



# Journal for the Interdisciplinary Art and Education

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***From the Editorial: Future Art and Its Education***

Dear Authors, Readers, Reviewers, Editors

Art is now an indispensable element among all sciences and disciplines. This situation can be explained with the concepts of interdisciplinarity, metadisciplinarity and transdisciplinarity. No discipline can work on its own anymore. Therefore, a change in art education is inevitable, as is a change in the concept of art. The artist and the art researcher should place himself on a constantly developing line in this direction in terms of being equipped with versatility, interdisciplinarity and transdisciplinary.

Mankind has focused on space sciences, artificial intelligence systems, the subatomic world, and big data to predict the future. Art cannot stay away from these developments. As science is used in the solution of all problems, art will be more intertwined with these mysteries in the human understanding of aesthetics and happiness. How should this combination, cooperation be? Now, this is the main axis of the art studies. Journal for the Interdisciplinary Art and Education (JIAE) publishes its 3<sup>rd</sup> issue with this philosophy.

JIAE is developing with the efforts of the scientists in its editorial board. Due to the increase in academic contributions in the field of performing arts this year, the 2<sup>nd</sup> International Congress on Interdisciplinary Performing Arts and Education (ISIPAE) contributes to the gathering of scientists on 5-7 November 2021. JIAE's call to scientists related to other fields of interdisciplinary art this congress. We invite academics who want to take part in the editorial board of JIAE and publish their articles and academic studies in the field of interdisciplinary art and education. You can always contact us. Our editors on the boards of our journal will contact you immediately (editorjiae@gmail.com). You can request a reviewer on JIAE's website (<https://dergipark.org.tr/en/pub/jiae>). JIAE is in the process of submitting and evaluating many indexes this year. We will keep you informed of the news. We believe that the goals of JIAE as an academic journal that is read and cited in the field of interdisciplinary art all over the world will be realized with your contributions.

In this issue; Seda Ayzavzoğlu and Kerem Özcan with the article titled "From court to theater in the 18<sup>th</sup> century: birth of the ballet d'action (dramatic ballet)", Tuğçem Kar with her article titled "The use of analogy, imagination and metaphors as an instructional tool in voice training: A case study, Recep Dereli with his article titled "Investigation of the effects of religious music education practices on perceived stress levels of gifted students", Serdar Danis with his article titled "An assessment in the light of 21<sup>st</sup> century skills: The importance of visual literacy education in visual arts class", Umut Güngör, Birgül Arıç and Berna Özkut with their article titled "Modification of Opera/vocal education in the covid-19 period in Turkey", Tan Temel and Sernaz Demirel Temel with their article titled "Modern dance in Turkey with Geyvan McMillen "Yıldız Technical University Dance Program, Cemal Reşit Rey "Dance Theater Company and Istanbul Dance Theater Company", and Elif Gülfem Kıştır with her article titled "Trousers roles in Turkish opera" has contributed. In addition, I would like to thank the referee, editor and all my friends who took part in the layout.

## Research Article

# From court to theater in the 18<sup>th</sup> century: birth of the ballet d'action (dramatic ballet)<sup>1</sup>

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### Abstract

Ballet which headed towards an intellectual and cultural change in the 18<sup>th</sup> Century, became a performing art reflecting all kind of emotions. The 'opera-ballet', which emerged from the ballet entrées of the early 17<sup>th</sup> Century and which was a combination of opera and ballet arts, became a genre of the French Baroque Lyric Theater in the 18<sup>th</sup> Century and continued to develop over time from the first half of this period. In the second half of the 18<sup>th</sup> Century, the Ballet d'Action was born as a product of choreographers who wanted to make ballet independent from opera. Jean-Georges Noverre, who wanted to tell a story through dance and mime, was the creator of the Ballet d'Action. According to Noverre; a ballet must be technical, at the same time be able to make the audience feel emotional depth, combine the plot of the stage and music within the story, and the pantomime must be simple and understandable. Noverre's book, "Letters on Dance and Ballet", a popular dance guide, contains his manifesto explaining how a Ballet d'Action should be. According to this manifesto; the theme of a ballet piece should be rational, symbolism and abstractions should be eliminated, light clothing should be preferred to bulky costumes, and the use of masks that hide facial expression should be stopped. With the reforms it went through in the 18<sup>th</sup> Century, ballet became an art branch independent of opera, and together with dramatic ballet, it formed the foundations of today's ballet art.

### To cite this article

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### Introduction

Ballet first appeared in the 17<sup>th</sup> Century in Italy, during the Renaissance period. The palace dance and folk dance steps used in this entertainment have taken a new form and turned into a palace ballet. Therefore, ballet, which was a determinant of the social status of the period, was examined not only as a dance but also with all the influencing elements. The person who made ballet a fashion trend of its time, was the Italian art-lover Catherine de Medici. When she married the French King Henry II, she moved the court entertainment to France and contributed to the development of the ballet by providing the necessary financial support. In fact, Ballet Comique de la Reine, an engagement celebration, which was organized under the order of Medici, took its place in history as the first ballet show. Palace entertainment, including ballet and opera, reflected the King's power especially in events such as wedding celebrations and were displayed in exaggerated costumes, sometimes all night long. The theme of the dances is inspired by ancient Greek and Roman mythologies and fantasy worlds and supported by pantomime (Knecht, 2014).

Ballet became a performance-oriented art form towards the end of the 17<sup>th</sup> Century by the King Louis XIV, an art enthusiast. Being a passionate dancer, Louis XIV founded the Royal Academy in 1661 and made significant contributions to the development of ballet by collaborating with the most talented artists in the country.

By the 18<sup>th</sup> Century, a cultural and intellectual enlightenment is observed in ballet. Rational feelings came to the fore in dance and ballet, now became a stage art and met with the society. This was because the people who longed to create a democratic society, still perceived ballet as an aristocratic dance. This period of pause ended with the

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emergence of ballet as Dramatic Ballet (Ballet d'Action), embracing different ideas and costumes, imaginary worlds and human-oriented themes, and declaring its independence from opera (Nye, 2011; Homans, 2010).

### France Palace Dance in the 17th Century

Ballet and opera were born from marriage celebrations in the 17<sup>th</sup> Century and palace entertainment organized to show the power and wealth of the ruler. Featuring spectacular effects and extravagant costumes, these ceremonies were a mix of dance, music, word and pantomime, with the themes inspired by ancient Greek and Roman mythologies and focused on the fantasy world. The costumes were decorated with fantastic and exaggerated symbols, and the movements of the dancers were limited to these costumes. These ballet shows were initially performed in aristocrats and royal families palaces. The dances were presented with graceful arm and upper body movements. These performances brought a color to the monotonous palace life, allowing the members of the palace to have fun and took their place among the social events of the period.

In France, during the King Louis XIII period, ballet performances consisted of only one row of entrées<sup>4</sup> and exits. The themes did not follow a clear subject, the number of acts varied between two and five, and nearly thirty stage entrances formed the structure of these works. The entrées of that period correspond to the current divertissements<sup>5</sup>.

The entrées in these ballets, however, have only one purpose: to enable the dancers to take the stage in flashy dresses. The dancers complemented these flamboyant dresses with feather crowns, masks and various accessories. The dance figures they performed were in the form of mutual compliments to communicate with other dancers (Beaumont, 1964).

Ballet was developed as a performance-oriented art form in the 17<sup>th</sup> Century by the French King, Louis XIV who was a dance enthusiast and became more noble and artistic (Bland, 1976). Also known as the King of the Sun, Louis XIV was a passionate dancer in all respects. At the age of fifteen he played Apollo, the Greek God of peace, art and the sun in “Le Ballet de la Nuit” (Ballet of the Night). Because Louis considered the power of the were mighty Gods such as Apollo, Neptune and Jupiter (Beaumont, 1964). This interest in ballet also included dance and made it one of the most important elements of social life. In line with his own opinion, he gained authority over the nobles and succeeded to be the longest standing King of France (Homans, 2010).



**Figure 1.**

*Apollo role costume in “Le Ballet de la Nuit” designed by Henri de Gissey, Louis XIV, 1658 (Apollo’s Angels: A History of Ballet, p. 666)*

Louis XIV founded the Royal Academy of Dance (Academie Royale de Danse) in March 1661 and appointed Pierre Beauchamps as ballet director to reinforce his ambition to control the nobility and reverse the decline in dance standards. Beauchamps made important contributions to the birth of the palace ballet between 1650 and 1660 and found five basic foot positions (Anderson, 1974). Beauchamps techniques were taught by private teachers in all secondary schools in France at that time (Cohen, 1998). In the 17<sup>th</sup> Century, ballet ceased to be a performance given

<sup>4</sup> It means “entrance”. It can be the entrance of a dancer or an entrance to a particular dance or movement.

<sup>5</sup> One or more dance episodes that are not based on a specific story or planning. An entire ballet piece may consist of divertissements, or there may be short periods of divertissement in a thematic ballet. These short solo or group dances are often added to ballet performances the dancers talents.

to palace aristocrats and started to be exhibited to the public. However, it still could not reach the structure we know today and could not go beyond being the dances accompanying the songs in operas. The dancers were chosen only from men and young children were taken into the female roles, and the themes of these works were mostly inspired by Greek and Roman mythology (Beaumont, 1964).

### National Paris Opera (Garnier Palace)

In 1669, the Paris Opera, which was established by Louis XIV, managed to be the main center of dance throughout the 18<sup>th</sup> Century although the monarchy which negatively affected the ballet, prevailed in all European countries (Sadie, 1992).



**Figure 2.**

Paris Opera (<https://www.operadeparis.fr/en/news/spectator-information>)

Another development in Paris Opera was that professional dancers danced in the lead roles rather than in character roles. In the opera, professional male dancers (they were called “noble dancers” and this term was used for the next two centuries) took the lead roles in ballet works, while female dancers made significant changes in costumes, making their roles more effective. The dancers used movements that were difficult in technique and from mythology to realism (Kassing, 2007).

### Paris Opera and the Ballet School

In 1713, a new art school associated with Paris Opera and known today as the Paris Opera and Ballet School was opened by Louis XIV. Here, professional dancers of both genders, equivalent to today’s “corps de ballet” (group dancers), were trained, and with the innovations they added to ballet, ballet began to be known as a stand-alone art branch (Kassing, 2007).

In 1780, at the request of Louis XIV, a decree was issued for a school that only includes ballet students to admit students by exam and provide free professional training. Following this, with a second decree by Louis XIV, a special class for children under the age of twelve was created. With this new class, the importance of giving ballet education at an early age has once again emerged and concepts like examination jury have been carried over to the present day (“Ballet School History” 2021).

### Political History of France in the 18<sup>th</sup> Century and Art-Society Relationship

The roots of the French Revolution, which is the first most important event in modern history are based on the fact that the kings after Louis XIV spent the money wastefully and caused the bankruptcy of France. Other factors that led to the revolution were unfair tax system and the demand to end slavery with feudalism.

Louis XV (1715-1774) became the King of France when he was only five, and Louis XVI (1774-1791) took the throne after him. During this time, France became the country with the highest population among European countries and ranked first in economic growth. With the power of the capitalist bourgeoisie, which is trying to gain political power, the influence of the monarchy started to disappear gradually. After the French Revolution, the classical period started with Napoleon’s throne (Schama, 1989; Kassing, 2007).

In the first three quarters of the 18<sup>th</sup> Century, the power of the French palace and the nobility declined, and the members of palace dedicated almost all of their time to art because of their devotion to taste. The French ladies of the period participated in some elite ceremonies like tea ceremonies and had a great influence on the artistic tastes of the period. In fact, they were so influential that they created an almost entirely woman-oriented culture. With the

death of Louis XIV, the Baroque Period ended and the Rococo Period started, which lasted until the French Revolution (Kassing, 2007).

Rococo art was born as a result of the Baroque Period and was dedicated to the mighty monarchy and lifestyle of Louis XIV. In the second half of the 18<sup>th</sup> Century, Rococo art gave its place to Neo-classicism, a more serious style, due to the reaction some artists who were bored with the excessiveness in art (Selvi, 2012).

### **Ballet from Palace to Theater**

Ballet experienced an intellectual and cultural enlightenment in the 18<sup>th</sup> Century, when the mind, emotion and artistic traditions were questioned. With 18<sup>th</sup> Century reforms, the “mechanical” dance technique that reduced ballet to steps and movements was rejected, and it was now aimed to become a more rational art that was reflecting emotions and was performed on the stage instead of ordinary dance steps (Nye, 2011).

As a result of the superior efforts of the French, who were the creators of these reforms, ballet met with the public and performances that emphasized aesthetics and elegance began to be organized in front of large audiences on an theater stage (Fairfax, 2003).

In the 18<sup>th</sup> Century, dance was technically divided into two: theater performance and palace performance. In France, between 1700 and 1750, the popularity of the minuet, which was thought to have a tight connection with monarchy, started to increase. Later, the palace dances which were performed first in the baroque style and then in the rococo style and which emphasized the sophisticated style of the palace began to gain importance.

Opera-ballet works, taking part in theatrical performances, inspired from Gods and mythology. After the death of Louis XIV, classical ballet became widespread in countries such as Britain, Sweden, Denmark, Spain, Habsburg Kingdoms, German States, Poland, Russia and Italy. However; this development was criticized in many places, including Paris, the capital of ballet, and towards the middle of the 18<sup>th</sup> Century, it entered a period of stagnation. This was because ballet, which was reflecting the French aristocratic style, was targeted by those who wanted to create a more democratic society. Especially for philosophy enthusiasts, ballet was no longer a symbol of elegance, but was an art branch that was representing decline and collapse.

For dancers and ballet masters, the only way to get rid of this collapse was to make some reforms. Thus, artists in Europe started to make some radical changes during the 18<sup>th</sup> Century (Homans, 2010).

Being an extremely complex period, the 18<sup>th</sup> Century deeply affected both dance and other arts with many sociopolitical events. In the period between the death of Louis XIV (1715) and the French Revolution (1789), both the church and the French State began to lose their influence and thus French art increased its popularity in England and Europe.

With the age of the Enlightenment, the monarchy began to collapse and contradance took the place of minuet. The French Revolution was a turning point for ballet and France, and dancers began to dance both in palaces and theaters in England and throughout Europe (Kassing, 2007).

At the center of this development was Jean-Georges Noverre’s book “Letters sur le Danse” (Letters on Dance and Ballet-1760). The book included a groundbreaking work in which the dancers movements should help storytelling by expressing the characters and ballet, as an international art form, should work as a whole with all the fields that nourish it (Beaumont, 1964).

The important changes seen in the themes, movements and costumes of the ballet works since the first period of the 18<sup>th</sup> century are listed below in chronological order:

In 1730, female dancer Marie Camargo (1710-1770) created the entrechat quatre movement. To gain the freedom needed for entrechat movement, Camargo opted for a dress that ends at the ankle and wore shoes without heel. This traditional clothing created a scandal, but it was soon accepted as it allowed many new movements to be performed in dance.





**Figure 3.**

*Marie-Anne de Cupis de Camargo (1710-1770) (m.blog.naver.com, 2021)*

In 1733, dancer Marie Sallé (1707-1756) wanted to bring costume innovations to the French Opera, but could not be successful and moved to London in order to apply what she had in mind (Beaumont, 1964, p. 11). The cosmopolitan culture of London, the commercial possibilities of theater, and the popularity of the art of pantomime had positive effects on Sallé's career. She danced in Covent Garden (Theater Royal), John Rich's theater, and worked with Handel, especially on Italian operas such as Alcina. In London, Sallé abandoned her classical education, which included masks and corsets, and focused on storytelling and the transmission of emotions without words, with pantomime, facial expressions and free movements that did not depend on a particular technique.



**Figure 4.**

*Louis Michel van Loo's portrait of Marie Sallé (1707-1756) (Apollo's Angels: A History of Ballet, pp. 667)*

In addition, she designed most of the choreographies she danced, and in 1734 she appeared on the stage at the Pygmalion ballet by the order of the king, without fluffy skirts and flashy hair accessories, but with messy hair and a simple outfit. This innovation in her dress created a great excitement and formed a whole with Sallé's elegant and characterful expression. The audience was so impressed by Sallé's performance that they wrapped the golden guinea (British coin of the time) in colored paper, tied them with ribbons and threw them on the stage (Homans, 2010).

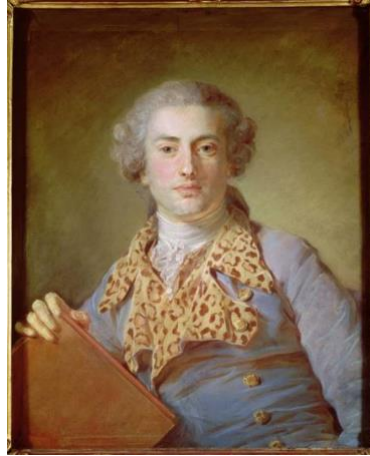
In an article written in the French newspaper "Mercure de France", Sallé's clothes were interpreted as follows:

"When Sallé appeared on the stage, she was not wearing a long dress and a sash, her hair was hanging down and there was not the slightest ornament on her head. She was only wearing a corset and petticoat; she wore a simple muslin dress and the cloth was wrapped around it, just like the old Greek sculptures (Beaumont, 1964, p. 12)."

### **Dramatic Ballet (Ballet d'Action)**

The dramatic ballet that tells a story through dance and mime has been the product of choreographers who have wanted to make ballet independent from opera. Dramatic ballet was the next step in the development of ballet as an

art form. The work of Jean-Georges Noverre, who played an important role in this new form, was influenced by the Austrian choreographer and dancer Franz Anton Christoph Hilverding (Kassing, 2007).



**Figure 5.**

Jean-Georges Noverre's portrait by Jean-Baptiste Perronneau, 1764 (<https://www.operadeparis.fr/en/magazine/350-years/jean-georges-noverre-1727-1810>)

Noverre is the creator of the dramatic ballet. The theme described in these ballet works was expressed only with dance and facial expressions, without the aid of any lyrics or songs (Beaumont, 1964). According to Noverre; a ballet work should be technical, but at the same time should make the audience feel emotional depth, should combine the plot of the stage and music within the story, and the pantomime should be simple and understandable (Kassing, 2007, p. 151). Noverre was a very successful choreographer; He had a tremendous knowledge in his field and he reformed his profession by adding common sense and intelligence to his work. Noverre spoke of the new form of ballet as follows;

“Those ugly masks must be broken off, those ridiculous wigs must be burnt, and those annoying wadding on the hips must be removed. Instead of the usual structure, things with subtle taste should be replaced, and a more noble and pleasing dress style should be created. Movement and expression should be given importance while dancing, and the gap between a mechanical technique and the ballet genius which turns dance into art, should be exposed (Beaumont, 1964, p. 12).”

In 1760, Jean-Georges Noverre wrote "Letters on Dance and Ballet", a widely published and highly popular dance manual, which was published simultaneously in Lyon and Stuttgart in 1760 and included details of the dramatic ballet. In this work, Noverre explored new possibilities of expression by addressing all aspects of dance and insisted on a search for harmony that connects all elements of ballet. Not satisfied with the outdated ballet patterns, Noverre called for serious reforms in the dance art form. Noverre's manifesto describing the aspects of the dramatic ballet includes the following:

- Logical events: No more irrational events and intrigues in ballet, themes should follow a rational path, their actions should be interconnected, consistent, and diversity should be emphasized throughout the work.
- Supernatural realities: The symbolism and abstractions in the palace ballet should be eliminated, and mythological figures should be used only if they are motivated by human emotions.
- Use of masks: The use of masks should be discontinued, and joint communication should be established by reflecting the expressions on the face to the audience.
- Costume reform: Dancers should prefer light clothing that does not restrict their movements on stage, rather than bulky costumes such as "épanier" or "tonelet", and the costumes should match the character being portrayed.
- Artistic collaboration: Choreographers, dancers, composers, stage props and costume workers should be in close corporation; because a harmonious creation process is the key to success in ballet.
- Education: Choreographers should improve themselves in every aspect in order to stage more realistic ballet works. For example; He should do painting studies for a better stage decoration and observe people from all areas of life in order to make gestures more realistic (Nye, 2011, p. 229-232).

## Conclusion

Our study examines the historical development of ballet in the 17<sup>th</sup> and 18<sup>th</sup> Centuries, in terms of political, social and artistic reforms, and the famous dancers of the period who accepted the innovations that occurred with the dramatic ballet and the way they started to adapt these innovations in various stages. Compared to any other art form, the

influence of women in the reforms that took place in ballet during this period was much greater. In this respect, Marie Sallé and Marie Camargo, two important female dancers of the 18<sup>th</sup> century, spread ballet to society as a fashion.

The French Revolution brought many changes to the world of ballet. The French revolution reinforced the idea of real life themes in dance. Absolute monarchy was rejected and women took their place on the stage again. The costumes were plain unlike the aristocratic costumes worn before (Homans, 2010).

In order to show the technique of foot movements in dance, even shortening the skirt lengths at the ankle was scandalous for that period. When ballet was performed in restrictive clothing, most of the dance consisted of transitions from pose to pose and arm movements. Thanks to these two female dancers, ballet has attained an art form that can now allow physical creativity. At that time, Camargo's addition of his jumps of strokes to his dances was also a reform. And female dancers have begun to wear satin shoes in order to make their foot movements softer and more impressive. The efforts to bring the ever-increasing imagination to life have laid the groundwork for the works dealing with the supernatural creations of the ballet repertoire. The art of ballet improved in terms of technique and dancer quality until the end of the 18<sup>th</sup> century, and the dancers in Paris had a great impact on this spread of the art.

With the success of its investments towards the end of the 18<sup>th</sup> century, France became number one in terms of both ballet dancers and choreographers, and ballet came to life everywhere from London to Moscow, and these artists took part in the main stages in Europe (Beaumont, 1964).

