is not practised as the curriculum requires, what are the reasons?
5. How do teachers say they try to solve their organisational and material problems in their 3D art work classes?
6. What are teachers views of the nature and purpose of 3D art work?
7. What are the views of teachers about their own teacher-training programmes in terms of preparation to teach 3D art work?
8. How do teachers report the way in which they assess children's achievements in 3D art work?

2. METHODOLOGY

2.1. Research Sample

Art teachers teaching in Çankaya region was selected as a sample. A total number of one hundred and thirty-seven questionnaires were collected from ninety-seven schools (twenty private and seventy-seven state) which meant that the response rate was eighty per cent.

2.2. Data Collecting Method

The focus of the research is to investigate the current state of 3D art work required by the Art and Craft curriculum by asking the art teachers about their views of the art curriculum, their 3D art work practices, and problematic issues in teaching 3D art work. A questionnaire survey was a practical and efficient method for data collection to address this focus.

2.3. Data Analysis

2.3.1. Analysis for Quantitative Data

The quantitative data was either categorical or rank type. This data was analysed in two ways. First, a descriptive analysis was used for all data. For some questions such as age, experience, and number of class hours, class enrolments, arithmetical means were used to calculate. In order to find out if there was a relationship between the ranking of the most frequent and the most important reasons given

by the respondents, the Spearman correlation coefficient was calculated and interpreted. A chi-square test was applied if there was a relationship between the training the respondents received and their interest in 3D art work.

Secondly, for the four-points attitude scale the Mann-Whitney U-test for independent samples was used to investigate whether there was any significant difference between the responses of two groups with regard to school type and gender (i.e. state and private school teachers and female and male teachers). The Kruskal-Wallis test was used to find out the possible significant differences between the responses of more than two groups. In order to find out the degree of agreement or disagreement of the views of the respondents the mean was calculated for each item.

2.3.2. Analysis for the Qualitative Data

To analyse the qualitative data, coding frames were designed for each open-ended question. Coding was based on scanning for identical or similar phrases, themes and statements and categorising them under common criteria.

This procedure provided a first set of categories. Some of the categories were then subcategorised. Gradually patterns emerged and the final coding frames were generated. When the categories was identified for each item, the frequencies of items were counted and calculated. These data were converted into numerical form. This procedure was repeated for each coding frame emerging for each open-ended question.

3. THE FINDINGS

3.1. The Intended 3D Art Curriculum and Teachers' Views About it

The analysis of the Turkish Art and Craft curriculum showed that over the entire age range (between six and fourteen years olds) there is a requirement that approximately fourteen per cent of the curriculum must involve 3D art work

activities and teachers must practise them. According to the curriculum 3D art work activities are requested in every grade of levels I and II. In the curriculum 3D art work activities are described by general aims and at the end of each practised activity a pupil should have attained these aims. It appeared that the aims and content of 3D art work in the curriculum are repetitive for each grade. The requested activities are based on using a range of materials such as paper, junk materials, clay, plasticine, dough etc.

In some cases (when the sample activities were given) the curriculum had a prescriptive nature. The sample activities are described in detail that may result in clichéd and formulaic lessons for teachers and children. This prescriptive curriculum is unlikely to promote investigation, problem solving, creativity, and free expression, characteristics that Turkish children are perceived to lack and that Turkish society needs.

However, it could be argued that the primary Art and Craft curriculum should stress basic 3D art work fundamentals though this may sometimes appear repetitious. Repetition of 3D art work basically gives structure and meaning to the 3D art curriculum. The responses and experiences of children to the same 3D art work activity and the same material will show differences each year as their age and artistic development increase. Making the activities varied and interesting is in the hands of capable and creative teachers even though the aims and given materials in the curriculum can show similarities for each grade. A variety of materials do not ensure quality in an art curriculum. As Eisner (1973-1974) argued the benefits of offering a variety of materials to children was a myth. He believed that a richer art programme can be provided by basing a curriculum on one art domain alone rather than by introducing children to a new project or new material each week.

A large majority of art teachers (62%) investigated in this study agreed that the Art and

Craft curriculum was well-balanced regarding 3D art work activities. A small minority (i.e. 10 teachers) of them thought that it was not well-balanced and undue weight was given to flat surface art activities. Broadly speaking, however, this minority indicated that even though they believed that there should have been more 3D art work activities in the curriculum, they would not be able to practice them, since they could not implement already the present 3D art work curriculum. This finding contradicted Mutafoğlu's research evidence (1999). The art teachers investigated in her study thought that the emphasis on 3D art work activities was inadequate. They argued for more 3D art work activities in the curriculum.