The foundations of academic ballet education were laid in Paris, ballet found its identity as an art form and got rid of the verbal, heavily dressed and masked pantomime form that only entertained aristocrats. Undoubtedly, the art of ballet, which survived from being a palace entertainment after Noverre's manifesto, also prolonged its life because when this regime of the country came to an end one day, it was highly possible that the ballet would remain as a palace entertainment ritual.

The female dancers of the period prevented gender discrimination on the stage with the technical achievements of the movements such as entrechat quatre and pirouette, perhaps inspired by the revolutionary spirit of the period.

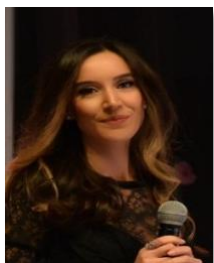
The French Revolution ended with the desire for compromise in France, and this feeling spread to many areas. The audience who came to the theater wanted to watch ballet itself, not a ballet within the opera. In addition, when the theater doors opened to the public, the art of ballet with a new audience potential, not only adapted to the innovations within itself, but also presented works that could be spread all over the world with this new audience. The artistic line desired to be achieved was in the direction of elegance. Character choices, lighter costumes and especially women's getting rid of the high heels they used on stage, drifted ballet in a direction that allows the formation of dramatic ballet expressed by Noverre, that is, imagination.

Consequently, considering that Noverre's dramatic ballet manifesto was not revealed by Noverre or any other name at that time or later, the ballet would perhaps remain just a form of baroque dance, and the artistic journey of ballet to its later evolution would never begin.

### Acknowledgment

While making the source work for this article, historical and political sources as well as academic and artistic resources were used. Due to the fact that the period was in France, many oral and written sources were consulted; the materials that the French told about their history in their own language and from their own point of view also contributed greatly to this study. As the authors of this article, we thought that instead of keeping the historical process completely separate from the artistic process, we decided to include the political and artistic processes interacting with each other, which would make the work both objective and perspective.

### Biodata of the Authors



Assoc. Prof. **Seda AYVAZOĞLU** born in Izmir, 1983. She began her ballet training in 1994 at the 9 Eylül University Izmir State Conservatory of Ballet Department. She continued her training at München Heinz-Bosl Ballet Stiftung in 2000. In 2004 Ayvazoğlu joined Izmir State Opera and Ballet. Since that time, she has danced with State Ballet and has continued teaching in State Conservatory of Izmir. Her repertory possesses a range of styles from classical ballets to the works of today's contemporary choreographers. Ayvazoğlu is also the founder of the Adana State Conservatory Ballet Department. As a ballet dancer she is the first phd graduate from a Performing Arts Department in Turkey. In 2011, she choreographed “Yan yana” Ballet suite at International Morgenland Festival in Germany. In 2013, she choreographed “Venus and Adonis” (Fazıl Say's music compositions) Modern Ballet with Izmir State Opera and Ballet dancers and ModernLAB dance company in Izmir as world premiere. Following seasons she choreographed the musical play “The Ballad of Ali of Keshan” and Verdi's Opera “A Masked Ball” for Samsun State Opera and Ballet, Turkey. Seda Ayvazoğlu has instructed ballet courses at St.Petersburg State University's Rinsky-Korsakov Conservatory for three weeks in 2014. She has become a UNESCO International Dance council member in 2015. She has participated in the 2018 International Spoleto Ballet Competition as a jury member. **Affiliation:** Dokuz Eylül University State Conservatory, Performing Arts, Ballet Department. **E-mail:** seda.ayvazoglu@deu.edu.tr **ORCID ID:** 0000-0002-6446-8521.



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## Research Article

# The use of analogy, imagination and metaphors as an instructional tool in voice training: A case study<sup>1</sup>

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### Abstract

We often see that vocal training is defined as an abstract education. As the reason for this; It can be shown that the organs and systems that make up the voice are not visible to the eye, that is, the instrument is our body itself, as well as the use of abstract tools frequently in the training process. In voice training, it is seen that analogy, imagination and metaphors are used as instructional tools in order to reach from abstract to concrete in the context of mind-image-body. In this study, it was aimed to describe the experiences of voice trainers about the use of verbal and kinesthetic analogy, imagination, metaphor (AIM) in the process of vocal education. In this study, a case study from qualitative research designs was chosen. It has been provided to reveal the use cases of analogy, imagination, metaphors as an instructional tool in the current form of voice trainers. Participants are 15 expert voice trainers who provide voice training in different countries. "Verbal-Kinesthetic Analogy, Imagination and Metaphor Usage Form in Voice Education" was used as data collection tools. With this form, oral and written opinions about the use of analogy, imagination and metaphors (verbal and kinesthetic) and their goals were taken by the voice instructors during their training. Content analysis was applied in the analysis of the data. The analogies, imaginations and metaphors used by the voice trainers in the voice training process are presented as themes. As a result of the research, 29 analogies, imaginations and metaphors used by voice trainers were determined. The suggestions they used for these analogies and metaphors (motivating sentence and speech) and for which target behavior they used were presented in tables.

### To cite this article

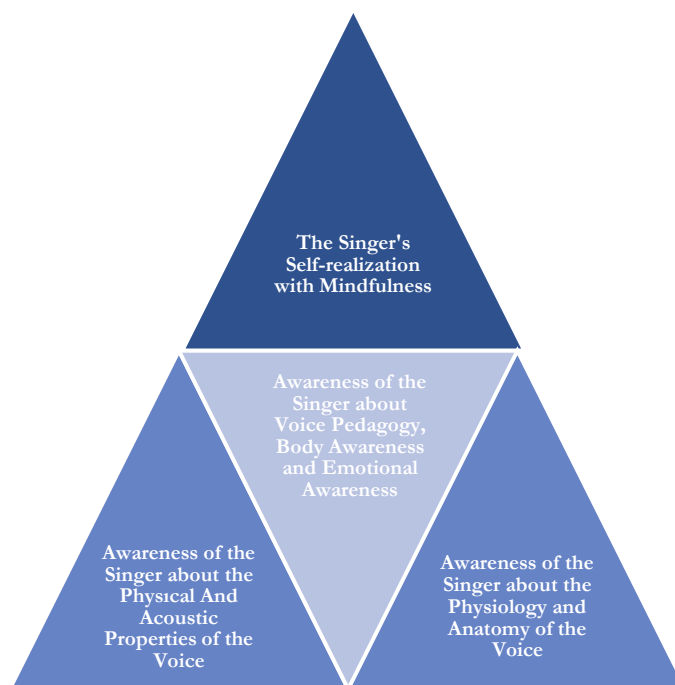
Tuğçem, K. (2021). The use of analogy, imagination and metaphors as an instructional tool in voice training: a case study. *Journal for the Interdisciplinary Art and Education*, 2(1), 9-31. DOI: <http://dx.doi.org/10.29228/jiae.12>

### Introduction

The singer should be aware of what the target behaviors are in the process of Voice Training and the goals of the studies for the realization of these behaviors, and their practices should be consciously fulfilled. Learning becomes permanent when the correct behavior is taught to the muscles, taken into muscle memory and performed autonomously. In order for the singer to realize himself; awareness of the physical and acoustic properties of voice, voice physiology and anatomy, voice pedagogy, physical awareness and emotional awareness.

<sup>1</sup> This article partially was presented at 1<sup>st</sup> International Symposium on Interdisciplinary Performing Arts and Education (ISIPAE), Turkey.

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**Figure 1.**

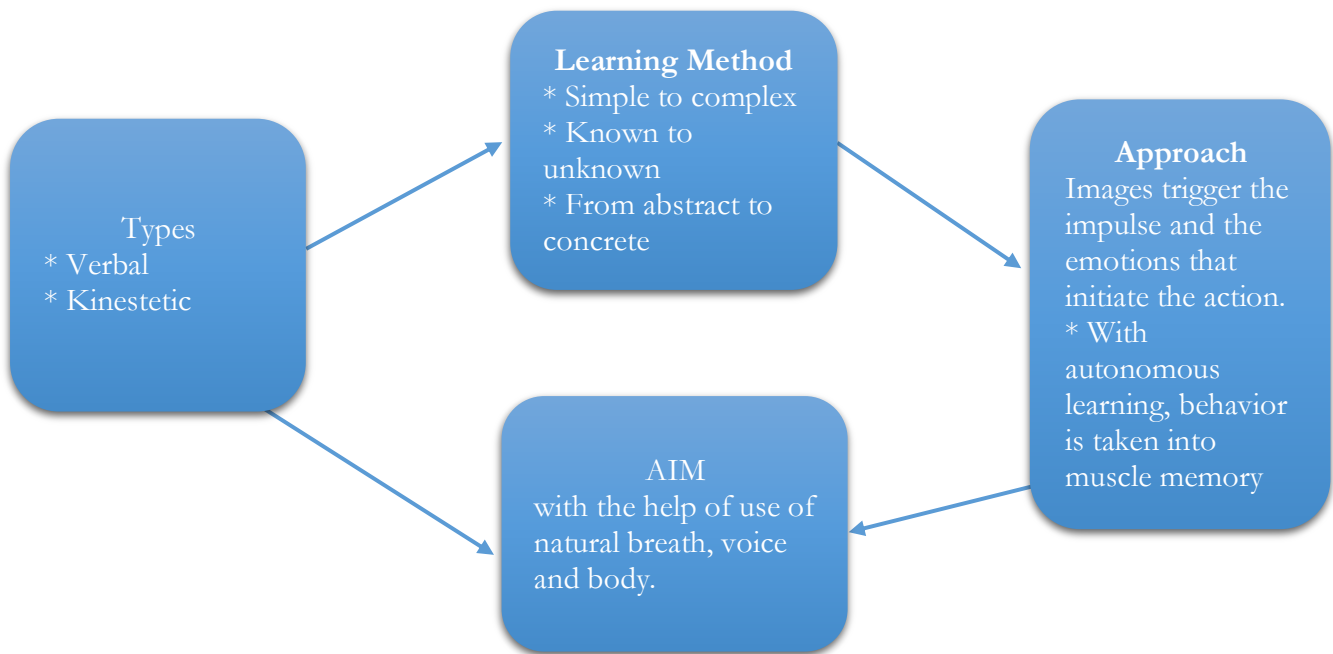
*The Cognitive and Emotional Development of the Singer in the Vocal Training Process*

If the vocal pedagogy basis of the singer cannot be built simultaneously and in a versatile way and is based solely on imagination, his technique in general will be incomplete. Because when the voice educator uses only imagination to achieve the target behaviors the student wants to achieve, he may not always reach the desired goal. Even if the image created by the voice educator is supported by bodily motion, sometimes it may not be formed in the student's mind as it was in the educator. The other pillars of the education process mentioned above are as important as the columns of a building.

In the vocal education process, analogy (simulation-inference), imagination and metaphors are used very creatively in vocal education lessons by many vocal educators. They can be applied verbally and kinetically. Simulation and imagery are often used to reach the goal from the simple to the difficult, from the known to the unknown, that is, from the source. The main purpose is to make use of the known in order to understand the unknown and to start from familiar events while explaining difficult concepts. The concept, event, principle or fact that is generally planned to be learned in analogies is named as 'target', and if the concept, event, principle or phenomenon that is simulated in this process is called 'source'. When the literature is examined, it is seen that experts state that it is necessary to use analogical thinking skills in the process of building a bridge between source and target in order to expand the analogy example and to overcome conceptual difficulties at the same time (Clement, 1987).

When the trainer asks the singer to make an imagination in order to realize a desired behavior during the vocal training process, he establishes a verbal imagination. In kinesthetic simulations and imaginations, we see that verbal analogy, imagination or metaphor (AIM) turns into activity. This activity is a purposefully chosen movement. The bodily movements made while singing can help the mind focus on other points, and the vocal organs can be distracted from tension. This situation can provide both physical relief and emotional support. In addition, physiognomy and mimics are assumed to be supportive in the development of expression of nuances, in the process of vocal training in terms of transferring text and emotion.

Now let's model the process of AIM in Vocal Training;



**Figure 2.**

*Voice Education Model Based on Analogy, Imagination and Metaphor Usage*

Analogy is a technique in which previous knowledge and new information to be learned are synthesized, and network of relationships are revealed. Analogies are the process of defining and explaining uncertain concepts or phenomena by mentioning another situation that is similar to the situation under consideration (Bryce & MacMillan, 2005). Analogy is the explanation of an unknown phenomenon with known simple facts. Analogies are a method of reasoning that provides conceptual change in situations where it is desired to establish connections from known information to target information (Brown, 1992). Analogies should be related to the concept given as an example, should not exceed the level of knowledge of the student, should be chosen carefully in order not to cause confusion, and concepts should be kept in mind, not analogies.

Imagination, "imagination" in French. It derives from the Latin verb "imaginari", that is to dream. In the dictionary of the Turkish Language Association, "imagination" is defined as "fantasy world". Image, on the other hand, is the image and similarity of an object perceived by our sensory organs from the outside.

Metaphor means "metaphor" in the dictionary of the Turkish Language Association. Saban (2008) defined metaphors as mental models that enable people to explain a certain concept with another concept. They are also used as the equivalent of the words "metaphor" or "istiare" in Turkish. Lakoff & Johnson (2005) defines metaphor as explaining something from the point of view of something else (cited in Tortop, 2013). In this study, it was emphasized that metaphor should be known as our way of understanding the world rather than a narrative art type. Metaphoric thinking covers processes that involve coding perceived sensory accumulations, allowing these codes to be placed in a memory system, and the ability to access and reorganize them when needed (Serig, 2006). Let's give an example to better express the difference between analogy and metaphor. If you use an analogy while explaining a concept, while using the similarity of walnut and brain; If you are using metaphor, you can use the brain and capital similarity.

The visualization technique is actively used in Kristin Linklater's method of "liberating the natural voice", which is based on bodily awareness. In Linklater, breath, conscious / voluntary "breathe", "exhale" commands are not practiced. All exercises of the method are based on the principle of generating the impulse to initiate natural breathing and voice, not to the creation of breath and voice by conscious muscle use. If we make it simple; The actor prepares the environment that will create the need for breath and voice in the autonomic nervous system through the emotions triggered by the images he creates (Davutoğlu, 2015).

For example, when a natural sigh is desired to be produced, an event fiction with a possibility of negative consequences is designed and animated in the mind, but the negativity at the end is not allowed to occur. The "sigh of relief" comes after this tense situation has been overcome. This means that the sigh is not through a conscious use of muscle; it is formed as a response from the autonomic nervous system to the emotional stimulus created by the actor (Davutoğlu, 2015).

Linklater (2006: 66), “When you regularly use images while exercising to experience the voice, you establish a mind-body connection that will take your imagination out of your head and into the world of your body by establishing a mind-body connection. The images stir the feelings that initiate the impulse and action,” she says.

They conducted pioneering research on the application of gesture technique in singing education by Hibbard (1994), Liao (2002), and Wis (1993). Researchers in their studies; They stated that gestures can easily express things that cannot be expressed with words, gestures increase musical memory, kinesthetic makes learning easier, and gestures contribute to music learning. In other words, what happens in the body with a movement or movement can be stored in memory and internalized to recall physical sensations later, without having to do the movement (cited in Şahin, 2019).

### **Problem of Study**

In the present study, an answer was sought to the question of what type of imagery and simulating activities the experts in the field use for the use of AIM (analogy, imagination and metaphors) in order to gain target behaviors in vocal education.

Accordingly, the following problem subheadings emerge;

- Which target behaviors can be developed regarding vocal education with images and similes? How often are analogy, imagination and metaphors used to gain these target behaviors?
- How do academics and artists working in the field of vocal education include physical, mental and emotional awareness activities in their individual lessons?
- Do the instructors clearly classify these frequently used activities as analogical thinking technique, metaphorical thinking and imagination in their lessons, or do they see them as analytical creative activities for the behavior change they expect in their students at that moment?

## **Method**

### **Research Model**

This study is designed as a phenomenology research in qualitative research approach. Individual experiences constitute the basis of the phenomenology approach. In this approach, the researcher is concerned with the participant's personal experiences, examining the individual's perceptions and the meanings they attribute to the events. Phenomenology is a descriptive study. In this context, it is important to define the facts, not to generalize (Akturan & Esen, 2008).

In the present study, data on the analogies, imaginations and metaphors used by the participants in their vocal education lessons and trainings on their personal experiences were collected, and their similarities, how they were applied and their intended use were described. In this way, it was aimed to obtain information about the techniques that are supportive and complementary to the vocal training technique in accordance with the style.

### **Participants**

Participants in the study consist of national and international academicians and artists who are experts in the field of vocal education, working in private and state universities and art institutions, who participate in the research on a voluntary basis. The demographic characteristics of the participants are given in Table 1.



**Table 1.***Demographic Characteristics of the Participants*

P.No	Academic Title	Gender	Institution	Position
P1	Lecturer	F	Istanbul State Opera an Ballet /Istanbul University State Conservatory	Opera Singer – Voice Trainer
P2	Assoc. Prof.	F	Istanbul University State Conservatory	Voice Trainer
P3	Assist Prof. Dr.	M	Zonguldak University Bülent Ecevit State Conservatory	Voice Trainer
P4	Assist Prof. Dr.	F	Mersin University State Conservatory	Voice Trainer
P5	(-)	F	Viyana Volksoper ve Theater an der Wien	Opera Singer
P6	Prof. Dr.	F	Adam Mickiewicz University – Poland	Voice Trainer
P7	Prof.	F	İstanbul University State Conservatory	Voice Trainer–Voice Pedagogue
P8	Dr.	F	Adam Mickiewicz University – Poland	Voice Trainer
P9	(-)	F	Universität für Musik und Darstellende Kunst Wien.	Voice Trainer
P10	Dr.	M	Adam Mickiewicz University – Poland	Voice Trainer
P11	Lecturer	M	Istanbul University State Conservatory	Opera Singer – Voice Trainer
P12	Assist Prof. Dr.	M	Zonguldak University Bülent Ecevit State Conservatory	Voice Trainer
P13	(-)	F	Viyana State Opera	Opera Sanatçısı – Voice Trainer
P14	Assoc. Prof. Dr.	F	İstanbul Technical University – Turkish Music State Conservatory	Voice Trainer
P15	Assist Prof. Dr.	F	Aksaray University Faculty of Education	Voice Trainer

**Data Collection Tools**

“Verbal-Kinesthetic Analogy, Imagination and Metaphor Usage Form in Vocal Education”; With this form, it was created in order to determine the target behaviors used by analogy, imagination and metaphors and the sentences that motivate the student (suggestion) used by the voice instructors during their vocal training. In order to determine the validity of the data collection tool, the opinions of two voice education experts were consulted. The form was finalized by making the necessary corrections in line with the opinions of the experts. The application time of the form is 10 minutes. This form includes analogy, imagination and metaphor type, imaginary word, suggestion of the voice instructor and target behaviors (See [Appendix 1](#)).

**Data Analysis**

In the analysis of the data, the forms related to the various AIMs and explanations used by the participants regarding vocal education were thematically analyzed and classified. In determining the suitability in terms of AIM selection and use, the agreement of the views of the two voice instructor researchers was also examined. It has been found that there is a high level of agreement. Content analysis is a data analysis technique in qualitative research. It gives the researcher the opportunity to examine human behavior indirectly, usually through an analysis ([Fraenkel, Wallen, & Hyun, 2012](#), p: 478). Content analysis method is generally used for the analysis of written or oral texts such as interview transcripts, diaries or documents ([Patton, 2002](#), p: 453) and is suitable for the purpose of this study. The AIM type, the suggestion of the voice instructor, were collected under themes by selecting those compatible with the target behavior. The determined analogies, imaginations and metaphors are presented in tables.

**Results**

Verbal AIMs; It happens by trying to imagine the verbal expression suggested to the student by the educator while singing or exercising. Kinesthetic AIMs; It happens when the student tries to apply the analogy made by the educator while singing or exercising. In this section, the analogy, imagination and metaphors applied by the researcher and the national and international voice educators, whom the researcher consulted with the expert opinion, are shown.

**Theme 1.** Using the "Lego" Metaphor

It has been stated that the metaphorical usage related to singing the notes depending on the voice education was used by P1.

**Table 2.**

*Created-Used the Lego Metaphor by P1*

<b>Imaginary Word</b>	Lego
-----------------------	------



<b>Methaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Verbal) To imagine <b>(Analogy)</b>	Imagine that the notes are tied up like the Lego pieces are tied behind each other. Try not to cut off the air you give during phonation.	To sing legato

**Theme 2.** Using the "Straight Line" Metaphor

It has been stated that the metaphorical usage related to singing the notes depending on the voice education was used by P14.

**Table 2.**

*Created-Used the Straight Line Metaphor by P14*

<b>Imaginary Word</b>	Straight Line
-----------------------	---------------

<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Verbal) To imagine <b>(Imagination)</b>	Until the end of the musical sentence, until you breathe again, think as if the whole melodic sentence you say is always on the same note, stay on the same line.	Preserving the color of the voice in melodic notes and different registers (voice regions) as a range structure and maintaining the balance of breath.

**Theme 3.** Using the "Outer Space" Metaphor

It was stated that the metaphorical use of finding the zero point of the body in voice training was used by P14

**Table 3.**

*Created-Used the Outer Space Metaphor by P14*

<b>Imaginary Word</b>	Outer Space
-----------------------	-------------



<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Verbal) To imagine <b>(Imagination)</b>	I want you to live when you are awake, when the muscles are completely inactive during unconsciousness in sleep. Get up and think as if you are still asleep, imagining your lethargic body that has just woken up from sleep. Let your body be asleep and in outer space, away from all tension.	During the lesson, when we feel that the student is boring himself, his voice is forced while trying to give high-pitched notes, and he has turned to the pushing reflex; to relax and to allow the body to be flexible again and reach the "zero point" ie the starting point as it was at rest.

**Theme 4.** Using the "Honey and River" Metaphor

It was stated that the economical use of breath and metaphorical use related to connected saying in voice education was used by P2.

**Table 4.**

*Created-Used Honey and River Metaphor by P2*

<b>Imaginary Word</b>	Honey and River
-----------------------	-----------------



Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Verbal) To imagine <i>(Analogy)</i>	Think of a river, your control and tension with regard to your own body will decrease, as the flow of the river will remind you of the natural fluidity of the water. Now imagine that you put a spoon in and out of the honey jar, and the honey's distinctive stickiness, integrity, and naturalness will remind you of the breath control and naturalness that must be felt during voice reproduction, similar to river imagination.	To say controlled expiration and legato (depending). Ensuring the fluidity of voice like the fluidity of water.

**Theme 5.** Using the " Stay Away Water " Metaphor

It was stated that the metaphorical use of keeping the voice in the mask and not loading the throat in voice training was used by P12.

**Table 5.**

*Created-Used Stay Away Water Metaphor by P12*

<b>Imaginary Word</b>	Stay Away Water
-----------------------	-----------------



Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Verbal) To imagine <i>(Imagination)</i>	Think you're swimming in the sea. Imagine as if the water level is up to your chin Trying to keep our heads above water and struggling is not enough to keep us above water. If we use our arms and legs in a coordinated way, we can succeed in swimming with less energy. Do not load on your throat, relax as if you are letting yourself into the water, and try to produce a voice by using body support.	Keeping the voice in the mask, not burdening the throat, using body support in voice production.

**Theme 6.** Using the " Waving Hands Like a Bird's Wing" Metaphor

It was stated that the metaphorical use of natural and body supported vibration in voice education was used by P7.

**Table 6.**

*Created-Used the Waving Hands Like a Bird's Wing Metaphor by P7*

<b>Imaginary Word</b>	Waving Hands Like A Bird's Wing
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	Now I want you to open both arms straight to the sides. In the last note of the long exercise, wave your hands 5 times at the wrists and feel the body-supported natural vibration.	In general, vibration is given as 4-7 tones changes per second in the literature. The voice is expressed musically with small overtones and detones in the form of high-low-treble-low-high. Body supported vibration is completed with this dynamic motion.

**Theme 7.** Using the " Poplar Tree" Metaphor

It was stated that the metaphorical use of posture and balance points in the body was used by P14 in vocal training.

**Table 7.**

*Created-Used the Poplar Tree metaphor by P14*

<b>Imaginary Word</b>	Poplar Tree
-----------------------	-------------



<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	Spread your arms out to the sides flexibly like the branches of a poplar tree, keeping your ribs wide, your feet and your connection to the ground solid like the roots of a tree. Your upper body and arms should be flexible as well as your roots. Because if you don't yawn, you'll snap and break like a plum branch. And of course your leaves must be mobile so that they can be agitated.	To feel the balance points for the correct posture, to lengthen the spine, to keep the shoulders and arms flexible and not to tighten them.

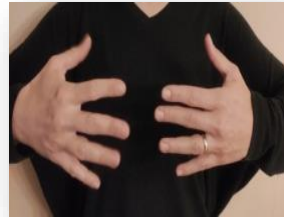
**Theme 8.** Using the " Moving Fingers – Moving Leaves" Metaphor

It was stated that the metaphorical use of agile passages in voice education was used by P4.

**Table 8.**

*Created-Used the Moving Fingers – Moving Leaves Metaphor by P4*

<b>Imaginary Word</b>	Moving Fingers – Moving Leaves
-----------------------	--------------------------------



<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	Think about the movement of leaves in the wind as you sing a moving passage. Move ten fingers quickly, like leaves, with the palms of your hands facing your chest.	To sing the passages with agility fluently.

**Theme 9.** Using the " Sandglass" Metaphor

It was stated that the metaphorical use of respiratory muscle awareness in voice training was used by P14.

**Table 9.**

*Created-Used the Sandglass Metaphor by P14*

<b>Imaginary Word</b>	Sandglass
-----------------------	-----------



<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	Take a calm breath, keeping your ribs wide, do not tense your stomach and do not collapse your shoulders. Think of your breath like the flowing sand of an hourglass. Pulling in or pushing out the abdomen while giving out the air in a controlled manner. Grains of sand will flow more regularly if you do not accentuate sentences and hard consonants (p, ç, t, k, f, s, ş, h).	To raise awareness about respiratory muscles (diaphragm-abdominals-inter-rib muscles), to use breathing economically.

**Theme 10.** Using the " Puppet" Metaphor

It was stated that the metaphorical use of not contracting the body and flexibility in vocal training was used by P14.

**Table 10.**

*Created-Used the Puppet Metaphor by P14*

<b>Imaginary Word</b>	Puppet
-----------------------	--------



Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	Imagine a rope pulling you up from one point above your head. It's as if you are a puppet and control of your body is in the hands of the player above. Remember when all your muscles are at zero point while you sleep, and feel it when you just woke up. Then let the puppet player get you up and pull the rope above your head. It also has strings on its arms and waist.	To feel the muscles at the starting point and not to tense the body and to support a controlled and flexible stance.

**Theme 11.** Using the " Ball" Metaphor

It was stated that the metaphorical use related to removing a possible tension in the body from the larynx was used by P4 in vocal training.

**Table 11.**

*Created-Used the Ball Metaphor by P4*

<b>Imaginary Word</b>	Ball
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Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	Take a sitting position and keep your spine long. Imagine putting the imaginary soccer ball you held with both hands between your legs and holding it with the inside of your knees. While doing the exercise, your legs want to squeeze the ball inward, and your hands should give opposing force to your legs outward.	While singing, involuntarily thinking of the area where the vocal cords are, transferring the focus of thought and muscle power to another place in order not to put tension there.

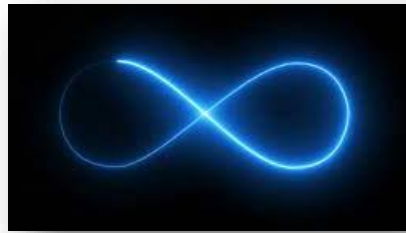
**Theme 12.** Using the " Eight /Infinity Symbol" Metaphor

The metaphorical use of whether the voice is pushed or not flattened in voice training has been named anonymously because it is used by many participants.

**Table 12.**

Created-Used the Anonymous - Eight /Infinity Symbol Metaphor

<b>Imaginary Word</b>	Eight /Infinity Symbol
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	Draw the number eight or infinity sign vertically or horizontally with your hand. It should be a beautiful eight, focus on your drawing, not your voice.	To prevent the flattening caused by pushing the voice or giving too much air and to prevent the intonation problem that will come right after it by changing the focus of the dream.

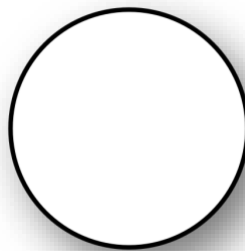
**Theme 13.** Using the " Circle" Metaphor

It was stated that the metaphorical usage related to singing connected and removing tension in vocal education was used by P3, P4 and P12.

**Table 13.**

Created-Used the Circle Metaphor by P3, P4, P12

<b>Imaginary Word</b>	Circle
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	Draw an endless circle with your hand. Make wide circles with your arms.	Legato (affiliate) to say. To say bound in hopping passages and to prevent unintentional negative behavior.

**Theme 14.** Using the " Strobing - Rowing" Metaphor

It was stated that the metaphorical use of the act of activating the diaphragm and abdomen in voice training was used by P3.

**Table 14.**

*Created-Used the Strobing - Rowing Metaphor by P3*


Imaginary Word	Strobing - Rowing	
		
Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	To the rhythm of the exercise, swim or row as if you were in the sea. Thanks to the movement, your body will be flexible and flexible. Your abdominal muscles will work naturally.	Activating the diaphragm, activating the abdomen and providing the flexibility and expansion that movement brings.

**Theme 15.** Using the " Jumping into the pool and out of the water" Metaphor

It was stated that the metaphorical use of eliminating tension in high-pitched voices in vocal education was used by P14.

**Table 15.**

*Created-Used the Jumping into the Pool Metaphor by P14*

Imaginary Word	Jumping into the pool	
		
Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	While chanting the notes as arpeggio, think of the chord's 1 <sup>st</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup> , and octave voices as your four-step run to jump into the pool where the attack started. Then at the third degree of the chord, drop yourself into the water as nailing, your foot touches the bottom of the pool and push yourself up. Return depending on the arpeggio notes as if you were letting yourself into the buoyancy of the water as you exit.	By taking the initial attack in which the phonation started, that is, the voice is produced, dynamically, feeling as if you jumped into the water in a high-pitched tone and to eliminate the existing tension with a controlled freedom while pushing yourself from the bottom.






**Theme 16.** Using the " Clock Bell – Metronome - Bottle" Metaphor

It was stated that the metaphorical use of eliminating shoulder tension in vocal training was used by P14.

**Table 16.**

*Created-Used the Clock Bell – Metronome - Bottle Metaphor by P14*


Imaginary Word	Clock Bell – Metronome - Bottle	
		
Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	Letting your right and left hands fall under their own weight, swing your arms freely in an exercise-appropriate rhythm like a clock chime or metronome. Imagine that the weight is in your hands, not your shoulders. You can also have bottles in your hands.	Balancing and relieving the unbalanced shoulders while carrying weights such as bags, books, instruments all day.

**Theme 17.** Using the " Sleepwalking Pose" Metaphor

It was stated that the metaphorical use of eliminating impulse in the larynx was used by P14 in vocal education.

**Table 17.**

*Created-Used the Sleepwalking Pose Metaphor by P14*

Imaginary Word	Sleepwalking Pose					
	<th data-bbox="132 1514 419 1547">Metaphorical Genre</th> (Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	Metaphorical Genre	<th data-bbox="571 1514 970 1547">Suggestion of the Voice Trainer</th>	Suggestion of the Voice Trainer	<th data-bbox="1169 1514 1377 1547">Target Behavior</th>	Target Behavior
I want you to stretch your arms straight forward like a sleepwalker. Now I'm going to hand you a light chair or encyclopedia. And I want you to focus all your focus on carrying that weight balanced. You will feel that your abdominal muscles (abdomen) are active. When doing the exercise, focus on the area where the vocal organs are, focus on the object.	Transfer of impulse to another place to relax the area where the vocal organs are located.					

**Theme 18.** Using the " Bend over and Sniff the Flower" Metaphor

It was stated that the metaphorical use of controlled and calm breathing in voice education was used by P10.

**Table 18.**

*Created-Used the Bend Over and Sniff the Flower Metaphor by P10*

<b>Imaginary Word</b>	Bend over and Sniff the Flower
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Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	Leaning in, smell the beautiful flower in front of you, slowly inhale its fragrance and exhale calmly. Now do the same by holding your abs and ribs and notice your movements.	Controlled and calm breathing, activating the abdominal muscles while bending down.

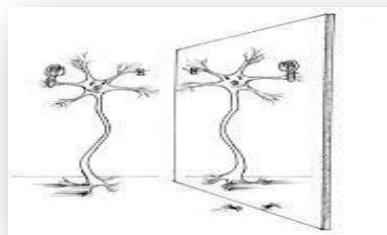
**Theme 19.** Using the " Mirror - Reflection " Metaphor

It was stated that the metaphorical use related to the problem of forcing the voice in voice training was used by P4.

**Table 19.**

*Created-Used the Mirror - Reflection Metaphor by P4*

<b>Imaginary Word</b>	Mirror - Reflection
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Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	Look face to face with your friend who has the same tessitura as you, now I want you to imitate what he did. Think like his mirror, and be comfortable and flexible.	Bringing the student who has the problem with the student face to face and ensuring that good behavior is learned by observing.

**Theme 20.** Using the "Dancing Flying " Metaphor

It was stated that the metaphorical use of hyperintonation and intonation in voice education was used by P8.

**Table 20.**

*Created-Used the Dancing Flying Metaphor by P8*

<b>Imaginary Word</b>	Dancing Flying
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Metaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	Think like a bird is dancing, imitate it, do improvised physical movements and physical activities while singing.	To avoid hyperintonation or intonation problems and pressure in the diaphragm.

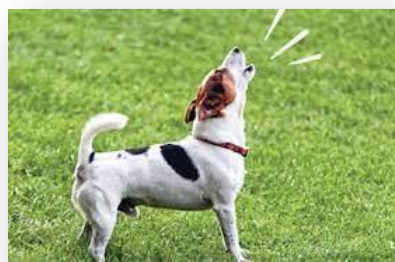
**Theme 21.** Using the "Dog's Barking" Metaphor

It was stated that staccato teaching and metaphorical usage related to abdominal muscles were used by P10 in vocal education.

**Table 21.**

*Created-Used the Dog's Barking Methaphor by P10*

<b>Imaginary Word</b>	Dog's Barking
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Methaphorical Genre	Suggestion of the Voice Trainer	Target Behavior
(Kinesthetic) Simulate physical movement by AIM <b>(Analogy)</b>	Imitate a dog and feel the bark and breathing muscles. Feel the short, choppy breath. Thinking of breathing as athlete's breath in your chest, your abdominal muscles should be active.	Taking short, runaway breaths between sentences. Activating the diaphragm and teaching staccato.

**Theme 22.** Using the "Blowing the candle" Metaphor

It was stated that the metaphorical use of breath in voice training was used by P10.

**Table 22.**

Created-Used the *Blowing the Candle Metaphor* by P10

<b>Imaginary Word</b>	Blowing the Candle
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	Think like you blow a candle but you don't blow it out. I want you to make the candle's light flicker for a long time, calmly and without straining your body or burdening your chest. You must always give your breath equally and economically.	Using breathing economically and in a balanced way.

**Theme 23.** Using the "Balloon" Metaphor

It was stated that the metaphorical use of breath control in phonation in voice training was used by P2.

**Table 23.**

Created-Used the *Balloon Metaphor* by P2

<b>Imaginary Word</b>	Balloon
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Analogy)</i>	You have a balloon that you have inflated, but its mouth is not tied. Think of it as if you are holding the end of the balloon tightly while opening it slightly in a controlled manner to ensure a low and regular release of air from an inflated balloon. You are the balloon. Think of the tip of the balloon as the glottic opening where the vocal cords are located.	To provide breath control during phonation.


**Theme 24.** Using the " Draw imaginary numbers and letters with feet " Metaphor

It has been stated that the metaphorical use of focusing on distraction from physical tension in vocal education was used by P4.

**Table 24.**

*Created-Used the Draw Imaginary Numbers and Letters with Feet Metaphor by P4*

<b>Imaginary Word</b>	Draw imaginary numbers and letters with feet
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	As you sing, walk around the room, lift your feet and pretend to draw the letters and numbers you want.	To transmit body pressure and weight down from the feet, to relax.

**Theme 25.** Using the "Circle Around Your Body " Metaphor

It was stated that the metaphorical use of enlarging the timbre area in voice training was used by P9.

**Table 25.**

*Created-Used the Drawing of Circle Around Your Body Metaphor by P9*

<b>Imaginary Word</b>	Circle Around Your Body
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<b>Methaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	Draw a wide circle with your arms from top to bottom. Feel your body and voice wide and big enough to fill this whole circle.	To liberate your voice in a controlled manner without forcing it. Enlarging the timbre area.

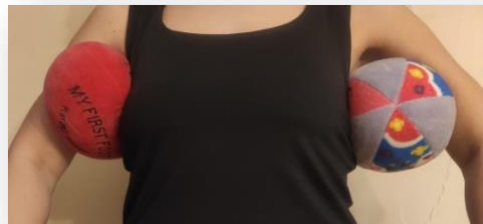
**Theme 26.** Using the "Soft Balls Under Arms" Metaphor

It was stated that the metaphorical use related to passivating the shoulder weight and arms in vocal training was used by P13.

**Table 26.**

Created-Used the Balls Under Arms Metaphor by P13

<b>Imaginary Word</b>	Soft Balls under Arms
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	Now I'm putting two soft balls under your arms. So you won't have to carry your shoulders and arms. If you can't find a ball, you can also put an empty 1 liter plastic bottle.	Creating awareness of the spine and ribs, pacifying the arms and relaxing the area where the vocal organs are.

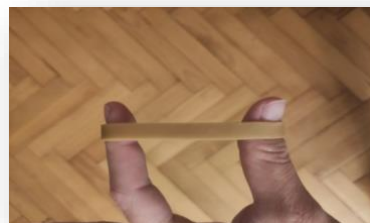
**Theme 27** Using the “Tire” Metaphor

It was stated that the metaphorical usage related to vocal cord, shrill and giving up in vocal education was used by P13.

**Table 27.**

Created-Used the Tire Metaphor by P13

<b>Imaginary Word</b>	Tire
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <i>(Imagination)</i>	I want you to stretch the rubber I put in your hand while making high-pitched notes. When it comes to pessimistic voices, you can relax.	To realize that the pitching of the voice is not with force, but by stretching of the vocal cord.

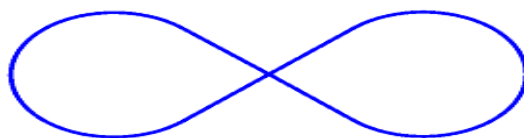
**Theme 28.** Using the “Sitting at the Table and Drawing the Infinite Sign on the Paper” Metaphor

It has been stated that the metaphorical use of tied saying and rib breathing in voice training was used by P11.

**Table 28.**

*Created-Used the Sitting at the Table and Drawing the Infinity Sign on the Paper Metaphor by P11*

<b>Imaginary Word</b>	Sitting at the Table and Drawing the Infinite Sign on the Paper
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	Sitting on a chair in the ideal sitting posture, have a table in front of you below chest level and draw a large infinity sign on a piece of paper. Where the infinity sign ends, let the sentence of the exercise or the passage you are studying finish and breathe by raising your hand. Then finish the sentence by drawing another small infinity sign in the upper right corner of the infinity sign. The same exercise can be done standing on the wall.	Feeling the muscles between the right and left ribs during breathing, reducing the tension in the throat with body movement, helping to sing legato.

**Theme 29.** Using the “Ice Skating” Methaphor

It was stated that the metaphorical use of attack and linked saying in voice education was used by P14.

**Table 29.**

*Created-Used the Ice Skating Metaphor by P14*

<b>Imaginary Word</b>	Ice Skating
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<b>Metaphorical Genre</b>	<b>Suggestion of the Voice Trainer</b>	<b>Target Behavior</b>
(Kinesthetic) Simulate physical movement by AIM <b>(Imagination)</b>	As you sing this musical phrase, imagine it as if you are skating. Think of the first momentum you get off the ground with your skate as the first attack you turn air into voice. Then think comfortably as if letting yourself skate left and right. By drawing smooth lines on the ice, you can create your phonation relaxed and fluidly as if you were sliding.	While creating the fund, to gain the attack at the starting point and the fluent legato that follows and to be able to do them in a flexible way.

**Conclusion and Discussion**

Similar studies were also found regarding the contribution of the metaphors used to vocal education; Wis (1993) investigated the role of gestures and body movements used in choral rehearsals in facilitating learning and musical experience in his doctoral thesis. The research also focused on the role of metaphor in choral rehearsals. Hibbard (1994), in his doctoral thesis, investigated which movements choir conductors use as teaching tools and which movements are more effective. Movements were grouped according to defined teaching objectives and analyzed using Laban Motion Analysis (LMA - the language of describing, visualizing, interpreting and documenting human movement) terminology. The purposes and reasons for using the movements of the choir conductors in rehearsals are emphasized.

Liao (2002) investigated whether gestures and movements improve children's intonation and tonal qualities in children's choirs that have just started singing. Gesture quality scores of students who received movement training were found to be significantly higher. The results showed that there is a significant relationship between movement and voice. In addition, the students sang better with gestures. As a result, gesture education had a positive effect on the development of students' intonation and tone quality (cited in Şahin, 2019).

Nafisi (2010) examined the movements in terms of teachers and chiefs in his study. It is concluded that the movements are categorized as technical gestures and musical gestures. As a result of the study, it was stated that movements play an important role as pedagogical and communication tools, and voice educators use their movements consciously for musical and vocal acquisitions (cited in Şahin, 2019).

Brunkan (2012) investigated the effect of three singer gestures consisting of low, circular arm gesture, curved hand gesture, and pointing gesture on the performance of choir singers. An increase in amplitude was observed when sung with a low, circular arm gesture, curved hand gesture, and pointing gesture. Significant differences in intonation have emerged. The scores of the experts for singing with gestures were very high. Participants made positive comments about the use of movement in choral singing (cited in Şahin, 2019).

Nafisi (2013) applied a questionnaire about whether Nafisi reinforced his expressions and teaching about singing to singing movements with movement by using the terminology of singing movements of Nafisi. Results; It confirms that singing teachers encourage students to use gestures or body movements to facilitate the understanding and learning process of physiological functions, thought concepts or music (as cited in Şahin, 2019).

Liao and Davidson (2015) examined the effects of movement training for children in order to improve the quality of gestures. The control group consisted of children who did not receive movement training, singing with gestures, and the experimental group consisted of children who were singing by receiving Dalcroze movement training (the method of teaching music through musical motion and rhythm - eurhythmics). The use of gestures in singing is emphasized. People who received movement training scored significantly higher in terms of gesture quality. It was concluded that the combination of gesture and movement training in singing can be a powerful teaching strategy.

In the studies of researchers such as Chagnon (2001), Hibbard (1994), Liao (2002), and Wis (1993); They stated that gestures can easily express things that cannot be expressed with words, gestures increase musical memory, kinesthetic makes learning easier, and gestures contribute to music learning.

Kar (2020) conducted an action research in his study and applied the "Voice Training with Dynamic Voice Exercises" program to the study group for 6 weeks. Pre and post measurements were made to the members of the study group in terms of acoustic analysis of the voice with the voice analysis program, so it was aimed to observe the data differences that emerged before and after the training. In this study, mean pitch (fundamental frequency); jitter; Four parameters of voice properties, shimmer and harmonics to noise ratio, were statistically interpreted. Shimmer and HNR to noise ratio parameters were found to be less than 0.05, thus indicating statistically significant differences in these results. Here, it was observed that there was an increase in the shimmer parameter, that is, the change in voice intensity from glottic cycle to cycle; There was a decrease in the HNR to noise ratio parameter, that is, the ratio of harmonics to noise.