3.2. The Implemented Art and Craft Curriculum in Terms of 3D Art Work

The data revealed that a large majority (88%) of the art teachers had no opportunity to introduce all 3D art work activities as required by the curriculum (see Table 1).

Table 1. Opportunity of 137 Turkish Art Teachers to Practise All the 3D Art Curriculum

	State		Private		TOTAL	
	n	%	n	%	N	%
Yes	7	7	10	26	17	12
No	92	93	28	74	120	88
Total	99	100	38	100	137	100

However, a small minority (12%), were able to do so. This study found that more private school art teachers stated that they had an opportunity to practise 3D art work than their state school counterparts. Since the difference was so strong it can be argued with some confidence that the difference can be generalised to all private and state schools throughout Turkey ($c^2= 9.357, p= 0.007$).

As it can be seen in Table 2, the research revealed many reasons given by teachers as to why they could not practise the whole of the 3D art curriculum: limited time allocated for art classes was the most frequently cited reason by

private school teachers, while the absence of an art studio was the most frequent among state school teachers.

A small proportion of teachers (23%) in state schools indicated in their responses that they had access to an art studio. Yet, about half of them were not suitable for teaching 3D art work. State schools teachers' responses indicated that they generally teach in ordinary classrooms where there is less adequate space for storing materials and children's work. Also they taught in large class sizes which resulted in organisational and control difficulties.

Time allocated for art classes was regarded as limited by both types of school- teachers (see Table 2).

Some teachers (58%) mentioned that lack of materials was one of the reasons why they could not practise all of the 3D art curriculum.

Some teachers (34%) claimed that children's lack of art education background prevented them tackling all of the 3D art curriculum.

It was interesting to note that a small number of teachers admitted their lack of confidence in teaching art (5%). It appeared that teachers blamed external factors for failure to achieve rather than looking to themselves. However the research evidence revealed that even though private school teachers had better physical/materials conditions in their schools; less pupils in their classes; pupils whose social-cultural and economical levels were higher than those in state schools and supportive parents, they stated that they were unable to practise 3D art as required by the curriculum. It appears that the art studied in this research saw 3D art activities as difficult to organise and manage and laid the blame for not confronting this squarely on external factors.

However, seventeen teachers claimed that they were involved in the entire 3D art activities as required by the curriculum though their difficulties were no different from those of other teachers. These seventeen teachers claimed that they managed to overcome the difficulties, since

Table 2. Reasons given by 120 Turkish art specialist teachers for not practising all 3D art curriculum

	State N=92		Private N=28		TOTAL N=120		Significance of difference
	n	%	n	%	N	%	
Group 1. Physical resources							
No art studio	77	86	10	33	87	73	**
Crowded classes	63	70	12	40	75	63	*
Lack of storage for pupils' work	61	68	9	30	70	58	**
Lack of resources	59	66	10	33	69	58	**
It makes too much mess	34	38	13	43	47	39	
Safety issues	22	24	9	30	41	34	
Group 2. Lack of institutional support							
Lack of time for classes	74	82	24	80	98	82	
Not enough support from management	22	24	5	17	27	23	
Group 3. Lack of support from parents and children							
Cultural and social level of children	27	30	3	10	30	25	*
Negative views of parents	26	29	2	7	28	23	*
Children's lack of art education backgrounds	35	39	6	20	41	34	
Group 4. Personal resources							
Lack of confidence in practising 3D	5	6	1	4	6	5	

(*) $p \leq 0.05$, (**) $p \leq 0.01$, Total percentages may not add up to 100 per cent, since the respondents could give more than one reason.

they believed so strongly 3D to be important for their children.

This research showed that the success or failure of 3D art work classes depended upon the personal qualities, capabilities and belief systems of art teachers. If they were personally interested in the area and strongly believed in the importance of 3D art work in offering children opportunities for emotional, creative, intellectual development and manipulative skills, they tried to overcome the difficulties and managed to teach 3D against the odds. The evidence is that if the art teacher is able, enthusiastic and devoted to their profession he/she can overcome many of the physical problems. On the other hand, they have greater difficulty about time allocation than those stemming from physical resources and they are less likely to find a solution for this. However, a few dealt with this issue by sound planning, organisation, effort and self-sacrifice. Their headteachers, pupils and parents also played an important role in supporting their achievements.