The works of Wis (1993), Hibbard (1994), Liao (2002), Nafisi (2010), and Brunkan (2012) were applied on the choir and the musical effects of instinctive bodily movements and gestures used by conductors and teachers were examined. However, in this study, verbal and physical activities that educators consciously and purposefully implement in individual voice training lessons were examined and classified. This study is similar to the work of Nafisi (2013), both in terms of researching the individual practices of voice teachers and considering physical and thought functions of the students. In addition, this study tried to describe the similes that every singing educator used while teaching any technique and separated them into verbal and kinesthetic. Analogies, imaginations and metaphors used by voice trainers and opera singers are mostly created to relieve tension while singing. This can be explained by the importance of the singer's bodily awareness during singing.

The reason for this is thought to be the assumption that the concretization of the image supported by motion will be more permanent in muscle memory and the need for reinforcement with visual learning. 29 activities were examined in the findings of this research we conducted on which images, metaphors and metaphors are used in vocal education. 9 of these activities are verbal and 20 are kinesthetic AIMS. Contents of the activities shared by the majority of the participants with the researcher; It has been seen that it is designed to prevent the tension in the students' bodies from affecting their voices negatively, to raise awareness about the use of natural breathing and to increase their bodily awareness.



In addition, the following descriptions can be made in line with the literature samples examined in the study and expert opinions;

- The singer should understand with a conscious awareness what the target behaviors of his profession and the behavioral changes expected of him are.
- In order for the correct behavior to occur autonomously while singing, voice, respiratory and body muscles should be taught to correct movements in a coordinated manner. Muscle memory is extremely important in singing.
- The bodily movements made while singing can keep the mind focused on other points, and the vocal organs can be distracted from tension. This can provide both physical relief and emotional support. It is also assumed that physiognomy and mimics are supportive in the development of the expression of nuances and in the process of voice training in terms of conveying text and emotion.
- Even if the image created by the voice educator is supported by bodily motion, sometimes it may not be formed in the student's mind as it did in the educator, so a voice training based solely on imagination will be incomplete.
- From the history of the voice, to the physical and acoustic characteristics of the voice for the singer's self-realization; from the physiological and anatomical features of the human voice to vocal pedagogy; from the effects of personality traits and psychological factors on voice to physiognomy; It is clearly seen that there is a wide area that needs to be studied and researched from emotional and physical awareness to conscious awareness.

When the findings are evaluated in the context of sub-problems, when the data are analyzed in line with the contents of the expressions and activities of the participants, through images and similes; awareness of respiratory muscles and awareness of breath; ideal posture and bodily awareness; intonation; awareness of resonator zones; voice color uniformity in registers; techniques such as legato, portamento, staccato; the ability to change focus at the moment of possible bodily tension during the performance; It is assumed that some target behaviors related to vocal training, such as emotional awareness against anxiety and self-meditative abilities, can be developed. Academicians and artists working in the field of voice education frequently use analogy, imagination and metaphors as activities to raise physical, mental and emotional awareness in their individual lessons. While the instructors apply these frequently used activities in their lessons, they do not clearly classify them as analogical thinking technique, metaphorical thinking and imagination, but they include these creative and analytical activities in their lessons for the behavior change they want in their students. However, in the current study, no data was found on the development of style, interpretation, musicality, diction, articulation. It can be underlined that when technical development is achieved, these skills will also develop.

### **Recommendations**

#### **Recommendations for Practitioners**

- This research is only aimed at determining the analogies, imaginations and metaphors used, and researches can be made on the difficulties and methods in their use in the future.
- The analogies, imaginations and metaphors determined in this research can be expanded by increasing the number of participants. Thus, more imagery, metaphor and metaphor activities can be achieved.
- In future studies, researchers can conduct research on the prevalence and reasons for the use of these techniques.
- Researchers who want to improve the research can systematically apply these techniques to the experimental groups, report the changes compared to the control groups, and develop a program in this area. Researchers can work on how the use of images, similes and metaphors develop in which target behaviors in voice training.
- It is suggested by the researcher that analogy, imagination and metaphors should not be considered as the only elements of technical background in vocal education and should be used in a way that supports the basic vocal education process.

### **Limitations of Study**

The research was limited to 15 participants (voice trainer, opera singer). The research is aimed at describing analogies, imaginations and metaphors used as an instructional tool in voice education and is limited to case study, one of the qualitative study patterns.

Data collection tool was limited to “Verbal-Kinesthetic Analogy, Imaginations and Metaphor Usage Form in Voice Education” and extra interviews.

### Biodata of Author



**Assoc. Prof. Tuğçem Kar**, PhD She was born in Tekirdağ in 1984. She studied piano and violin at Istanbul Avni Akyol Anatolian Fine Arts High School between 1998-2002. Between 2000-2004, she worked in Istanbul University State Conservatory - Opera / Choral Singing Department with Prof. Şebnem Ünal. In 2002, she started studying piano and viola at Marmara University Atatürk Faculty of Education - Department of Music Teaching, and graduated in 2006 with the first degree. In 2002, she played the role of "Nihal" in the opera "Aşk-ı Memnu" composed by Selman Ada and directed by Çetin İpekkaya; In 2003, she played the role of "The Boy" in the opera "Kuva-i Milliye" composed by Orhan Şalliel and directed by Murat Gökse. She completed her first master's degree in Marmara University Institute of Educational Sciences in 2008 and she completed her second master's thesis at Istanbul University State Conservatory Institute of Social Sciences in 2012. Between 2007 and 2018, she taught Voice Training at Marmara University as a contracted lecturer. In December 2019, she started to work as a lecturer in ITU-TMDK Voice Education Department. She completed her doctorate at Marmara University Institute of Educational Sciences in January 2020. She was awarded the title of Associate Professor in Performing Arts on March 10, 2021.

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## Appendix 1.

### *Verbal-Kinesthetic Analogy, Imagination and Metaphor Usage Form in Vocal Education*

Verbal-Kinesthetic Analogy, Imagination and Metaphor Usage Form in Vocal Education						
<b>Demographic Information</b> <b>Name surname:</b> <b>Date of birth:</b> <b>Gender:</b> <b>Institution of Employment:</b> <b>Position:</b>						
<b>Explanation:</b> Dear participants, this expert opinion form was created in order to make a compilation study on the diversity of use and goals among voice trainers by bringing together the verbal and kinesthetic analogies, imagination and metaphors used in the training process within the framework of voice training target behaviors. Your applications regarding the physical, mental and emotional awareness methods you have used in your lessons will be useful for our research. Thanks for your sharing...						
<b>Question:</b> When you look at the voice training in terms of target behaviors; Are there any bodily movements that you want your students to accompany the exercise while applying vocal exercises? Do you use any method, analogy or imagery to help your student relax his/her voice or when there is tension in his/her body?						
	Analogy	Imagination	Metaphor	Imaginary Word	Target Behaviour	Used Suggestion
(Verbal) To imagine						
(Kinesthetic) Simulate physical movement by AIM						



## Research Article

# Investigation of the effects of religious music education practices on perceived stress levels of gifted students<sup>1</sup>

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### Abstract

The main purpose of this study is to find an answer to the question "Does Turkish religious music education practices have a positive effect on the perceived stress levels of gifted students?" For the purpose of the study, a total of 305 students between the ages of 8 and 18, studying at Science and Art Centers providing education to gifted students across Ankara, constituted the control group of the study and the data collection tool was applied to this group. In addition, 25 students who were diagnosed with gifted in the field of music formed the experimental group and were subjected to 10-weeks religious music education by the researcher, after these training, the data collection tool was also applied to these students. When the findings of the study are examined, it is concluded that religious music education practices do not affect perceived stress levels positively or negatively



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### Introduction

Individuals may be faced with daily, private or professional life stress. The person, even if only a little, has left writing about stress or took part in stressful environments for some part of his life. In a sense, stress is the pure reality that finds its place in the life of the individual. In addition to being an important mechanism in a person's life, stress is accepted as an integral part of life (Selye, 1956). On the other hand, if stress is experienced at a low level, like all other emotions, its effect will be positive, and if it is experienced at an extreme level, it may have negative effects on the person.

In today's societies, stress is considered an increasing problem for both health and society. In business life, educational environments can be added to this, and there are many factors that contribute to perceived stress (Mark & Smith, 2008). All living things are always under stress for many reasons. Because of a short-term increase in the short time they live in daily life, individuals may be physically worn or written (Selye, 1965).

In fact, you can achieve success in order to cope with stress, to achieve success, to get chances for success. In contrast, individuals still dislike these stressful situations, as they spend their capacity to isolate them from major events (Tachè & Selye, 1985). Other challenges include personality traits that make it difficult to do these stressful challenges. Grudge, hostility, etc. Individuals with emotions, those who accuse themselves of almost every issue, who stand out with their over-sensitive and emotional reactions, egoists, those who look at life with the "all or nothing" rule, passive and childish individuals cannot be successful in combating stress (Baltaş & Baltaş, 2002: 43).

<sup>1</sup> This article was partially from author' master thesis.

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Trying to cope with all this stressful life, human beings are the only creatures that have aesthetic feelings and can create melodies by interpreting the sounds they hear in the universe. At this point, the individual can play music with the sounds of the frequency he / she has the ability to hear with the limits of his throat. It has been observed in any society that even people who are impaired by their hearing or speaking abilities express their thoughts and feelings through music, the basis of which is sound, or manifest symptoms in musical style.

The individual sought a way to convey many different sociological or psychological situations expressed with courage, fear, sadness, happiness, joy, national or spiritual feelings with the help of music depending on the positive and negative situations he encountered in daily life in the society he lives in, and in this search process, has encountered many methods. Music that can be summarized as the harmony of melody and rhythm; It stands out compared to other art branches with its aspects that have been noticed by people since the past centuries and which make people peaceful, happy, and calm them in daily life. It is known that people living in primitive tribes in many parts of the world from the earliest times feared shamans and wizards of the tribe. In addition, it is understood that the same people respect these people, and as a result of this, the valuable position of the shaman and the sorcerer in the tribe. At this point, it is accepted that the shaman and the sorcerer are the "symbol of power" from the spiritual point of view, who are asked for help against the negativities experienced in parallel with the belief in the tribe (Güvenç, 1985: 1).

When the power of influence in society which are known to be at this level musicians who perform music with the music of the movement, although it is clear that in the historical process of the musical numbers are sanctified in Turkey. In this context, it is among the goals to convey music to the next generations with today's young people, and to enhance the century with rapidly changing and developing technologies (Öztürk, 2019: 2). Based on these explanations, the relationship of specially talented individuals with music, which is regarded as the cornerstone in the development of societies, becomes extremely important.

People who have been identified as having special talents; Even though they have very important roles in the development of societies, they are "different" in terms of their developmental characteristics compared to people with normal development, the pressure and responsibility created by the "special talent" identity determined for them, accordingly, high-level studies and achievements from the environment and the family itself. In the society where they live their lives due to their characteristics such as being awaiting and being mentally more advanced than their peers in the education and training process and getting bored quickly due to this, and having the "naughty student" stamp as a result of this boredom affecting other friends, teachers and lessons It is considered to be "disadvantaged" (Pfeiffer & Stocking, 2000).

In addition, when investigating the developmental processes of individuals, the idea that "people with special talents are more advanced than people with normal development in all developmental areas" is wrong. In the studies conducted, it was found that although gifted individuals were advanced compared to their peers in terms of some developmental characteristics, some developed with their peers, and some were behind their peers in developmental characteristics (Saranlı, 2017). Due to this difference in the developmental area of gifted individuals, these individuals may face significant psychological problems due to their "disadvantaged" characteristics explained above (Neihart & Yeo, 2018). However, the fact that special talented people can use their existing potentials in extremely negative and dangerous activities if they are deprived of good direction and education is also accepted as the other side of the coin.

In the studies conducted in the literature, it was seen that almost all teaching models for the education of children with special abilities were prepared to improve the development of these children in cognitive areas (Betts & Neihart, 1985). It was determined that their development in affective and social aspects was ignored in the trainings provided in this context (Howard, 1995).

While examining the effects of music on individuals with special talents, whose importance in the life of the individual is tried to be explained, constitutes the basis of the study, the issue of stress, which is among the affective problems, has been tried to be brought to the fore in the study.

### **The Purpose and Importance of the Research**

The aim of the study is to determine the effect of religious music education practices on the perceived stress of gifted children. This study was carried out on the basis of the hypothesis of minimizing negative effects such as perfectionism, test anxiety, high emotional intelligence, which are among the most common common features of gifted children in daily life, and stress based on this, with religious music practices. Since the study has a unique structure that has not been studied in the field before, it is important in terms of being a resource for academicians who plan to do academic studies in this field.

### Problem of Study

From this point of view, the main problem sentence of the study and the sub-problems related to the main problem sentence are as follows;

The main problem statement is;

- Do religious music education practices have a positive effect on the perceived stress of gifted children?

The subproblems are;

- Is there any effect of the gender to implemented religious music education practices on the perceived stress of gifted children?
- Is there any effect of the age to implemented religious music education practices on the perceived stress of gifted children?
- Is there any effect of the grade to implemented religious music education practices on the perceived stress of gifted children?
- Is there any effect of the education level of program to implemented religious music education practices on the perceived stress of gifted children?
- Is there any effect of the interested music of parents to implemented religious music education practices on the perceived stress of gifted children?

### Assumptions

While preparing the research;

- Special talented students studying at Science and Art Centers objectively respond to the data collection tool of the study,
- The measurement method determined to be used in the study is accurate, reliable and the measurement processes are carried out in a healthy way,
- It is assumed that the person who will carry out the measurement and evaluation in the study has done this process objectively and reliably.

## Method

### Research Model

In the study, experimental method with control group was used. In this study, the elements planned to be tested were determined according to the determined purpose of the study. The data collection tool determined for the study was applied to the students in the control group. Trainings were carried out with the experimental group students within the framework of the "religious music education study program", which lasted a total of ten weeks. Learning environment; The covid-19 pandemic conditions were organized in a way that distance education was taken into account, taking into account the subjects and the suitability for the course and students, and the application was carried out taking into account the readiness levels of the students in the experimental group. The study was conducted in the form of distance education in the first semester of the 2020-2021 academic year and was completed within the targeted period. In order to perform the application remotely, the "Zoom" program, one of the Web 2.0 tools used in distance education, was used.

### Research Pattern

The experimental design determined for the study, the independent variable whose effect on the experimental group was examined, is the "Inquiry Based Learning Approach". In the control group, the determined dependent variable was tried to be observed without any instruction. The same dependent variable (perceived stress level) was observed in both the control group and the experimental group, and this dependent variable was compared in both groups. In addition, the influence levels of this dependent variable and some independent variables (gender, education level, class and parents' level of interest in music) were also compared in the two groups. Out of 330 gifted students between the ages of 8-18, who are studying at Keçiören, Altındağ, Yenimahalle, Çubuk, Sincan, Etimesgut, Çankaya and Mamak Science and Art Centers in Ankara, 25 While the student formed the experimental group of the research, the remaining 305 students formed the control group of the study. At this point, the control group was randomly determined among the students studying at the aforementioned Science and Art Centers, while the students in the experimental group whose musical ability were determined were given priority. "Informed Consent Form" and "Informed Child Consent

Form" were prepared for each student in the experimental group and the trainings were carried out after the children were signed by themselves and their parents.

**Data Collection Tool**

**Perceived Stress Level Scale (PSS)**

"Perceived Stress Level Scale" used in the study; It is a five-point Likert scale, developed by Cohen, Kamarc and Mermelstein (1983), consisting of fourteen items. The scale has a rating expression classified between "(5) Very Frequent" and "(1) Never". The scale also; It has been developed in three different forms with four, ten and fourteen questions. Seven items (4, 5, 6, 7, 9, 10 and 13 items) of the scale consisting of 14 items are reverse scored items. In 2013, Turkey reliability and validity study of the old and fellows conducted by the scale consists of fourteen substances, in the range of 16 to 23 years, 173 women and 61 tested a total of 234 university students, including boys and internal consistency coefficient so that the scale 0.84 determined as. The "test-retest" reliability coefficient was determined as 0.87 as a result of the studies performed.

**Demographic Information Form**

A "Demographic Information Form" was developed by the researcher in order to obtain information about gifted students included in the study. The aforementioned form students; It consists of questions about gender, class, current education level and the parents' interest in music. The data formed according to the answers given by the gifted students who participated in the study to these questions are shared in the Table 1,2,3,4.

**Participants**

Participants characteristics are presented as tables as below.

**Table 1.**

*Demographic Characteristics (Gender)*

		f	N	Total
<b>Control Group</b>	Frequency (n)	135	170	305
	Percent (%)	44,26%	55,74%	100%
<b>Experimental group</b>	Frequency (n)	13	12	25
	Percent (%)	52,00%	48,00%	100%

**Table 2.**

*Demographic Characteristics (Class)*

		2	3	4	5	6	7	8	9	10	11	12	Total
<b>Control Group</b>	Frequency (n)	10	32	84	52	38	15	21	19	10	15	9	305
	Percent (%)	3,28%	10,49%	27,54%	17,05%	12,46%	4,92%	6,89%	6,23%	3,28%	4,92%	2,95%	100,00%
<b>Experimental group</b>	Frequency (n)	0	3	5	8	3	0	0	2	4	0	0	25
	Percent (%)	0,00%	12,00%	20,00%	32,00%	12,00%	0,00%	0,00%	8,00%	16,00%	0,00%	0,00%	100,00%

**Table 3.**

*Demographic Characteristics (Education Level)*

		Primary school	Middle School	High school	Total
<b>Control Group</b>	Frequency (n)	126	126	53	305
	Percent (%)	41,31%	41,31%	17,38%	100%
<b>Experimental group</b>	Frequency (n)	8	11	6	25
	Percent (%)	32,00%	44,00%	24,00%	100%



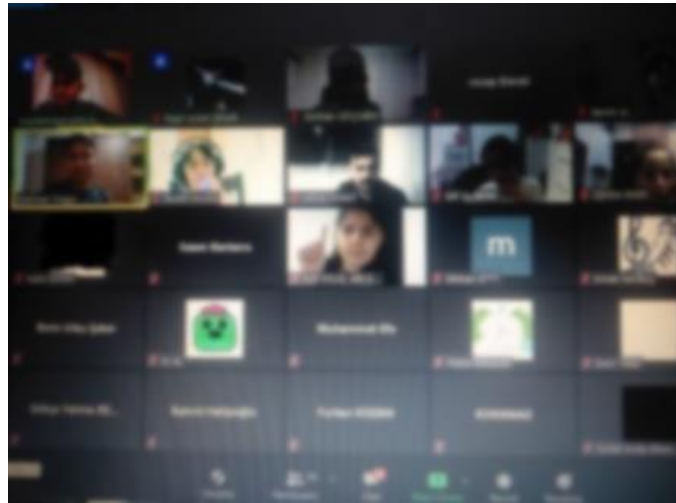
**Table 4.***Demographic characteristics (Family Members' Interest in Music)*

		Yes	No	Total
<b>Control Group</b>	Frequency (n)	90	215	305
	Percent (%)	29,51%	70,49%	100%
<b>Experimental group</b>	Frequency (n)	10	15	25
	Percent (%)	40,00%	60,00%	100%

**Process**

Content of the religious music education practices conducted within the scope of the study

In order to achieve the aim of the research, a plan on "religious music education practices" was prepared by the researcher to be carried out with the experimental group. According to this plan, the researcher carried out training with twenty-five students in the experimental group for ten weeks, with four activity hours per week. The activity hour was planned to be forty minutes, accordingly, 160 minutes of training was carried out with the students in a week. The trainings were carried out in the form of distance online education, through the "Zoom" program, due to the covid-19 pandemic. The titles of the weekly trainings are as follows: 1- Definitions, 2- Music Forms, 3- Forms of Religion Music (Azan), 4- Forms of Religion Music (Takbir), 5- Forms of Religion Music (Salah), 6- Forms of Religion Music (Salah) 7- Forms of Religion Music (Divine), 8- Forms of Religion Music (Divine), 9- Forms of Religion Music (Breath), 10- Forms of Religion Music (Breath). It was determined that the student group in the experimental group regularly participated in the trainings. One of the trainings conducted with all experimental group students is shared in Figure 1.

**Figure 1.**

*A Frame from the Training Carried out with the Experimental Group*

During the ten-week training, it was determined that the experimental group students took part in the trainings with interaction and absorbed religious music, with the contribution of their abilities in the field of music and their interest in the field.

**Data Analysis**

The information collected as a result of the literature review conducted to reveal the problem of the research was processed with the deductive method, which is defined from general to specific. The data obtained through the demographic information form of both the control group and the experimental group (independent variables) and the data collected for the "perceived stress level", which was prepared for the purpose of the study and constitutes the dependent variable, were analyzed by the researcher in the SPSS program.

In the analyzes made, the normal distribution status of the data set for statistical calculations was examined, and the results obtained are shared in Table 5.

**Table 5.**

*Normal Distribution Test of Perceived Stress Scale Scores*

	Kolmogorov-Smirnov <sup>a</sup>			Shapiro-Wilk		
	Statistics	df	p	Statistics	df	p
Perceived Stress Scale	,109	330	,000	,955	330	,000

As can be understood from Table 5, it is recommended that the results of the Kolmogorov-Smirnov test should be considered if the sample group participating in the study has a numerical value of 50 and above. Accordingly, it was determined from the obtained data that "the data set did not show a normal distribution" ( $p > 0.05$ ). From this point of view, it is thought that it would be more appropriate to use non-parametric tests in statistical calculations for research. For this reason, for statistical calculations in research; frequency, percentage and Mann-Whitney U tests were used.

### Results

Within the framework of the main problem of the study and the sub-problems emerging from this problem, the findings obtained from the data tool determined for the research are shared in detail below.