3.3. The Views of Art Teachers on the Nature and Purpose of 3D Art Work

Virtually all the teachers were in favour of 3D art work. The teachers investigated in this research appeared to recognise the importance and uniqueness of 3D art work in developing children's creativity, manipulative skills, imagination, problem solving ability, understanding of the 3D world and the properties of 3D materials (see Table 3). They agreed that 3D art work activities promoted self-esteem in children who are less proficient at painting and drawing and that their pupils were more motivated towards 3D than painting.

However, although they were few, some teachers in this research held hostile views towards 3D art work and argued that it was a waste of time and money; there was no need to do 3D art work, because painting and drawing substitute it; and it was not suitable for younger age groups.

3.4. Teacher Training Programmes In Terms of Preparation to Teach 3D Art Work

The findings stated that a great majority of respondents (86%) had training in 3D art work in their graduate institutions and they were generally happy about the training they had received. However, lack of time allocated to 3D art work was the most frequently stated problem for teachers (i.e. 20 teachers) who were unhappy about the teacher-training they received to teach 3D art classes. They were also critical of the unsuitability of 3D work in course work for applying knowledge to work with children and there was too much of an emphasis on artistic rather than pedagogic training in the programmes (i.e. 11 teachers).

A majority of teachers (88.5%) had specialised in art areas such as painting, graphics and textiles so they were less likely to be involved in 3D art practices. In addition to this a minority of teachers had no training at all in 3D art work in their education institutions (11%). They only had training in one art area: painting, graphic design or fashion. The implication was that to be an art teacher, highly developed artistic skills in one art area was considered enough.

3.5. The Ways of Assessment of Children's Achievements in 3D Art Work

This study revealed that teachers firstly took account of the children's finished products when they assessed their achievements in 3D art work. Secondly, the teachers stated that they looked at the neatness and tidiness of children during the art experience, and thirdly, children's usage of class time.

These findings imply that teachers assessed their children's finished products on how it looked and how it was done rather than what they have learned in the art experience. On the one hand, it could be said that these aspects may be most easily assessed and what children learn from the experience is rather difficult. On the other hand, social pressures from outsiders such as parents, generalist teachers and headteachers

Table 3. The views of 137 teachers about 3D art work

	N	Mean	Strongly Agree		Agree		Disagree		Strongly Disagree		Significance of Difference					
			n	%	n	%	n	%	n	%	School Type	Gender	Age	Experience		
<i>Items favourable to 3D art work</i>																
It develops children's creativity	137	3.50	73	53	61	44.5	1	0.7	2	1.5						
It develops their manipulative skills by touching and handling	137	3.46	68	50	66	48	1	1	2	1.5			**			
It develops children's imagination	136	3.35	52	38	80	58	3	2	1	1			*			
It provides an understanding of 3D objects and their functions.	133	3.34	53	39	75	55	2	1.5	3	2						
Children practice 3D more eagerly than painting, since it is different.	137	3.28	57	42	69	50	3	2	8	6						
Children can understand the properties of the materials	134	3.22	43	31	81	59	7	5	3	2	*					
It gives self-esteem to children who are less proficient at painting and drawing	137	3.18	49	36	70	51	11	8	7	5						
It develops children's problem solving.	134	3.09	30	22	90	66	10	7	4	3						
<i>Items unfavourable to 3D art work</i>																
3D activities are not suitable for younger age groups	136	1.99	4	3	17	12	89	65	26	19						
3D work is a waste of money	136	1.73	1	1	6	4	84	61	45	33			*			
3D activities are inclined to cause accidents.	136	1.71	1	1	5	4	83	61	47	34						
There is no need to do 3D work, because painting and drawing substitute it.	137	1.66	1	1	3	2	82	60	51	37						
3D work is a waste of time	136	1.57	-	-	2	1.5	73	53	61	44.5			*			

Percentages were rounded up to the nearest whole number, so percentages may not sum to 100 per cent. (*) $p \leq 0.05$, (**) $p \leq 0.01$

who like the professional look of the products made teachers assess the appearance of the finished products of the children. However, art should be taught bearing in mind, not just the parents' or headteachers' delight in seeing perfect cutting and pasting, but what children have learned from the processes of making and creating.