#### Descriptive Analysis

In the research, descriptive analysis was carried out first. In this context, the findings obtained by comparing the perceived stress levels of the students in the experimental group with the students in the control group are shared in Table 6.

**Table 6.**

*Descriptive Statistics Results Regarding the Perceived Stress Levels of the Experimental Group Students*

	Experimental	Control	Experimental	Control	Experimental	Control
	N	N	$\bar{X}$	$\bar{X}$	SD.	SD
Perceived Stress	25	305	2,8571	3,0080	,60644	,44911
Current N	25	305				

In Table 6, the experimental group formed by the specially talented students involved in religious music practices and the control group formed by the specially talented students who did not participate in these practices were compared. Accordingly, the perceived stress scores of the experimental group were found to be at a normal level (= 2.85) compared to the control group.

#### Differentiation Status of the Experiment and Control Groups in Perceived Stress Levels

The U-test was used to test whether the religious music practices performed had an effect on a significant difference in perceived stress levels of students in the control and experimental groups. Findings reached are presented in Table 7.

**Table 7.**

*U-Test Results of the Perceived Stress Scores of Gifted Students according to their Participation in the Religious Music Practice Program*

	Group	N	Average Rank	Rank Sum	U	p
Perceived Stress	Experimental	25	121,36	3034,00	2,70	,016*
	Control	305	169,12	51581,00		
	Total	330				

Religious music training was applied to twenty-five students in the experimental group for ten weeks. Students in the control group continued their normal education. At the end of the ten-week trainings, it was determined that there is a significant difference between the perceived stress scores of gifted students who are and are not included in the applications, as can be seen in Table 7 ( $U = 2.70$ ,  $p < .05$ ).

### Differentiation According to Gender in the Effect of Religious Music Practices on the Perceived Stress of Gifted Students

When compared to the control group, the differentiation of the students in the experimental group of their religious music education according to the gender variable in the perceived stress levels was tested with the U-Test and the findings are presented in Table 8.

**Table 8.**

*U-Test Result for the Differentiation of Gifted Students' Perceived Stress Scores According to Gender*

Gender	Group	N	Average Rank	Rank Sum	U	p
Male	Experimental	13	88,38	1149,00	1,058	,798
	Control	170	92,28	15687,00		
	Total	183				
Female	Experimental	12	33,42	401,00	323,000	,001*
	Control	135	77,61	10477,00		
	Total	147				

As can be seen in Table 8, while there is no significant difference in male students ( $p > .05$ ), a significant difference is observed in female students ( $p < .05$ ). This significant difference in female students was calculated lower in perceived stress scores in favor of the experimental group.

### Differentiation by Class Level in the Effect of Religious Music Practices on the Perceived Stress of Gifted Students

When compared with the control group, the differentiation of religious music practices in the perceived stress levels of the students in the experimental group according to the grade level variable was tested with the U-Test, and the findings are presented in Table 9.

**Table 9.**

*U-Test Result For The Differentiation Of Gifted Students According To Their Grade Levels*

Class	Group	N	Average Rank	Rank Sum	U	p
3 <sup>rd</sup>	1	3	19,17	57,50	44,500	846
	2	32	17,89	572,50		
	Total	35				
4 <sup>th</sup>	1	5	14,10	70,50	55,500	,006*
	2	84	46,84	3934,50		
	Total	89				
5 <sup>th</sup>	1	8	27,69	221,50	185,500	,623
	2	52	30,93	1608,50		
	Total	60				
6 <sup>th</sup>	1	3	16,33	49,00	43,000	,519
	2	38	21,37	812,00		
	Total	41				
9 <sup>th</sup>	1	2	4,25	8,50	5,500	,114
	2	19	11,71	222,50		
	Total	21				
10 <sup>th</sup>	1	4	7,75	31,00	19,000	,945
	2	10	7,40	74,00		
	Total	14				

As can be seen in Table 9, some class levels could not be analyzed due to inadequacies in some data. When the classes analyzed are examined; While there was no significant difference in perceived stress levels of gifted students

in 3rd, 6th and 9th grades ( $p > .05$ ), a significant difference was encountered in perceived stress levels of gifted students studying in 4th grade ( $p < .05$ ). It is understood that this difference is lower in perceived stress scores in favor of the experimental group.

**Differentiation Status According to Education Levels in the Effect of Religious Music Practices on the Perceived Stress of Gifted Students**

When compared with the control group, whether the religious music practices have any significant difference in the perceived stress levels of the gifted students in the experimental group, according to the educational level variable, was tested with the U-Test and the findings reached are shared in Table 10.

**Table 10.**

*U-Test Result for the Differentiation of Gifted Students according to Education Level*

Education Level	Group	N	Average Rank	Rank Sum	U	p
Primary School	Perceived Stress	1	48,00	96,00	93,000	,409
		2	75,37	11079,00		
		Total	149			
Middle School	Perceived Stress	1	31,15	311,50	256,500	,034*
		2	51,05	4441,50		
		Total	97			
High School	Perceived Stress	1	35,23	458,00	367,000	,241
		2	43,83	3112,00		
		Total	84			

When Table 10 is examined, there is no significant difference in primary and high school students ( $p > .05$ ), while there is a significant difference in secondary school students ( $p < .05$ ). This differentiation in perceived stress scores was found to be in favor of the experimental group.

**Differentiation Status According to Parents' Interest in Music in the Effect of Religious Music Practices on the Perceived Stress of Gifted Students**

When compared with the students in the control group, whether there is a difference in the perceived stress levels of the students in the experimental group of religious music practices according to the students 'parents' level of interest in music was tested with the U-Test and the findings obtained are presented in Table 11.

**Table 11.**

*U-Test for the Differentiation of Gifted Students according to Parents' Interest in Music*

Interest in Music	Group	N	Average Rank	Rank Sum	U	p
Interested	Perceived Stress	1	50,05	500,50	445,500	,959
		2	50,55	4549,50		
		Total	100			
Not interested	Perceived Stress	1	66,23	993,50	873,500	,003*
		2	118,94	25571,50		
		Total	230			

When Table 11 is examined, although no significant difference was found in students with parents who are interested in music ( $p > .05$ ), a significant difference ( $p < .05$ ) was found in the perceived stress levels of students with parents who are not interested in music. This difference was found to be lower in perceived stress scores in favor of the experimental group.

**Conclusion and Discussion**

Conclusions were reached within the framework of the findings obtained in the study, and suggestions were made based on these results. Based on the findings obtained within the framework of the sub-problems that were revealed based on the main problem of the study, the following conclusions were reached.

*Main Problem: Do religious music education practices have an impact on the perceived stress of gifted children?*

Based on the findings obtained in the study, it was determined that the perceived stress scores were at normal level ( $\bar{X}= 2.85$ ). According to this; It was concluded that “religious music education practices have no positive or negative effect on the perceived stress levels of gifted children”.

*Sub Problem 1. Does the gender factor play a role in the effect of religious music education practices on the perceived stress of gifted children?*

In the study, the difference in the perceived stress levels of gifted students who are included in religious music education practices and those who do not participate in this education, depending on the gender variable, was examined. Accordingly, it was found that there is a significant difference among female students compared to male students.

When the literature is examined, it has been determined that there are differences in perceived stress levels depending on gender, and accordingly, there are studies showing that the perceived stress levels of female students are higher than that of male students (Kaçan Softa et al., 2015; Eraslan, 2010).

According to the results of these studies, based on the findings of this research, it has been concluded that “female students whose perceived stress levels are generally higher than male students have decreased these stress levels as a result of religious music education practices”.

In the master's thesis titled “The Effect of Religious Music Practices on Self-Esteem of Children with Mild Mental Disabilities” prepared by Özsağır (2017) in the Department of Turkish Religious Music, Department of Islamic History and Arts, Institute of Social Sciences of Marmara University, The role of the gender variable in the effect of disabled children on self-esteem was examined. According to the results of the study, there was no effect of religious music education practices on the gender variable factor. The results obtained in this study of Özsağır do not show parallelism with the results obtained in this study.

*Sub-Problem 2. Do class levels have a role in the effect of religious music education practices on the perceived stress of gifted children?*

As a result of the analyzes conducted in the study, no differentiation was found among gifted students studying in the 3<sup>rd</sup>, 6<sup>th</sup> and 9<sup>th</sup> grade, while a significant difference was found in the perceived stress levels of the gifted students studying in the 4<sup>th</sup> grade. Accordingly, in the study; It has been concluded that “religious music education practices may be more effective at some grade levels and in reducing perceived stress in gifted students”.

*Sub Problem 3. Does the education level the child attends have a role in the effect of religious music education practices on the perceived stress of gifted children?*

In the research; While no significant difference was found in gifted students studying at primary and high school levels, it was found that there was a significant difference in perceived stress levels of gifted students studying at secondary school level. It was concluded that the perceived stress scores related to this differentiation were lower in favor of the experimental group. Although it is not a specific result, this situation can be interpreted as “religious music education practices reduce the perceived stress in some educational levels”.

*Sub-Problem 4. Does interest in music play a role in the effect of religious music education practices on the perceived stress of gifted children?*

In the study, no significant difference was found in gifted students with parents who are interested in music, while a significant difference was found in the perceived stress level of gifted students with parents who are not interested in music. It was concluded that this difference was lower in perceived stress scores in favor of the experimental group.

It is a known fact that parental attitudes and behaviors have a great impact on children, especially in the musical education process. Parental behavior, which makes a child realize that he is free, is more effective in focusing on the education and developmental process of his child more comfortably than the parent behaviors with a pedestal structure, and thus success in his education (Pomerantz et al., 2005). Gürgen (2018: 712-713) stated in his article entitled “Parental involvement in the piano learning process” that many parents expressed positive words about their children being able to play the piano. He stated that they started.

In his master's thesis titled “The Effect of Religious Music Education in Imam Hatip High Schools on Students' Self-Esteem” prepared by Öztürk (2018: 32) in the Department of Turkish Religious Music, Department of Islamic History and Arts, Institute of Social Sciences of Marmara University, Does the type of music most frequently listened to in the family play a role in the effect of musical education on students' self-esteem? " As a result of the analysis on the sub-problem, it was concluded that "the music genre that is often listened to together in the family has no effect on students' self-esteem." No similarity was found between the results obtained in the aforementioned study and the results obtained in this study.

### Recommendations

Findings of this research; The conditions and time in which the research was conducted, the sample in which the religious music education practices were carried out, the measurement tool used, and the applied techniques were limited. In this respect, this research, which was carried out with specially gifted children, is the first time in the field. It has the feature of being a reference to new studies that will be a continuation of this research in the future and which will be developed and made more inclusive. Based on this, the following recommendations have been made for new studies on the subject:

- In the study, students in the experimental group participated in religious music education practices for a total of ten weeks, four activity hours per week. These trainings; Due to the fact that it is limited to experimental group students and that these trainings are carried out in the form of remote online education due to the covid-19 pandemic, it may not be possible to reach the desired quality of education and the targeted number of student groups. For this reason, face-to-face religious-music education practices may be more effective on students, thus achieving a positive reduction in students' perceived stress levels.
- Special talented students who took part in the experimental group of the research; Another study to be carried out by making use of the opinions of their parents, administrators, counsellors and other teachers may contain much more efficient information to interpret the results of this study.
- In Turkey, the Turkish Religious Music education of the relationship between perceived stress levels by making the application more clearly in the longitudinal direction in order to establish more scientific research will be useful for the development of this area.

### Limitations of Study

Eight Science and Art Centers operating in Ankara (Keçiören Science and Art Center, Mamak Science and Art Center, Yasemin Karakaya Science and Art Center, Etimesgut Science and Art Center, Sincan Science and Art Center, Çubuk Science and Art Center, Yenimahalle Science and Art Center and Martyr Hüseyin Gültekin Science and Art Center), Twelve female and thirteen male students with special talent who are studying in these Science and Art Centers and determined as the experimental group according to the data obtained as a result of the scale applied for the research, with the religious music education practices planned by the researcher, it is limited by the scale named "Perceived Stress Level Scale".

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## Review Article

# An assessment in the light of 21<sup>st</sup> century skills: The importance of visual literacy education in visual arts class

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### Abstract

The information age has some variables such as technology, environment, economic and social structure. In order to be adapted to these variables, it is necessary to prepare individuals by using education. It is the 21<sup>st</sup> century skills that direct the continuous development of the information age. 21<sup>st</sup> century skills determine the change structure of the age, which is made meaningful by technology in a sense. Societies that want the process to function properly and to be the architect of change create the programs they apply in educational institutions for this purpose. For this reason, they give priority to literacy skills in different disciplines in their schools. Visual literacy, one of the important skills, is a quiet new concept. Although it is conceptually new, it is old enough to reach the basic principles of painting. Visual literacy skill, which is increasingly important in the information age, affects an individual's competencies such as perceiving, thinking, analyzing, interpreting and designing directly. In addition, it is a skill that should be acquired to each individual as it contributes greatly for healthy communication and self-expression correctly. For this reason, visual literacy skill is an issue that needs to be focused on sensitively in the visual arts discipline while preparing students' learning outcomes in the 21<sup>st</sup> century school environment. The aim of this study is to evaluate the process of teaching students literacy skills, whose importance is emphasized within the context of 21<sup>st</sup> century skills, through the visual arts course. 21<sup>st</sup> century skills were explained in detail in the study, the definition of visual literacy was explained and the importance of this literacy education was conveyed. The study will be a resource for academicians and individuals who research on the subject.

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### Introduction

As it is known, Covid-19 has changed the way of education, one of the most important needs, as it has changed the Humanity which lives in the information age has developed different perspectives depending on the series of values that it questions with knowledge. This approach continues in full swing. Individuals who create societies are equipped themselves with values such as especially equality, democracy, and rights. Values have also allowed individuals to develop themselves constantly and capture the age with qualities and abilities. In this case, many qualities such as creativity, innovation, critical thinking, problem solving and communication can be considered as essential for the individual and society. These qualities which are accepted all over the world are called the 21st century skills. Technology and information literacy can be added to these qualities that have existed before. All these values and qualities that are considered as the symbol of development are associated with the 21st century. However, society was based rather than individual in industrial society models that were valid until the 20th century in the world. Since total development is considered valid in industrial societies, individual differences have not been ignored and individuals' different characteristics and expectations have been suppressed. The attempts to question and to offer different ideas of individual have been stopped by the system. The unsuccessful and depressed educational lives of important scientists like Albert Einstein and Thomas Edison are a simple example of this situation (Turkish Intelligence Foundation [TZV], 2017).

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The most distinctive feature that separates the 20<sup>th</sup> and 21<sup>st</sup> centuries from each other is the importance attached to the individual. The information age requires investigation, interpretation and research. These encourage the individual to find the truth and beauty. It frees the individual to perform these actions. This free environment presented for the development of the individual has brought many skills such as critical thinking, creativity, and communication to the agenda of information societies. 21<sup>st</sup> century skills on the agenda determine the human model of the century. Dynamics such as environment, technology, and economic structure are constantly in a stage of change. In this process, only societies that are equipped with 21<sup>st</sup> century skills and are open to renew continuously can find the strength to fight against the dynamics.

Although what are the expectations in the information age has been determined, it is not clear what should be called the 21<sup>st</sup> century skills. Discussions, conferences and researches examine what skills should be especially in societies that want to be one step ahead of the age. Although the number of skills varies, the clearest conclusion is that these skills should be acquired through education. ([Partnership for 21<sup>st</sup> century skills \[P21\], 2006](#); [EnGauge, 2003](#); [National Educational Technology Standards \[NETS or ISTE\], 2007](#); [Organization for Economic Cooperation and Development \[OECD\], 2005](#); [European Union \[EU\], 2002](#)). For example, [Ekici et al. \(2017\)](#) and the others reached a total of 63 skills by analyzing 21<sup>st</sup> century skills in 19 different sources in their study. The most used of these skills are skills such as problem solving, communication, collaboration, creativity and innovation, critical thinking, decision making, information-technology-media literacy, responsibility, leadership, productivity, flexibility and adaptability, entrepreneurship. There are 4 common skills that are included in the scope of 21<sup>st</sup> century skills by different institutions/organizations and emphasized in all studies. These are communication, collaboration, information-media-technology (ICT) literacy, social and cultural skills. However, creativity, critical thinking, problem solving, and productive skills are seen as the most emphasized ([P21, EnGauge, ATCS and NETS / ISTE](#)) skills. Skills such as learning to learn ([ATCS, EU](#)), self-regulation ([P21, En Gauge, OECD](#)), planning ([EnGauge, OECD](#)), flexibility and compatibility ([P21, EnGauge](#)) are included in the 21<sup>st</sup> century skills by more than one institution / organization. 21<sup>st</sup> century skills have been shaped around English, Reading or Language Arts, World Languages, Art, Mathematics, Economics, Science, Geography, History, Government Administration and Civics. These disciplines are main subjects for 21<sup>st</sup> century students ([P21, 2015](#)).

Especially technology and the internet, which is the most prominent indicator of it, responds to people's expectations in the information age. The access to information through technology is both easy and unlimited. However, the information density on the internet may not always reflect the truth. The overuse of technology also has negative consequences. Therefore, efficient use of media and technology is important for both individuals and society. It was inevitable to take measures for individuals to exhibit conscious behaviors and to include the education in the process.

### **Learning and Innovation Skills**

Individuals should be more careful while accessing information in a changing and developing world nowadays. The world of information reached through technology resources is quite large. Especially in this vast world of information accessed on the internet, the validity and reliability of each information shared cannot be tested. At this point, the most important thing is to reach accurate and reliable information. Learning and innovation skills to acquire the right information are important for the success of individuals. Therefore, the individuals in our age should develop their critical thinking and problem-solving skills. In addition, creative thinking skills need to be developed while interpreting the results and producing new information. In addition, the skills of the information age such as communication and cooperation strengthen collaboration and team spirit ([P21, 2015](#)).

Creativity is a process based on the new adaptation of the existing and the production or the change of varieties ([Özden, 2014](#)). Creativity which is active in almost each aspect of life, is the skill of associating relevant situations, creating connections between these relationships, drawing original and effective conclusions by looking at situations and events from different angles. Creativity can manifest itself in art, science, architectural design, in short, in each subject. These different areas take into account expectations while expressing the definition of creativity. While creativity in the field of science manifests itself in a final product, it can be seen as the expression of emotions in art. On the other hand, education expresses creativity as the difference in the individual, research, questioning, free and original thinking. Such individuals can be considered creative in the field of education. In the understanding of the industrial society, creativity focused on science and art has been considered important. Because creativity takes care of the public interest in this understanding. However, creativity in education

is more important in the 21<sup>st</sup> century information age. Because individual differences are essential in information societies.

### **School and 21<sup>st</sup> Century Skills**

In today's world, education is equipped with human values. Education centers individuals with high mental potential and versatile thinking. Raising such individuals is the main goal of education in information societies. Education is individual-oriented; because the individual is the most important part of a strong society. Therefore, individuals of the information age have critical thinking skills thanks to the education they receive. These individuals are well-equipped people who can express themselves well, have learning skills, are innovative, and are able to use technology and information resources efficiently and perhaps most importantly, who are members with high power to represent the beliefs and values of their society. Because these individuals are sensitive, they are also very sensitive to both local and global problems. For this reason, they make an effort to find solutions to problems.

The roles of education, school, teacher and student were also restructured by the transition to the information society (Erdem Keklik, 2016). Schools have turned into a structure that prepares the individual and the society to the age and has taken on the principle of making them competent at the point of knowledge management. It is the duty of schools to follow the ever-changing conditions because of technology and many reasons, to adapt the society to change, to offer technology, to equip the society with the knowledge and skills required in the age. The school has to gain knowledge as a process and product and develop a high-level universal literacy awareness. While doing these, all students should be motivated to continue their education and learn. The school, which has to be open to each individual, should be the places where the life-long education of the individual is provided (Akıncı Çötök, 2006; Besler, 2015).

Educational activities in schools take place within the scope of a program. The first step of change in 21st century schools will be in the programs to be applied in those schools. There should be four basic formats in the programs applied in schools. These are knowledge, skills, character and meta learning (Fadel et al. 2015). In schools, these four formats should be blended and applied in all educational activities. While relaying information in the lessons, skills should also be developed with practice. In addition, students' character development should be supported, and higher learning awareness should be tried to be improved by monitoring continuously.

The restructuring in the education system should be created according to raising individuals equipped with four basic formats. The programs to be created should be in a way to provide skills, and in-class and out-of-class education and training activities should be planned for this purpose. Methods and techniques should be determined in accordance with the purpose, and learning should be enabled with a student-centered approach. Methods and techniques should serve to enrich interaction and collaboration, to use technology, and to create a rich and original education-training program.

Individuals must be active and in a free environment in order to think freely. Schools have enough opportunities in this regard. Educational drama, station and educational games give students the opportunity to be free in classroom environments. Mobile devices, smart boards, technology tools such as computers and printed resources to be used in classrooms will provide convenience in accessing information and an active learning environment will be created.

Counselors should assist in using the necessary resources for students to research. The number of customized environments where these conditions are provided and students can actively realize their own learning is increasing all over the world (Kırtak Ad, 2017). Examples of these environments include active learning classrooms, enriched libraries, workshops and modern laboratories.

Active learning classes are versatile resources for knowledge, skills and competence learning outcomes. In addition, students in this type of educational and training area have the opportunity to work together. The student's group awareness develops, interaction and communication increase in a synergy environment. In this way, the student gets to know himself, realize his/her competencies and abilities, develop communication skills and socialize. The student sets the learning goals for himself under the guidance of an effective teacher. Students find the appropriate learning style for them (Aydede, 2009).

In the information age, the presentation of information resources has also gained importance. Active and efficient learning environments have been created for easy access to information. New library model equipped with information technologies is also one of the environments designed for the expectations of the age. In these libraries, the concretization is made with educational videos and digital applications to facilitate learning. Questioning, critical and analytical thinking skills are developed by creating a versatile learning environment in libraries. Individuals using different programs benefit from resources suitable for their learning style and learning speed. Libraries reduce the

course load on students and help the efficient use of time. Thus, the individual has the opportunity to spend more time with his/her family (Durukan, 2015).

The attractiveness of the original educational environment also increases the student's interest and participation.

Laboratories can be given as examples of effective environments where knowledge is concretized and understood with practice. The use of different learning methods especially related to science fields ensures permanent learning in these environments. Of course, trying to protect the laboratory materials meticulously and therefore not making them available for use prevents the achievement of the intended learning outcomes. It should not be forgotten that these environments are the places where students comprehend the scientific process, learn through practice, gain new skills, and enjoy learning through experiments. Therefore, laboratories should be at the service of students. Individuals who have caught up with the information age can only be developed in this way (Demir, 2016).

While workshops in industrial societies were used as the working area of factory workers, craftsmen and artists, it became the most important places where individuals' creativity was supported and developed in the following periods. Education is the field where workshops are seen as important work areas that reveal individuals' creativity. For this reason, workshop activity in education is a common situation today. As well as workshops are used in creative drama, visual arts, theater pedagogy, they are used as the areas where technology-applied fields such as robotics and design are realized (Adıgüzel, 2015).

Although art and science seem different from each other, they are actually fields that complement, develop and support each other. People comprehend the causes of beings by science and shape these beings by art. Because the working methods of these two fields are different, they do not contradict, on the contrary they have complementary roles. The difference in their viewpoints is also a source of wealth; it contributes us to see the facts in a better and multi-dimensional way (Kavuran, 2003).

The technology-oriented nature of our age has caused innovations in each field. Both individual and social orientation towards technology triggers development. Particularly, the artists' desire to bring technological development to the art environment led them to collaborate with scientists. This situation prepares the ground for digital sense of art. This sense has also changed the modern world sense of art education. While perception, comprehension and expression methods change in the age of digital revolution, virtual reality also offers new, different and creative editing possibilities at the level of perception of consciousness or existence (Kuruüzümcü, 2010).

### **Art Education**

That education and art come together in different formats and environments means art education. Art education begins when the individual tries to recognize the environment, perceives it and makes sense of it. Afterward, art education develops with accumulation and originality, giving a product and enjoying the resulting work. Art education should be given to the individual within a certain plan in the educational environment. Art education may be effective only in this way. The learning outcome-oriented art education in schools is given according to age, interest, level of development and abilities of the individuals. Henceforth, art is a lesson that is taught and learned with its product, history, criticism and aesthetics (Kavuran, 2003).

New expectations have arisen in line with our age in art education as in every field. In the traditional process, the main goal of education has been the products obtained. Today, this understanding has changed. The important one is the educational process and its effects on students' learning. The importance of how the student learns brings some changes with it. Especially, the idea that each individual is different requires to prepare different learning programs for the students. Although this structure which supports the student's creativity and development is difficult in the application process, it is more effective in terms of its results. Art education, as a tool that provides mental development as well as visual needs, does not only reveal the creativity of individuals, but also helps to satisfy the spiritual side of the individual, and it is an integral part of the overall educational integrity with this aspect (Mercin & Alakuş, 2007). It is important that art education is not separated from the general education program and is integrated into it. The best way to achieve this, is to create art and science integrity. When being considered that the main purpose of education is to serve people and make them happy, the cooperation of science and art will be very productive. Because art is fed with emotions. Thus, the individual's thinking capacity increases, his/her mental abilities and intelligence develop. While art emphasizes the intertwined connection between emotion and thought, it is also an effective assistant of the learning and development process (Yolcu, 2007).

Art education supports the student's development. This support helps the student to think freely, to be self-confident and to generate original ideas. When we consider the individual differences, arts education that supports

each individual in different ways and according to their personalities helps the society to have individuals who can think sophisticatedly.

This situation leads up to innovation and development. Individuals who grow up with this understanding find environments where they can express themselves freely. The child who produces, chooses, likes, expresses himself is a member of the society in which he/she lives and the representative of his/her future (Buyurgan & Buyurgan, 2012).

During the educational process; Buyurgan & Buyurgan (2007) stated that the thinking styles in which the left hemisphere of the brain is active are not sufficient for the upbringing of children and young people and the development of their creativity and the right hemisphere of the brain needs to be activated, and added that the inclusion of art classes as well as mathematics and science lessons in educational programs states is required. Kırıçoğlu (2002) also mentions that art functions as an intermediary in the multidimensional development of the individual. From this point of view, it can be said that art education assumes a role of providing balance in education by providing emotional education in the individual.

In summary, the education of visual arts which sheds light on development in the information age is quite important for both the individual and the society. Visual arts support scientific developments in all aspects partially indirectly and partially directly. Therefore, the importance given to visual arts also triggers scientific developments. Based on this idea, 21<sup>st</sup> century skills should be applied in visual arts and visual arts education should be reconstructed. The importance of "visual literacy" in visual arts education should be expressed very well and should be included in the education program.

### **Visual Literacy**

Before making an assessment on the subject, some definitions about visual literacy are included. Visual literacy is the capacity to read and understand visual elements, and the ability to think and learn with visual elements, that is, visual thinking (Hortin, 1980). "Visual Literacy" was defined by Debes at the Visual Literacy Congress in 1969. According to Debes, visual literacy is the name given to a group of visual competences that human beings can develop by combining events by seeing and also experiences with other senses. The development of competences affects the individual's learning life and therefore it is very important. These competencies that develop in the individual enable the evaluation of events, objects and symbols. In this way, the individual becomes visually literate who is able to interpret natural and artificial events and detect the differences. If he/she uses these competencies creatively, he/she can communicate effectively with others. At the same time, he/she gets aesthetic pleasure from visual works and can interpret them artistically (Debes, 1969).

In the age of information-based technology, visual literacy is an indispensable part of education systems. While there was only one picture before, there are thousands of pictures today. In other words, our surroundings, streets, avenues, television and the internet constantly present us with new pictures. These pictures and all other visual elements cause rapid visual change. Visual literacy skills must be developed in order to benefit from them in a very short time, interpret them and draw conclusions. Because traditional literacy skills which are seen as the skill of drawing these symbols on paper within the framework of certain norms by perceiving only printed symbols are insufficient (Akçam, 2006).

It is a short expression of visual literacy that the individual improves his/her visual competence by using his/her sense of sight. This competence is one of the fundamentals of learning. Therefore, people with visual literacy skills have developed skills of detection, discrimination, analysis and interpretation. With the creative use of these competencies, people communicate more effectively with others and use visual communication better (Avgerinou & Ericson, 1997).

Some shapes or images may attract our attention more while perceiving our environment. Visible and particularly remarkable shapes are transmitted to the brain, recorded, and thus the shape is determined. This shape can be drawn and additions to the shape can be made. Learning develops this process. Human hand and its skill constantly improve itself from simple to complex. This development is a tool of thought. On the other hand, thought is interested in some forms over time, loves them, but also realizes that some of them are forbidden (Mülayim, 2006). Visual literacy is a collection of skills that enable understanding and using images to communicate.

### **Visual Literacy Education**

It can be explained with visual literacy skills that people perceive visual messages accurately and completely, and create new messages themselves. Visual literacy can only be developed for an individual through education. It is normal to be interested in this education for people who are willing to understand, explain the meaning and interpret the world they live in. Feinstein and Hagerty (1994) consider visual literacy as the fourth item in equivalent to reading, writing

and mathematics in the general education process, and explain why visual literacy is important for the general education process in four items. First, visual literacy is very important when it requires using the right hemisphere of the brain more for human development. Using both hemispheres of the brain in the thinking process is important in developing thinking. Second, it gives them the opportunity to understand them better by making abstract thoughts belonging to the left hemisphere of the brain convincing and concrete. Third, it provides the ability to process the same thought differently. Fourth, it enables individuals to read, understand and interpret the visual environment so that the individuals can make their own decisions, instead of being affected by the natural and unnatural environment we live in.

Art is the field of visual thinking. It is necessary to evaluate it with all the connections of visuality. In education systems, the student has to design the subjects he/she is interested in with three dimensional mental symbols. For this reason, the required visual literacy education gives the student exactly this design skill. Visual literacy improves eyesight and vision competence. Pictures always contain more descriptive elements than verbal expressions. In short, there is much to be said about the images. Therefore, art education has to make the individual understand the ability to analyze what he/she sees with the help of mental thinking method and the success of visual thinking with perceptions. This is only possible with visual literacy education.

University and Research Libraries Association (ACRL) has set five standards for visual literacy. The first of these is that the visually literate student determines the quality and scope of the visual information required. Second, the visually literate student accesses the necessary visual information effectively and efficiently. Third, the visually literate student evaluates visual knowledge and learning critically. Fourth, the visually literate student uses the visual information effectively for a specific purpose individually or as a member of a group. Fifth, the visual literate student understands most of the economic, legal and social issues which surround visual information use, accesses them and use the visual information which is ethical and legal ([www.ala.org/acrl](http://www.ala.org/acrl)).

With this education, students;

- Perceive features like shape and size in shapes and objects,
- Distinguish color fullness and contrast,
- Perceives the distance, height and depth dimensions in the images,
- Perceives the differences in movement speed,
- Can read and use body language,
- Recognizes the objects grouped according to certain features in an image,
- Explain the meaning and use objects grouped according to certain features in an image,
- Distinguish and explain the meaning a series of intricately arranged objects, images, gestures and facial expressions,
- Determines the emphasis on a series of intricately arranged objects, images, gestures and facial expressions and explain the meaning,
- Knows the visual signs and symbols and their socially accepted meanings,
- Associates images in the same theme with each other,
- Associates visuals and their verbal equivalents,
- Transfers a series of objects, images, gestures and facial expressions verbally,
- Converts visual messages to verbal messages and vice versa ([ACRL Board of Directors](#)).

### **The Importance and Necessity of Visual Literacy**

The visual arts education process has aimed at the visual literacy education in some of its applications in the educational programs. These practices are planned for the development of the individual. The ability of interpreting objects, symbols, and actions of the students is the result of visual literacy. Visual literacy, seen as an important competence, also supports other competences of individuals. The individual's comprehension of mastery in visual communication increases the interest and admiration for this competence.

The individual sees objects and events more clearly by using art, and can understand what the artist who performs the art feels and tries to make the others feel. We can consider this as an improved perception type. Thus, art production and art criticism develop in environments where visual literacy education is applied.

### **Objectives of Visual Literacy Education**

Art has always had multiple functions and education is at the center of them ([Shiner, 2010](#)). Art lessons are quiet rich in content and a quiet complex process in terms of functioning. While the applied studies are carried out in the visual

field in these courses, the institutional information and information about art science are tried to be taught within a certain plan and for certain purposes at the same time. During the process, students draw, apply, knead, try to establish relationships between objects. Abilities such as impression, perception, observation, research, memory, association, imagination, cognition, knowledge, thinking, and evaluation are fully exercised and the individual in communication increases his/her learning outcomes. This is how learning happens. Since all the learning outcomes and skills of the individual are similar to the scientific process, the individual also meets the expectations of the age. In short, the individual dominates the world of science and technology with effective art education. All these means giving individuals the opportunity to become aware of their talents and develop them by art education.

Pictures are an indispensable part of education and training processes. Pictures are more effective than verbal expressions especially in teaching psycho-motor behavior. Pictures are also useful for the student to internalize the information. Instead of telling the depictions of the environment in a piece for hours, the subject can be explained in a shorter time and better on a related visual. The student will be able to explain the subject in his/her own sentences when it is necessary by bringing the material shown to the place of the event in mind (Başaran, 2003).

Languages are limited in terms of word count, but images can be expressed in unlimited words. This situation increased the importance of visual literacy more. In visual art lessons, students use design principles in both the design and analysis stages of their studies. It can be said that individuals who learn design principles and design elements can express their feelings better by using items such as color, shape and line. These individuals owe their ability to define images better to visual literacy. In addition, learning design principles helps to understand the beauty and ugliness of the natural and unnatural environment where we live in, that is, it gives a deeper environmental awareness (Chapman, 1992).

### **Visual Literacy Competencies**

Ten visual literacy competencies are generally mentioned in the literature. These competencies are listed below (Doğru, 2014).

**Visual Vocabulary Information:** It is the basic components knowledge of visual language such as point, line, shape, form, space, texture, light, color, and motion.

**Visual Rule Information:** It is the knowledge of social acceptance meanings with visual signs and symbols.

**Visual Thinking:** It is the ability to understand any information given in pictures, graphics or forms that helps communication.

**Staging Visuals:** It is the process that creates a visual image. It explains the process of creating a visual picture.

**Visual Judgment:** It is consistent and logical thinking conducted through images.

**Critical View:** It is to apply critical thinking skills in visuality.

**Visual Distinguishing:** It is the ability to perceive differences between two or more visual stimuli.

**Reconstructing Images:** The step of reconstructing the visuals also called “Visual Reconstruction”; it is the ability to recreate a partially obstructed visual message in its original form.

**Sensitivity to Visual Partnership:** The ability to link between visual images in a unifying theme pattern.

**Reconstruction of Meaning:** It is the ability to visualize re-verbally or visually the meaning of a visual message using only the information given incomplete.

### **Visual Literacy and Its Place in the General Education Process**

The position of the arts in social life allows the individual to improve himself by considering life with different dimensions. What provides this is the essence material used by art. In other words, art becomes internalized according to the material it forms (Mülayim, 2006).

Arnheim; argues that visual perception lays the groundwork for concept formation by providing images of objects and events. According to him/her, the eyes organize an entire life experience composed of images far beyond momentary stimuli into visual concepts. (Arnheim, 2012). According to Paul Messaris; Human beings are run into visual images every day. While films supply tears, anger and joy, and advertisements and billboards bombard the audience with visuals at each opportunity; strong emotional or mental responses are given through visual arts. Paul Messaris mentions four main conceptual levels. These; to make visual literacy gain as a prerequisite for understanding visual media, to raise awareness of the general cognitive implications of visual literacy; to provide visual manipulation and to encourage aesthetic appreciation of the images we see.

The necessity of visual literacy skills in education models of the information age can be connected to two reasons. The first of them is the result of the researchers' evaluations. According to the researchers, the effect and permanence of learning through visual means is high. The second reason is that individuals and society can develop critical thinking

about mass communication tools with visual literacy. Visual literacy is a skill that all individuals should have in the information age.

#### The Importance of Visual Literacy Education in the Visual Arts Course in the Light of the 21<sup>st</sup> Century Skills

Pictures and cartoon characters are used for children's speech and language development. For this reason, pictorial books are used as the first step of learning and are a very effective tool for learning. Making use of pictorial books during childhood also facilitates understanding of complex drawings and diagrams encountered in later periods. Also, pictorial books and coloring books also prepare the individual for the educational environment. Art education given to students also nurtures contemporary life and free thinking. Individuals who understand and listen to each other, respect others, have creative and original ideas are the product of societies that give necessary importance to art education. Art education, which has such an important task, is also responsible for understanding the culture, keeping it alive, developing and transferring it to future generations. Art education is like a compass that points society and artists in the right direction. Based on all these, the societies in which art develops are open to development in economy, science, culture, social life, in short, in every field. That societies catch up with the age depends on the protection and development of art. For this reason, art education is essential, and art should be an indispensable part of education. Art should enlighten the whole society as well as supporting those who are talented in this field. Because art maintains its continuity, it must address the whole society. In addition to training artists, responding to the individual's informational, cognitive, perceptual and emotional education needs by directing each individual who constitutes the society to creativity should be a duty of art education. All these reasons emphasize the importance of arts education.

### **Conclusion and Suggestions**

Art has a great share in shaping the history of humanity. In particular, most of the information about past cultures is obtained by examining the artworks produced by those cultures. Because art is in interaction with all the values of human beings. Especially religion, politics, science, education and technology are the fields that art touches. Therefore, art is an essential part of human life. Therefore, the societies must follow the development and take art education in this development process so that they can survive.

In the information age, the use of each data or product obtained to access new information triggers the speed of development. So, more information is needed to obtain new information. Especially the speed of development in technology encourages people to keep up with this speed. The harmony between human and technology creates the information society. In the information society, change and development is observed in all areas of life. In these societies, production, design, communication tools and speed increase in the source of information and knowledge becomes indispensable for all sectors. The understanding of substance-based production, which is essential in the industrial society model changes as knowledge production in the information society. In addition, while industrial societies evaluate the literacy rate as a measure of development, the criterion in the information society is production based on science and technology. Therefore, knowledge societies have attached importance to skills such as creativity, critical and analytical thinking, literacy in different disciplines. These skills are necessary for the evaluation and production of knowledge and technology.

The visual literacy skill used for the development of visual arts should be gained to the individual in different ways. The most important of these is that the individual absorbs basic visual competencies. Visual arts also have a language. This language also has its own rules. This language covers all visual arts basic education. Therefore, the individual's visual arts knowledge and the level of mastery of this language will directly affect his/her visual literacy skill. The importance given to art education is the importance given to the skills that are the requirements of the age in a sense.

Although art education seems to be independent from the positive sciences, there is a close relationship between them. Art is the face of science reflected in the product. In addition, the aesthetic dimension of art in the modern world is effective in the appreciation of the products. Information and technology cannot develop independently from arts education. Therefore, visual literacy skill should be included in the planning of arts education. Educational environments should be planned accordingly. Because individuals believe that visual literacy is necessary, it is essential to be concretized the learning outcomes of this skill. Visual arts education environments should be planned in a way to increase the interaction and communication of individuals. Technology products and programs, which are indicative of the information age, should be used actively in visual arts education.

It should be provided that students gain the necessary knowledge, skills and experience to use technology in visual arts lessons. Each individual should have a visual arts education. The interest and ability areas of individuals who are



interested in visual arts education and are talented in this field should also be determined and visual literacy skills should be acquired.

Visual literacy and other skills have not been integrated fully into the education system. For this reason, first of all, how to give visual literacy education in visual arts education and how to measure this skill should be determined. Research should be done on the relationship between basic arts education and visual literacy skills and how they can support each other. Support can be obtained from art educators, visual arts teachers, instructional technology experts, education programmers and relevant academicians in these studies. The evaluation of literacy education practices in visual arts will also be effective in the development of new programs. The development of visual literacy skills in the education program should be supported with learning outcomes.

Visual literacy skill, which is quite new as a concept, should be understood absolutely by visual arts and other related branch teachers. It would be beneficial that on-the-job trainings are given for the teachers who will apply the program and follow its development. Teachers who have sufficient knowledge on this subject will accelerate the development of visual literacy skills in students.

21<sup>st</sup> century skills are the product of the information age. That these skills act in harmony with each other and are developed simultaneously is important in order to be met the expectations. The visual literacy skill to be developed in students will also prepare them for the future. The efficiency of art education and the development of students' knowledge, skills, creativity and abilities are possible with the inclusion of visual literacy in the arts education program.

### Limitation of the Research

This research study is limited to only visual arts literacy among the 21<sup>st</sup> century skills. It is also limited to Visual Arts lesson and classroom activities.

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## Research Article

# Modification of Opera/vocal education in the covid-19 period in Turkey<sup>1</sup>

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### Abstract

The Covid-19 process has deeply affected the act of many professions like fine arts and education in our country similar to the globe. From this point of view, the education of Art can be considered as the most influenced field by this situation. The applied courses conducted by state conservatories have undergone a great methodological change due to this interaction. By adapting to distance education, the question of how and to what extent the course of voice training has changed constitutes the basis of our research. Therefore, by using a semi-structured interview form, online interviews have been conducted with vocal coaches from five different provinces on a voluntary basis to collect the data. Since it is a descriptive research, “case study” model has been used in the study. Content analysis and descriptive analysis methods have been used to analyze and interpret the data. The obtained findings have been analyzed by dividing them into time, method, measures taken, motivation, repertoire, accompaniment and assessment and evaluation themes. During the adaptation process, it has been determined that both the instructors and the students learned how to use online systems like Zoom, Whatsapp, Skype, YouTube to apply technology in the practice. On one hand, it has been determined that they try to protect the continuation of the applied courses, and on the other hand, they try to keep their motivation high against the negativities experienced. In addition, it has been concluded that the vocal coaches became available 24/7, and the curriculum, activity and assessment criteria were transformed due to the process.

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### Introduction

In opera / singing education, the instrument is the whole body of a person. The vocal instructor determines the vocal exercises and repertoire specifically, by a consideration of the student's anatomical structure and vocal characteristics. In order to recognize the student's voice and discover the positive and negative aspects of his/her voice, the instructor may apply different vocal exercises during a few courses and sometimes may use the experimental approach. For example, instructor discovers a natural tendency for agility in a student's voice, applies exercises to improve it, and discovers the extraordinary, beautiful sound qualities of his/her voice. The instructor uses these discovered qualities as a guide and supports the education with a selection of appropriate repertoire in transforming the sound into superior quality. To give another example; the instructor discovers that the student's voice nature has very good pianissimos and that his/her breath capacity allows to perform long musical sentences and then shapes his/her repertoire by choosing more intense legato pieces that support these aspects. In brief, a vocal instructor begins the education with the positive aspects in the material of the student and fills the gaps with this style of study. This method of study is also healthy in that the student establishes the sound-breath control, which is the basis of singing, in a shorter time. The student, who sees that he/she can easily succeed it with the material and skills that are inherent in his/her nature, begins to trust this studying method and the instructor, becomes encouraged, progresses quickly and healthily. In order to study all these aspects and protect the voice

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health of the student, control and instant intervention are essential in courses. Unlike other instrument branches, it would not be wrong to say that the student grows and develops under the wings of the vocal instructor, since it is an education based on abstract concepts, intuition, sensation and imagination, as well as the absence of any concrete instrument other than the human body. Therefore, it is an undeniable fact that this is a master-apprentice relationship.