4. CONCLUSION AND RECOM-MENDATIONS

4.1. Establishing Policy

In rethinking an approach to art education it is perhaps important that the Milli Eğitim Bakanlığı [MEB], should establish a policy identifying what types of knowledge and skills in art a child should have achieved by the end of

primary education. The needs of 21st century are for people who are creative and who think critically and analytically, who can express, argue and defend their thoughts and feelings and at the same time appreciate others' thoughts and cultures. The Art and Craft curriculum and teacher-training programmes for art education should both be designed to take account of the twenty first century of both children and their teachers.

There is a need to clarify the terminology defining 3D art work. Although the Turkish Art and Craft curriculum (MEB, 1992) emphasises that 3D art work is included in the 'Craft' part of the subject, 3D art work is generally perceived as craft, not a part of the art domain, since the term 'Craft' reflects making work which allows limited room for imagination and creativity but whose functionality is the first goal.

4.2. Curriculum Development

Given the fact that the curriculum development reforms rarely include art teachers and generalists, they are often based on inappropriate notions of what teachers can deliver. There is a need to listen to the voices of the teachers. They are the ones who deliver the curriculum. Without their involvement in curriculum design it is likely to remain unused in the classroom. In addition, if they are included in the process of the curriculum design they would have ownership of the curriculum that would have a positive influence on their commitment to its implementation.

There is a need for a less prescriptive and slimmer Art and Craft curriculum for Turkish teachers. Its content should be reduced with less activities, but with more time allocated for each activity to provide time for investigation and development of in-depth knowledge. Time should be allowed for self-assessment to provide the children with the opportunity to talk about their own and others' work.

Exemplary lessons/activities rather than prescriptive materials and teaching processes, with the recommended teaching time spread

over several weeks, would help teachers to develop pedagogical subject knowledge.

Curriculum designers should also access and take into account children's interests and preferences, since interest and motivation are important in promoting art education in primary schools.

4.3. Educators' Professional Development

Although teachers were happy about their training, their views on the nature of the curriculum implied that they were lacking knowledge about delivering the curriculum in different classroom conditions and in response to children's needs at different ages. They were also deficient in their understanding about how to assess the children's progress in art.

These issues will need to be addressed in pre-service teacher-training programmes. Teachers should observe all kinds of classroom conditions and a range of children with reference to age, different abilities and socio-cultural and economic backgrounds. Student teachers should experience school-based training as much as possible and in the early years of their programmes. It is possible that when some of these student teachers see the realities of the classroom and the demands of the teaching profession, they will question their commitment to their future profession. Trainee teachers would benefit from performing art activities in their programmes using materials commonly found in primary schools, not always the materials which need highly specialised subject knowledge that they encounter in their university programmes currently.

Teacher-training courses should address how to deal with problems in art classes; how to cope with oppositional views and social pressures; how to communicate with their colleagues, parents and headteachers; how to enhance the interests of pupils in art classes and how to promote the state of art education inside and outside of the school. Maybe if these aspects were emphasised in pre-service courses they would prepare teachers for these challenges. As

art teachers they need to take the necessary steps to educate parents, headteachers, and pupils about the importance of art education and the necessity for it in school. If they do not address this issue no one will. They are the ones who hold the responsibility for changing their pupils' attitudes.

However to expect that teacher-training courses will fully prepare the student teachers for teaching is too optimistic. Teachers learn by teaching on the job while learning to teach is an ongoing process. Therefore another area of concern is that in-service should be developed for practising teachers in the field, and that this should be based on evaluating and addressing their needs after they have graduated. Newly qualified teachers in particular may need monitoring in their work places. Eisner stated 'I believe teacher education programmes ought to stay with new teachers for a three year period after they begin their teaching, and ought to introduce them to whatever good models and theories we have once they are in the place where the real action in art education occurs.' (1989:165).

This research showed that teachers practised and solved the problems in their 3D art work classes if they strongly and genuinely believed in its importance. It is also important to emphasise that student teachers bring to teacher-training programmes their beliefs and preconceptions. These beliefs are closely linked with their decisions in the classroom. Teacher training programmes should be more than training in specific skills and knowledge. The course programme should be structured to provide student teachers with opportunities to build on their own knowledge bases and develop an understanding of the role and value of 3D art education through reading, including articles and research reports involving them in their 3D art work, making and working alongside children and their teachers in school settings and evaluating.