While referring the principles of an ideal voice instructor, Miller (1996) mentions that the instructor should be open to the idea of combining and changing his/her knowledge with new concepts. By being open-minded, it means to have an approach without prejudice to new knowledge, teaching-oriented elements and concepts that can be used in teaching.

Opera / singing education has been moved to the online platform in the process of change which we are in at the moment and it exposes educators with quite different concepts from those mentioned by Miller. Thus, the need for research has emerged on how this change affects opera / singing education in terms of pedagogical standards and productivity. In the Covid-19 period, music and opera singing education, like all branches of applied education, is subject to an unplanned change. Calderón-Garrido and Gustems-Carnicer (2021:140) define this change as 'emergency remote teaching'. While making this definition, they draw attention to the fact that the practices in the current period should not be confused with the 'distance education' method, which has a development process of more than 120 years. In addition, as stated by Schiavio, Biasutti and Philippe (2021:2), instructors are expected to adapt to the sudden change on one hand, and to maintain high professional standards in this adaptation process on the other hand.

With the outbreak of the epidemic, as an 'emergency action plan' universities decided to transform all courses into theoretical method and continued on the distance education platforms they have. Opera / vocal training was also included in this regulation, like all application areas within conservatories. While discussing the ideal opera / singing education, Hines (1997: 122) points out that theoretical scientific analyzes based on theory, which will be carried out in depth, may sometimes contributes nothing to the pragmatic learning experience. In addition, he emphasizes that theory is necessary in opera / singing education, but it should never prevents practice. Realizing that the applied courses cannot be continued theoretically, university administrations decided to carry out applications on online platforms at the beginning of the 2020-2021 academic year. Johnson (2017, 442-443) mentions that the lesson design approaches encountered in the online environment, the level of interaction between the teacher and the student, and the pedagogical choices regarding the learning activity styles of the student are different from traditional music education. The fact that a general pedagogical approach to online music teaching has not been developed yet has forced the trainers to adhere to the methodology they use in face-to-face education. Kruse et al. (2013:54-55), list the conditions of successful online music education as the ability to vocalize, effective use of technology, and a pre-structured communication between the instructor and the student. Considering all these points, the online real-time (synchronic) education decision made by universities has made it necessary to make changes in the usual teaching methods of opera / singing education.

### **Problem of Study**

In this context, the question of what aspects and in what range the opera / singing education, which should be done face to face under normal conditions, has modified under pandemic conditions constitutes the basis of our research. In the research, some answers have been sought by diversifying this basic question with the following sub-problems:

- Have the singing courses been modified in terms of duration?
- What are the differences of the methods applied in singing courses?
- What is the situation in terms of self-assessment in the courses?
- Have the singing courses modified in terms of repertoire?
- Have the singing courses with piano accompaniment undergone a change?
- Has motivation changed in the lessons?
- Has measurement-evaluation changed in singing courses?

The aim of the research is to reveal the common problems and common or non-common solution suggestions of the opera/vocal instructors who adapt the opera / singing courses that need to be done face to face to the online system.

## Method

This study is a descriptive research, which is one of the qualitative research methods. Qualitative research is a method that adopts an interpretative approach to examine the research problem, based on an interdisciplinary holistic perspective. The facts and events on which research is conducted are handled on their own context and interpreted in terms of the meanings that people attribute to them (Altunışık et al. 2010: 302).

### Research Model

The case study is one of the research survey models. Survey model is a research approach which aims to describe a past or present situation as it is (Karasar, 2000:77). Case study survey models are also survey arrangements that aim to reach a judgment about a certain unit (individual, family, school, hospital, association, etc.) in the universe by considering every aspect of its relations with itself and its surroundings (Tütengil, 1995:78).

### Study Group

The participants who create the study group of the research were determined as “simple random sampling” which is disproportionate element sampling and in which those who entered the sample were left to chance and random sampling (Karasar, 2000; 113). The studying group was constituted by the voice trainers who work in opera/voice majors in five conservatories’ performing arts departments in separate provinces, and can be reached during the pandemic process. The names of the educators were not included in the study, they were coded as “P1, P2...”.

**Table1.**

*Demographic Specifications of Participants*

Participant	Affiliation	Professional Experience (Years)	Interview Method	Date of Interview
P1	Bulent Ecevit University State Conservatory	15-20	Online	03/07/2021
P2	Mersin University State Conservatory	20-25	Online	03/09/2021
P3	Dokuz Eylul University State Conservatory	10-15	Online	03/11/2021
P4	Baskent University Conservatory	< 25	Online	03/14/2021
P5	Istanbul University State Conservatory	< 25	Online	03/12/2021

### Data Collection Tools

The data in the study have been collected by semi-structured interview method. Interview is one of the basic data collection methods in qualitative research. Semi-structured interview is based on an interview guide including certain guidance. Guidance, rather than being the questions to be asked in the interview, indicates the points where data will be collected and / or the points where the data to be collected will be contextualized (Özer, 2002: 50). First of all, a draft interview form was prepared. For the final version of the questionnaire, the opinions of three subject area experts were consulted. The semi-structured interview form, which was finalized with expert opinions, consisted of fifteen questions. The prepared interview form was sent to the voice trainers via e-mail and the appointment date and time for the interview were determined with them. The participants were reached through the internet "Zoom" program and interviews were held. The transcriptions of the records of the interviews have been made and added a textual dimension to the data.

### Data Analysis

The findings obtained in this research were analyzed with the content and descriptive analysis methods in which the data were organized. Themes and codes were created from the findings obtained through interviews. The status of the online courses and the views of the participants on the targeted success were analyzed by the content analysis method. Reaching students through online courses and methods related to voice training were examined descriptively. With the analysis carried, 7 themes and 17 sub-themes were obtained.

## Results

### Usage of Technological Resources & Time

The data obtained as a result of the interviews with the singing instructors were examined under two themes. From the data obtained, the views of the participants on the themes of technological resource and time used are shown in Table 2.

**Table 2.**

*Content Analysis of Educators' Views Regarding the Usage of Technological Resources & Time in Opera/Singing Education During the Pandemic Period*

Theme	Categories	Codes	Participants
Time	Process	University Systems	P1, P2, P3
		Infrastructure	P1, P2, P3, P4, P5
		Synchronization	P1, P2, P3, P4, P5
		Continuity	P1, P2, P3, P4, P5
		Efficiency	P1, P2, P3, P4, P5
Use/Technological Resource	Applications/Softwares	YouTube	P1
		Skype	P3, P4, P5
		Zoom	P1, P5
		Whatsapp	P2, P3, P4, P5
		Facetime	P5,
		Teams	P4
		Google Meet	P3, P4

When Table 2 is examined, the opinions of the participants about the course processes in the use of time in the online course are given below. Due to the decisions of the universities that participants affiliate, it was determined that they instruct online live courses through the systems purchased by their universities. P1 and P4 stated that they uploaded recordings of online courses from other platforms to the university system. Among the participants, P5 stated that the administration of the conservatory informed the university administration about the inadequacy of the system with reasons, and stated that they received approval to continue their education through Zoom independently.

**University Systems:** *"The University did not limit us. No matter what platform you use to lecture. As long as you upload a link to UZEM" (P1) "I did not use the system of our university. I instruct and record the lecture by Skype" (P4). "Moreover, our rector mentioned that in some cases, it may not be recorded. I also use Whatsapp a lot" (P4). "We reported to the university administration that we will do individual lessons over Zoom and we made it accepted" (P5).*

All of the participants stated that they had problems with their internet connections during the online courses and added that they were disconnected from the systems occasionally due to insufficient infrastructure.

**Infrastructure:** *"Our internet service may not be enough; sometimes there is no connection anywhere in the school. On such days, we live a lot of difficulties during the courses or we have to end them before their actual times" (P5). "There is a gendarmerie section in the university campus. We experience a lot of interruptions in during the courses when Jammers turned on." (P4). We definitely have problems connecting to the course by a third. The student's or my internet connection fails" (P1). "There are a lot of connection problems at the university during the online exams. Even though we switch to Whatsapp, sometimes we have great difficulties in teaching because of the shortage of the internet package of students." (P2). "We have connection problems very often. Especially if the student attends the course with a mobile phone..." (P3).*

All of the participants stated that the courses were affected by the synchronization problem.

**Synchronization:** *"I can't accompany the students because of the unsynchronized systems. Upper grades accompany themselves while they exercise. Beginners can't handle it and lose their intonation. I have to guide them using my voice. I can't accompany synchronously. Sound of piano delays because of the systems and the exercise becomes unmanageable. Thus, cacophony occurs. Formerly I preferred to play piano as a guide to their intonation. Then there was conditioning. With the support of accompaniment the intonation of the student becomes proper. During this period I can't accompany. In the beginners' courses they act like a parrot. First I sing or play, and then they repeat. After each lesson, they mail me their exercise recordings." (P5). "Since it is not possible to play the piano and exercise at the same time, I uploaded the exercises to YouTube as sample videos to overcome the synchronization problem." (P1). "Since there is a synchronization problem in the exercises, I play the basic chords and if necessary, I exemplify the exercise with my voice and then I expect it from my student." (P3).*

**Continuity:** *"I organize the duration of the course as 50 minutes. "Continuity of the course is interrupted by the connection failures. If the student has connected with a mobile phone, this causes even more problems." (P3). "My*

course duration is approximately 40-45 minutes. This duration is not sufficient because of the connection failures. We always communicate with each other. We have a Whatsapp group. Additionally, I gave permission to all my students for to reach me individually on any subject at any time. Traditionally communication cannot be limited by the course time" (P5). "The University requests the duration of course recordings 20 minutes as a minimum from us. Our course duration is 40 minutes. The students act in a more disciplined manner for to use the course duration more efficiently." (P2). "The course duration in our faculty is 50 minutes. Continuity decreases because of some of the levity and connection failures of some students." (P1). "Our course duration is 40 minutes. The students mail me video recordings when it is not enough for training. In this way, we are trying to ensure continuity." (P4).

**Efficiency:** "One of my students opened a YouTube channel. She found a pianist. They study remotely. They built a terrific repertoire and uploaded video recordings with costumes and mise-en-scene up to 30 pieces which contains Contemporary French Repertoire, Turkish Pieces, Tangos, Modern Pieces, Lieder, Arie-Antiches and Arias. So the young people adapted the situation much better than us. We accept many students from Anatolia to school. Most of them went to their hometowns. They connect to courses from their father home. Our school is in close proximity to Süreyya Opera House. Before the outbreak, we used to go to performances, concerts, rehearsals. This education is not solely voice training. There's a terrific world around it. There's no such acculturation at the moment." (P5). "Singing at home is particularly difficult for students. Because of this situation, we reduced our expectations from the courses." (P4). "I can say that the course efficiency has dropped by fifty percent."(P3).

In Table 2, it is revealed that the participants utilize many websites and softwares in the use of technological resources in their online courses, and they are not limited to the softwares purchased by universities.

**Applications / Softwares:** "I got the best efficiency from Skype and Whatsapp applications in my lessons. I'm having a lot of interruptions in Teams and Zoom." (P4). "Apart from the university system UZEM, I use YouTube and Zoom." (P1). "Our university uses AXIS, but the conservatory does not. We use Zoom, Skype, Whatsapp and Facetime individually." (P5). "I use Whatsapp apart of our university system." (P2).

### Method Applied in Online Courses

Singing instructors were asked what the methods they used in online lessons were and the data obtained as a result of the interviews were coded as in Table 3.

**Table 3.**

*Content Analysis of Educators' Views Regarding the Method Applied in Online Courses in Opera/Singing Education During the Pandemic Period*

Theme	Codes	Participants
Application Method	Preliminary Preparation	P1, P3, P4, P5
	In-course Time Segmentation	P1, P2, P3, P4, P5
	Exercise Diversity	P1, P2, P3, P4, P5
	Piece Interpretation	P1, P2, P3, P4, P5

#### Preliminary Preparation:

Students are less serious now. Before the pandemic, the students were more careful because they were face to face with their instructor. They took care of their sleep and paid more attention to their vocal health. In the pandemic period you start the course on time but no one joins. 'I couldn't wake up. I couldn't come. Last night I had an issue etc.' I think the preparations for the course is sloppy. This is not a home office job." (P1). Time is precious now. A student has 40 or 80 minutes for singing course in a week. They lose their chances if they don't warm up their voices before the course. The program is so strict. Another student waits his/her course time. Because of this situation they began to prepare themselves in a more disciplined way. For the morning courses, they get up early, eat breakfast, prepare a cup of tea or coffee and review the piece they study on before the course time. That's the beneficial part of this period." (P2). "In this period, homework has increased in collective and theoretical online courses. In addition, some professors extended the duration of the courses. Therefore, the student had to attend the singing courses without being fully prepared and concentrating."(P4). "Indeed, I love to do face to face course with students. This education is so physical. We have to make the students bodily move. We have to check their diaphragm with our hands. We must be side by side with the student. Frankly, I can't get as excited as I used to when courses are remote. On the contrary, I worry. What if the internet connection fails? This makes me anxious. Of course, our students were also demotivated. Of course, they want to feel their instructors and pianists with them. Mostly I saw them depressed. That's the cause of lost of the preliminary preparation."(P5).

Participants expressed their views on the methods they used in online courses, studying on both exercise and piece, as follows:

**In-course Time Segmentation:** "I am opening a forum from UZEM for 20 minutes of 50 minutes of course time. I instruct live courses for at least half an hour. In our department, there are two separate hours of singing courses

per week. That goes up to three hours in senior years. I usually try to dedicate one of the courses to exercise. In the morning courses, I prefer exercise instead of performance. If I have time, I also make study the student on piece. In the afternoon courses, after a short exercise, I make the student study on the piece for about 20-25 minutes.” (P1). “Our course duration is 40 minutes. Honestly, I don't spend much time on exercising because of the agreement between students and me. They have to warm their voices, masks and breathe. I only control their voice and position condition via one or two exercise. Then we continue our course with interpretation of pieces.” (P2). “Our face to face course is 50 minutes. However, online courses are limited period of 40 minutes. Due to this limitation, I instruct my courses up to 35 minutes because of the environmental conditions of the students. About 15 minutes of this time fills with exercise and we can study on pieces for about 20 minutes.”(P4).

Participants refer to the exercises they practice in online classes, the variety of exercises and how the interpretation of the given parts can be as follows:

**Exercise Diversity:** “I try to adapt, apply and do all my exercises in some way. However, this makes me very tired especially with beginners. The upper class understands without me saying anything. I say: ‘Come on, we're moving down as arpeggio.’ they apply it right away. They exercise on piano while they are singing. I'm doing the whole exercise to explain it to a beginner. This is what makes me so tired. They say, ‘We understand when you sing it.’ That's why I do all the exercise. Then the student does the exercise. He/she imitates exactly like a monkey or a parrot. This is why it is difficult to study with a beginner. I instantly determine the diversity of exercises according to the needs of the student.” (P5). “I didn't have a problem as I uploaded all my exercises and models to YouTube for all sound sets without making any changes. I just narrowed the limits of the register.” (P1). “For example, staccato and agility exercises... It's impossible for me to get these online. While the interval we use in these exercises should be traveled and returned in an extremely fluid way, continuity cannot be ensured due to the insufficiency of the system. The student needs to apply the short breath technique between phrases in these exercises. There's no chance to apply this because of the lack of continuity. In this condition I feel myself lucky if I can bear the student's singing position, apoggio and breathe warming during the course. The biggest problem for us is devotion from the exercise diversity.” (P2). “Of course, the exercises have decreased in quantity. While we had 10-15 different exercises done in the face-to-face period, we tried to get the job done with three exercises online. I mainly preferred the arpeggio exercises according to the student's register. We were also able to do scale and staccato exercises. We didn't prefer the chromatic exercises because there were shifts in intonation.” (P4). “I'm on the listener side. They all know how to play chords anyway. Now I say let's do this exercise. While they're doing it, I'm listening intently.” (P3).

**Piece Interpretation:** “When it comes to interpretation and temperament, unfortunately, the student does what the recording allows. They don't always sing on very healthy records. Unfortunately, there are serious problems in the interpretation of arias such as Puccini and Verdi, which need to be redundant and have lots of ritenuto and pointdorgs.” (P2). “Because of the software we use, you cannot distinguish whether students are singing forte or piano. I especially try to keep out them from the forte and make them sing mezzo voce. I'm afraid of causing damage in their voices. Nuance is a very challenging subject. Obviously, you can't work under these circumstances.” (P1). “Nuance, musicality, of course, we are studying them in detail with the upper classes but of course, as long as the accompaniment record allows. Sometimes we turn the accompaniment recording off and study the piece sentence by sentence. We also study on technical details but sometimes ‘Zoom’ doesn't allow us to progress because of its frequency limitations.” (P5). “Frankly, we couldn't get into the details of the musicality too much. Get the intonation correct. We couldn't do much for nuance because even the slightest sound in electronic environment can sound very metallic. In online courses, real and live color differences in voice are not as obvious as in face-to-face courses. We mostly tried to care about well articulation, well intonation and legato. I mainly recommended my students to do various breathing exercises. You know, there are hundreds of exercises on this subject. I hoped to keep their reflexes alive with these exercises. In distance education, I had more successful results than the face-to-face courses with two or three of my students. That was all.” (P4).

### Measures Taken for Online Courses

In the light of the interviews, the measures taken by the voice trainers to overcome the difficulties they encountered in education during the Covid-19 period were divided into codes as in Table 4.

**Table 4.**

*Content Analysis of Educators' Views Regarding the Measures Taken for Online Courses in Opera/ Singing Education During the Pandemic Period*

Theme	Codes	Participants
Measures Taken for Online Courses	Usage of Recording Technology Analysis of Piece	P1,P2,P3,P4,P5 P2



When Table 4 is examined, it can be seen that all of the participants benefited from recording technologies to complete the missing aspects in the lessons. In addition, piece analysis stands out as another method that P2 apply. The opinions of the participants about the theme are given below.

**Usage of Recording Technology:** *“I shot sample videos to overcome the synchronization problem. Then I uploaded them in unlisted form to YouTube. I announced the link to the students. In course time the students use those recordings as accompaniment. In this way, I can hear the students’ exercises as synchronized. As the second step, the accompanist pianists recorded the pieces and mailed the recordings to the students. Thus, the students became able to sing their pieces to me in their piano singing lessons.”* (P1). *“The student mails me the recording of the piece that we study in course time. I’m making a critique of that record on the system. Then he/she prepares another recording of corrected version of piece for next week.”* (P2). *“One of my colleagues prepared recordings for her students. I didn’t, because they also know how to play the chords on piano.”* (P3). *“Our accompanist pianists played the pieces and mailed them to the students. Some of them could not play due to some special circumstances, such as discomfort or sickness. In such cases, the students found those accompaniments on the internet and sent us recordings by singing with them.”* (P4). *“Our correpetitors recorded lots of pieces and distributed them to the students. We shoot a lot of videos not only for the exam, but also for the rehearsals of the exam. In this way they have many records and they choose from among them. Upper grades record all of their performances with costumes and mise-en-scene.”* (P5).

**Analysis of Piece:** *“The best thing I’ve ever done in this period: I always said it when we were studying face to face. Take the score and read it like a book. Find out what it includes. This study opens your eyes and mind. Look at the nuance on accompaniment and singing lines. What do we do with the breath regarding the starting note, the ending note, of a big legato sentence that we talk about while exercising? Mark all of these details on score. Let that score become your scrapbook so that I can understand that you are thinking about that piece.”* (P2).

## Motivation

In the light of the data obtained, how the motivation, which is the biggest factor on the realization of the goals of opera/singing education, takes form in the pandemic period and the situations arising from the pandemic has been specified by the codes in Table 5.

**Table 5.**

*Content Analysis of Educators’ Views Regarding the Motivation in Opera/ Singing Education During the Pandemic Period*

Theme	Codes	Participants
Motivation	Educator’s Motivation	P1, P3, P4, P5
	Students’ Motivation	P1, P2, P3, P4, P5

When Table 5 is examined, it has been determined by the codes discussed that motivation has changed in terms of both the educator and the student. The opinions of the participants on the subject are as follows:

### Educator’s Motivation:

*“Our motivation is low. I don’t think that online courses are efficient. Because of seeing no progress, all my efforts such as instructing online live courses and dealing with uploading a lot of recording to the system makes me feel bad. This situation does not provide any benefit for both me and student.”* (P1). *For me, the day of singing courses was joy. We were having fun, laughing, joking, drinking tea or coffee. Opera / singing education is not only a technical education. While raising an artist, we try to create an identity as much as we can. Creating an artistic identity is incredibly difficult process. By chatting and sharing memories, we train not only a good musician, a good singer, but also a good artist who abides by ethical rules, knows how to behave in human relations, and how to behave in a community or when going to the opera. Face to face education is advantageous in all these aspects. Of course, we chat at the end of the online course for about 5 minutes. Most of our time is spent struggling with the systems. Students ask so many questions such as ‘What was the exercise? Did you sing with the vocal ‘o’ or ‘a’?’ trying to learn the singing technique. We have to deal all of these problems. We don’t have any chance to think about our motivation. This is our job and we have to continue to practice.”* (P5). *“My motivation is same. It has always been stayed the same. It may also be due to my passion for this profession.”* (P4). *“Especially in this period, you have to be open to innovations. Everything is changing in 21st century. The person who is open to innovations and criticism keeps going on the road.”* (P3).