Training generalist teachers can be another solution for promoting 3D art classes in schools.

This research revealed that in many schools apart from the art teacher, generalist teachers were responsible for teaching many Art and Craft classes, especially in the first three grades in state schools. Many state schools do not have an art teacher at all. The training of generalist teachers to teach effectively is thus a priority. There are several advantages in teaching generalist teachers in primary schools (Holt, 1995). Firstly, primary school children who lack confidence or are not sure of their artistic abilities, can acquire emotional support from their generalist class teachers. In this sense 'Generalist teacher are likely to have the closest relationships with their pupils, which will have been built up over comparatively long periods of time.' (Holt, 1995:252-253). Moreover generalist teachers know their children's abilities and interests and their parents' attitudes better than art teachers who have to teach large number of students in a variety of age groups in different classrooms every day.

Secondly, generalist teachers can be flexible in their timetables and therefore address the lack of time allocated for art classes. According to Holt, art work cannot be hurried if it is to achieve its educational purposes and there is a need for children to have sufficient time to develop their ability to work thoughtfully and with care. By thoughtful manipulation of curriculum time, it is possible for generalist teachers to manage the total time available within the curriculum in such a way as to provide sufficient time for children to be able to achieve good quality responses (Holt, 1995:255).

Thirdly, generalist teachers can integrate art experiences with the other curriculum subjects appropriate.

However the literature reviewed for this research indicated that generalist teachers are lacking in subject knowledge and confidence about their own art abilities (Cleave and Sharp, 1986; Sharp, 1990; Galbraith, 1991 and Green *et.al.* 1998). Students entering the generalist teacher-training programme have only a faint

possibility of selection into art and craft education in their high school. They generally dropped art and craft classes at the age of fourteen if they ever took any art classes during their primary education. The Turkish Art education review has shown that one cannot be very optimistic about the implementing of the primary Art and Craft curriculum if it is delivered by the generalist, since class time allocated for art classes was often used for other subjects such as mathematics or the preparation for the Anatolian and Science schools' entrance exams. Their lack of art education backgrounds makes them particularly unlikely to fulfil the demands of the Art and Craft curriculum. It is also important to point out that for most of these prospective generalist teachers many years of past experience has taught them they have limited artistic abilities. They are the ones whose artefacts were not exhibited in the schools halls or on the bulletin boards, since their work were not usually artistic enough; they are the ones who were criticised and warned by their parents to do something more useful; they are the ones whose artefacts were judged by adult criteria and expectations at home; they are the ones who relied on their 'talented and artistic' friends or parents to do their art work when they were unable to accomplish their own art assignments.

The best way of meeting all childrens' needs would be for generalists and art teachers to work together to foster and promote the quality of art education in our school system. This will happen when all teachers possess a broader educational experience that includes the arts.

Support from headteachers is important. Their attitudes towards it determine whether art is valued in schools or not. Therefore they need to be educated about the value of art through in-service training. However, in Turkey, headteachers are likely to be more concerned about the achievement of their pupils in academic subjects such as Turkish and maths which help them succeed in the entrance exams of the Anatolian and Science schools. University

entrance exams that prepare them for these exams, have become the priority of the schools in recent years (Baler, 1990; Gel, 1990). For headteachers, the achievement of their students in those exams is a very important, since the achievement of their schools are generally measured by the number and percentages of their pupils entering the Anatolian, Science and top universities of Turkey. This reflects the quality of teaching, teachers and head teachers to the public. The headteacher who prioritises the academic achievement of her/his students in these exams is less likely to support the provision of physical resources and space for art classes in her/his school.

4.4. Establishing Networks With Parents

Art teachers need to establish networks with generalist teachers, headteachers and parents. Art teachers should ask for their help in promoting 3D art work in schools. For example, parents could be invited to attend weekend art activities with their children, or asked to raise money for materials; or help by constructing an art studio or cupboards for storage. Parents' help can be provided, as in England, where they volunteer to help in classrooms, to monitor children working in groups and in organising, managing and clearing up after messy activities.

4.5. Development of Resources to Support Teachers

There is a need to have a journal such as *Art and Craft* in the United Kingdom and *School Arts* in the United States devoted to art education in which practising teachers can write and reflect on their classroom experiences and give others ideas and encouragement as to how art classes can be practised with minimum expense. Such a journal would be spreading good practice amongst practitioners.

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