**Students’ Motivation:** *“Unfortunately, students tend to lose their motivation easily. Also, it was really hard for them to get out of that home environment and get into artistic focus. Some were connected to the online course from their own room, while others were connected from the living room of the house. Someone may pass behind the student during the course. Briefly, the motivation was low because of the lack of the atmosphere or ambiance. This was much more noticeable, especially in the records of students. It was really difficult for students to shoot a video recording. They are not familiar with it. Even Metropolitan’s famous artists broadcast from their homes, but they didn’t really sing. They were all pre-made recordings. So singing from home is difficult. It is even more difficult for students.”* (P4). *“Motivation*

decreased more in students. Of course, it also depends on personality traits, varies according to family structure. These are things that change according to social factors. Some students have a very strong family and they are very organized, very disciplined until that day. That's why he/she tolerates this situation very well. There will be no change in his/her success. Some students are already having education with difficulties. Maybe his/her financial situation may be bad, internet connection is problematic, his/her house is not warm enough. Of course these are negative situations. That's why students lost motivation." (P5). "It was positive about the preparations of the students. They felt more comfortable. But there are also those who experience this as a disadvantage. For example, the junior and senior students I mean. While they were able to perform at very high level, they were blocked. They became devastated. For some students, this situation was positive. Some students felt good to be by themselves. For example, a student who is very lazy, has a coordination problem all the time, does not prepare properly, is constantly creating new works and makes me listen to them. I couldn't believe this modification." (P2). "If students have concentration and psychological problems, they can stumble here." (P3). "I have never seen any students who were positively affected in terms of motivation. Students can't interact. They cannot listen to each other's courses. I have seen severe traumatic situations because they could not socialize. I have students who had Covid-19. They are not in a good technical level. They have fears of being a Covid-19 era graduate." (P1).

### Repertoire

Voice instructors were asked about the changes they made in education in terms of repertoire during the Covid-19 period. The views of the participants on the change in repertoire are shown in Table 6.

**Table 6.**

*Content Analysis of Educators' Views Regarding the Repertoire in Opera/Singing Education During the Pandemic Period*

Theme	Codes	Participants
Repertoire	Covid Repertoire	P1,P2,P3,P4,P5

When Table 6 is examined, it can be seen that all of the participants made changes in the repertoire they used in the courses. The opinions of the participants about the theme are given below.

**Covid repertoire:** "For example, in the last year of program, the student performs six pieces, with at least two grand opera arias, two Mozart arias and two lieds in each of every semester's final. We have reduced them in numbers but the quality remained the same." (P1). Even if we have cut the curriculum and agreed on the students' responsibility for fifty percent of the repertoire, I am trying to study on more number of pieces with them. Let me demonstrate our real curriculum with an example on the third year's repertoire: In the fall semester the students have to study on a lied, an opera aria, a Baroque piece and another opera aria or a concert aria (in a language except German and Italian). The reduced version for distance education is: a Baroque piece and an opera aria or a concert aria (in a language except German and Italian). Since there is no periodic limitation in the aria, it has become almost completely free." (P2). "As you can see in the spring semester of the junior year and both semesters of the senior year we reduced the numbers of the pieces into three in the repertoires consist of at least four pieces." (P3). "We cut the curriculum in half. We could only get results in that way, which is also limited with the legato, articulation and intonation." (P4). We implemented the pandemic curriculum. As an example we removed the complete opera role from the repertoire. Because it was impossible to find partners, sing a duet, or quartet alone, we removed the complete operas from the curriculum and switched to a simplified pandemic curriculum. Frankly, we cut them all. For the midterms we asked for one piece from every student, but the student will memorize and sing it with an accompaniment heard in background. For the final exams we asked at least two pieces from the first two year students, and maximum four pieces from the last two year students." (P5).

### Accompaniment

The sine qua non of opera/singing education is correpetition courses and harmony with accompaniment. In the light of the data received, what kind of change happened in accompaniment during the pandemic period has been processed with the codes in Table 7.

**Table 7.**

*Content Analysis of Educators' Views Regarding the Accompaniment in Opera/Singing Education During the Pandemic Period*

Theme	Codes	Participants
Accompaniment	Pre-prepared Accompaniment Recordings	P1, P2, P4, P5
	Recordings prepared by Accompanist Pianists	P1, P2, P3, P4, P5

When Table 7 is examined, the opinions about accompaniment in the online course process are discussed in two codes. The opinions of the participants on the subject are as follows:

**Pre-prepared Accompaniment Recordings:** "This changes all reflexes, as the piano accompaniment is not live. It's not healthy to say over a ready-made accompaniment. It's what we call karaoke. Because making music

together is something different. It is necessary to breathe, to feel the entrance and exit and the nuances at the same time with the accompanist. It doesn't mean anything without these aspects whether our accompanist pianists record the pieces. The students find accompaniment recordings of the arias and lieds on YouTube. They have to adapt to how it was performed there. Even the student memorizes it after a while. This is not right at all. The best example is the recitatives: Students know there's a space for the recitative and they try to fit the words into it. However, it must be done through their feelings." (P5). "Online piano accompanied singing courses are not available. It becomes impossible to intervene instantly when singing live on recording. The student lost him/herself in the piece and sings the piece to the end. You do everything to stop him/her but it's useless. Since you couldn't intervene on the spot, he/she sings it with all her mistakes. How can this kind of study be helpful to a student? I am also exhausted from not being able to intervene." (P2). "Our accompanying instructors recorded the pieces and sent them to the students. Some of them could not play due to some special circumstances such as illness. In such cases, the students found the accompaniments of the songs on the internet and sent us the recordings by singing on them. Obviously, accompaniment courses could not be done online." (P4). "At normal times, when you say stop, both the accompanist and the student know where they are. But it is impossible in online courses. You can control neither the accompaniment nor student. These factors transform the course into torture." (P1).

**Recordings Prepared by Accompanist Pianists:** "Our pianists are phenomenal. They play every score they see. They immediately recorded lots of pieces and sent to the students to enable them to study on. However, there must be a flow with the instructor. Sometimes there occurs a gap and the student can't control it. For example, student sang before the entrance of the chord. These details are so difficult to study online. Especially some arias such as "cabaletta arias" need immediate tempo changes. You have to adapt yourself in a time like an eye blink. The students follow the recording, wait for to hear the chord and after the chord is heard they try to catch the exact entrance beat. This is so hard to do and is not right. Student can't improve the singer's reflexes with such studies." (P5). "Of course, we couldn't do singing lessons with piano accompaniment. It could not be an environment where I, the accompanist and the student were together. However, we made suggestions to our accompanists about how the pieces should be performed. They tried to perform as we suggested in the recording sessions. There's no acoustic standards that we looked for which sustains the sound approximately one and a half seconds at home. Because of this environmental deficiency the color of the voice becomes different than the usual. The students are struggling with it. That's why we reduced our expectations from the singing courses." (P4). "There's no accompaniment course instructed in this period. From the very beginning, the administrative board made a decision on this subject. They decided for the accompanists not to instruct courses." (P2). "For the last two years, we have been deprived of singing lessons with piano accompaniment due to university policies. The student only takes accompaniment courses for two hours a week. In online education the accompanist recorded and sent the pieces to the student. Students use those recordings in accompanied singing courses and I listen them in this way." (P1). "In our singing lessons with piano accompaniment, both the singing instructor and the accompanist are connected to the system at the same time. But when the student joins us, some problems emerge in the system. For example, sometimes both instructors want to intervene at the same time. For example, while the accompanist is warning the student about the rhythm singing instructor is trying to draw his/her attention to sing with an open mouth position." (P3).

### Assessment & Evaluation

Voice instructors were asked about the changes they made in terms of assessment and evaluation in determining student success in education during the Covid-19 period. The views of the participants on the assessment-evaluation change are shown in Table 8.

**Table 8.**

*Content Analysis of Educators' Views Regarding the Assessment & Evaluation in Opera/Singing Education During the Pandemic Period*

Theme	Codes	Participants
Assessment & Evaluation	In-Course Assessment Criteria	P1, P2, P4, P5
	Assessment Criteria for Exams	P2, P3, P4, P5

When Table 8 is examined, it has been determined that P2, P4 and P5 have made changes in the evaluation criteria that they apply both in the course and in the exams, while P1 maintains its standards in the evaluation criteria for exams, and P3 maintains its standards in the face-to-face education period. The opinions of the participants about the theme are given below.

**In-course Assessment Criteria:** "Of course, I have criteria for the exam. My in-course criteria are the same as in face-to-face education. Intonation is my basic criteria. Timbre is another one. I have criteria for the singing position,

*but as I said before, it is not clear how well I can hear and apply these criteria in the course. I can't apply too many criteria. Frankly, we are not very close in those criteria.” (P1). “The criteria in my mind are always certain such as ‘his/her stage in first grade should be this, in second grade he/she should be at this point, in third grade he/she should be at that level. I think that I couldn't stay fixed on this exactly in this period. Because as I said; the deficiency is always related to the development of breathing and vocal condition. Now I can't interfere with breathing. I can't see it as it is face to face. Maybe he/she finds a very easy method. For example, if we are dealing with the voice position in a soprano, we must first find la natural clean in the upper sol register so that we can find do over that la position. I can't push it too hard. Because while listening to the footage, I can't be sure that la is really full temperament. Therefore, I have to reduce my criteria when evaluating. I realized that I had to file down my expectations.” (P2). “We cut the curriculum in half. We could only get results in that way, which is also limited. We only looked for singing in legato, well articulation and perfect singing in pitch.” (P4). “In assessment and evaluation, all trainers were a little more tolerant and tolerant, since we also saw the effort of the children. They have already attended courses. There was no such thing as absenteeism. That's why we didn't pay much attention to absenteeism.” (P5).*

**Assessment Criteria for Exams:** *“I did not make any reductions in terms of difficulty level. Whatever level it should be, we prepared our repertoire accordingly. This curriculum is just a formality.” (P2). “We will do our exams as if we are in an accompanied singing course. There will be no jury. Only the student's singing instructor and the accompanist will listen because it's impossible to do it with the whole jury in this period.” (P3). “I have evaluated the full implementation of the three rules I mentioned before. There was something I learned while I was in Germany. They were calling legato as ‘the secret of singing’. I never forgot this concept. Of course, there are also intonation etc. but singing is not possible without legato. Frankly, I gave full grade to those who did it well.” (P4). “We tried to be tolerant while grading because they did their best in this situation. I always say that we have achieved only half of the progress compared to face to face.” (P5).*

## Discussion

In general, the data collected for Opera / Singing training in Turkey during the Covid-19 period handled in the "Modification" category. Details of the modification are examined by decomposing them into themes and sub-themes.

### Usage of Technological Resources & Time

The prerequisite of applied music education that has been moved to online platforms is to use the technological resources. For this, as stated by Kruse et al. (2013: 54-55), it is necessary to use technological resources effectively. The interviewees discussed the reasons of ineffective use of the technological resources, which have become one of the most important elements in voice training with the outbreak of the pandemic in detail. Considering the participant density, the coded data were detailed as four subtitles.

#### University Systems

There are distant educational platforms decided and purchased to be used as the basic education platform by the administrative boards of universities during the Covid-19 pandemic process. However, it is known that these platforms are insufficient to compensate the needs of units such as conservatories whose education are based on the ideal of sound and timbre. Another insufficient element is infrastructure. As it is known, although universities establish internet connection over ULAKBIM, which seems to have an infrastructure independent of internet providers in our country, the situation of ULAKBIM's inadequacy in terms of infrastructure has emerged due to the increase in the number of universities in recent years. In order to eliminate this deficiency, ULAKBIM had to utilize the infrastructure of Turkish Telekom, which is the main internet provider of the country. Since the Telekom infrastructure cannot provide an adequate solution to this problem, problems arose in terms of not ensuring both connectivity and connection continuity. Even under these conditions, most university administrations oblige educators to continue online courses through their distant educational platforms of universities'. In order to prevent infrastructural deficiencies; applications and discretion like limiting the course duration from 15 minutes to 30 minutes and opening a forum in the place of the missing parts of the total course time, etc. have been presented as if they are the real solutions. Both the connection failure and the interruptions experienced cause considerable disruptions in terms of the integrity of the course and lead to a further shortening of the already limited course periods.

#### Synchronization

Synchronization, which we encounter as a significant problem in theme, is one of the most important problems that participants constantly encounter in university systems and independent online platforms such as Zoom, Whatsapp, Facetime, Skype, Teams. Regardless of the name of the platform, due to the fact that the internet

infrastructure used in online lessons remains same and the speed of data transfer remains low, the delay (ping) experienced during exercising or performing a piece makes it impossible for the educator and the student to perform simultaneously. Therefore, neither a vocal exercise nor the piece accompanied by the piano can be performed functionally.

### **Continuity**

**Continuity of Course:** All of the participants complained of disconnection as one of the biggest factors in the interruption of online lessons. Participants stated that the students with better financial means attend the course via fiber or cable internet connection by using computers, whereas the students who do not have the good financial means attend the course via mobile internet connection, usually by using mobile phones. Disconnections due to lack of infrastructure and efforts to reconnect to the course negatively affects the time and leaves both educators and students face with the reality of a shorter course period which is already restricted by the university administrations.

**Continuity of Education:** Regarding the continuity of the course, educators have to make changes on the details that are determined in advance in the curriculum, considering the speed of the student's learning and application of what he/she learned. This situation means constant updates on the curriculum. Acting on the principle of being student-oriented, educators try to protect their students as much as they can from the negativities caused of the pandemic period we are in. In addition to the curriculum, they also took action to make the end-term goals more reachable. Updating both the programs and the goals are very important for the continuity of education for the student. In addition, such changes are also functional in terms of keeping the student stayed focus.

### **Efficiency**

In the interviews, all of the participants revealed the inadequacy of distance education compared to face-to-face education. While referring to the reasons for this inadequacy, participants state that the restrictions made by the universities on the course durations, disconnections, synchronization and other infrastructural deficiencies prevent both educators and students from using their time effectively. Participant 5, in particular, emphasizes another remarkable aspect of efficiency. She states that we are faced with the fact that the students who can benefit from all the opportunities of the conservatories where they get education during the face-to-face period are now deprived of these opportunities, whether they live in the province where the institution is located or in the farthest parts of Anatolia. When we say school opportunities, we mean not only physical facilities but also social opportunities. Considering that Opera / Singing education is an acculturation process as much as a course, the student should be in a constant acculturation process on many issues related to art and being an artist, like the manner of watching a concert, recital or an opera. Due to the pandemic, the education process is completely incomplete in this respect. In addition, the characteristics of each opera / singing student's family are not ideal. While some student families are familiar with art, see art as a part of life, and have a culturally nurtured structure, others families have no contact with any kinds of art. This is a huge factor in the student's preparation of a studio environment at home. The financial situation of the family is another factor. The area where the inequality of opportunity among the students can be seen barely is the situation of "income". Families with financial power have the ability to turn the student's home environment into a studio by acquiring technical equipment that can support, thus the student can acquire the best possible form of distance education, whereas the student who has a family with insufficient financial means may have to be extremely cautious even when using the mobile internet package on his parents' mobile phone. All these factors we have mentioned above directly affect efficiency.

### **Method Applied in Online Courses**

With the outbreak of the pandemic, all university administrations directed their faculties and other units to continue their education by making use of distance education systems. The faculties with theoretical curriculum have managed to adapt without experiencing too many problems. In the adaptation process, these faculties took the distance learning method, which has almost 40 years of history in the country, as a model. Faculties that provide applied education, such as the conservatory, have faced major problems in adapting. For these faculties, the situation fits 'emergency remote teaching' as [Calderòn-Garrido and Gustems-Carnicer \(2021: 140\)](#) call it, rather than 'distance education'. The differences in course design, teacher-student interaction, and pedagogical

preferences between face-to-face and online education put forward by Johnson (2017: 442-443) can be cited as reasons for this situation. It is necessary to address the opinions and practices of the participants on the subject under four subtitles.

### **Preliminary Preparation**

As it is known, preparation is a period of study that both the student and the educator must do before the lesson. All of the educators interviewed to discuss the pre-preparation processes of the students to compare their current situation with their pre-pandemic situation. In these comparisons, four participants indicated that the students have become aimless and reluctant than they were in the past. They also mentioned that the students have become unable to allocate time for this preparation due to the increase in their workload with the homework and research projects of the theoretical courses that they had. Only Participant 2 said that the students have been prepared and join the course in a much more serious way, as the duration of the lessons become limited due to the system and it is almost impossible to compensate for any problems caused by insufficient preparation. Regarding the pre-preparation processes of the educators, all participants are constantly researching, examining, analyzing, etc., whether they teach or not, in a manner of how they can be more helpful for the students. These educators also endeavor to ensure continuity of knowledge flow by using any method that they think will support the course. They also state that they work 24/7 during the pandemic process, as they have paved the way for students to reach them whenever they need.

### **In-course Time Segmentation**

Establishing whether there are exercise and work time periods that educators have determined or standardized while conducting online courses with students is a very important data on the method applied. In the interviews, only Participant 1 states that he practices on exercises with the student for a maximum of 15 minutes period in only one of his lessons, and prefers to evaluate the rest of the time by studying on the piece. He bases the reason for this type of segmentation on the inconvenience of the system for opera/singing education and idea of preserving the voice of the student in such an environment should be a priority. Other participants state that they do not make an exact subdivision, and the in-course segmentation has been developed regarding the needs of the student in the course. In addition, Participant 5 indicates that she mainly focuses on exercises rather than the pieces in the online courses with the freshmen grade students because of their incapability of exercising on their own yet, and because of this reason she says that they should study the pieces sentence by sentence and measure by measure.

### **Exercise Diversity**

Participant 1, who preferred to spare a very short period of course to vocal exercises due to the synchronization problem, which we aware that was caused by the internet infrastructure and the systems used in online live courses, stated that the exercises he applied in online live courses did not differ in terms of quantity from the previous face-to-face courses. He specifies the reason of this stability with the vocal exercise records which he formerly did by playing on the piano and e-mailed to his students. Although he states that he does not waive the variety of exercise in terms of quantity, it would not be wrong to say that Participant 1 limits the diversity because of his restriction of the time he allocates to exercise. Participant 2 and Participant 4, state that they had to make a reduction in terms of quantity. Participant 2 stated that she had to limit the vocal exercise diversity with the position hearing, position gathering and breath warming exercises in online courses, while Participant 4 stated that he stopped practicing especially step exercises which goes on the chromatic and full pitch intervals due to the deterioration in intonation. Participant 5, on the other hand, stated that she concentrates on exercises continuously with lower-grade and especially beginner students, and she cannot pass without mentioning that these practices are quite tiring because she has to sample the exercise herself, primarily to all her students during the application.

### **Piece Interpretation**

Piece interpretation, which is the last sub-theme of the theme, emerges as the most troublesome issue for all participants. Regardless of the online system that is used, because of all the softwares that they utilize were coded entirely for the speech frequency range, all participants report that the student voice is directly subjected to filtering in the opera/singing lesson, and for this reason, they have hard times understanding even at what loudness level they vocalize the piece. Participant 1, who stated that his primary goal was to preserve the voice of the student, stated that he did not do any practice on musicality and tempo changes, and that he encouraged all of

his students to sing in mezzo-voce, while Participant 4 stated that he pays attention on intonation, legato vocalization and good articulation while practicing with his students. Participant 5 stated that they try to get into the musical details as much as the accompaniment record in their hands allows. At the times that when it's necessary they stop the playback of the accompaniment record, and study the piece in sentences and measures. Participant 2 indicates that there is not much trouble of this point in the lower grades, but the issue has become a complete problem especially for junior and senior grade students. In particular, she states that it is almost impossible to interpret the pieces such as Verdi and Puccini arias which contain a lot of redundancy, sostenuto, ritenuto or puandorg at the online courses, and she added the accompaniment recordings which have a great effect on this. She expressed the seriousness of the situation as follows:

*“The young student is trying to perform the piece on the record of the accompaniment which is prepared for the 40-year-old soprano voice that can produce big breathed ritardandos and the puandorges at the expense of inflating or mutilating herself. Furthermore and unfortunately, she thinks that she sings as it's supposed to be.”*

This means that the student internalizes an interpretation that does not fit his/her own physical structure, condition and experience. As we all know very well, correcting a misplaced technique or style in opera / singing education is much more difficult than teaching it from scratch.

### **Measures Taken for Online Courses**

At the beginning of the 2020-2021 academic year, when the courses had to be conducted on an online application basis, all instructors preferred to use some practices and methods in order to conduct their lessons more efficiently, based on the experience they gained in the previous semester. According to the data obtained from the participants in our study, it would be appropriate to discuss the measures taken by opera / singing educators in two sub-titles in order to understand how this transformation to be effective.

#### **Usage of Recording Technology**

All of the participants stated that the courses they tried to do online were insufficient due to both the infrastructural deficiencies and the digital audio processing and frequency limitations of the online platforms they used. As a method of dealing with this inadequacy, they found it appropriate to ask the students to mail them an audio or audiovisual record, on which they applied the details of the singing technique or piece they had studied in the course. In addition, Participant 1 had the piano records of the vocal exercises he used in the courses and mailed them to the students, in order to overcome the synchronization problem in online courses. Although these are not ideal methods, they can partially eliminate the inefficiency in vocal education courses. As Kruse et al. (2013:54-55) stated, it can be accepted as a more effective use of technological resources, but it is still far from being a complete solution since it is not 'alive' and does not provide instantaneous intervention.

#### **Analysis of Piece**

By the distance education process, some of the participants who put into practice this studying method, which some students could not pay attention to due to organizational problems during the face-to-face education period, stated that the feedback they received from the students was quite positive. Participant 2, using the analysis of the piece as a method which is composed of a study based on analysis on details such as sound-breath connection, appoggio, passaggio, harmonic accents, periodic and composers' specific style features, dramaturgical qualities of the character and meaning in the work, expresses that she clearly saw the augmentation in students' ingenuity on interpretation. Even though Hines (1997:122) emphasizes that in-depth theoretical knowledge and analyzes can sometimes make no contribution to an applied and pragmatic education, it can be said that this practice is functional in terms of eliminating cultural deficiencies in 'emergency remote teaching', due to the multidimensional structure of opera/singing education.

#### **Motivation**

Motivation emerges as one of the biggest factors in achieving the goals of the instructors and students in opera /singing education. How the pandemic period we live in and the situations derived from this pandemic affect both instructors and students in terms of motivation which should be questioned as a problem. The data obtained from the participants regarding the theme clearly reveal the exact situation.

#### **Educator's Motivation**

Regarding the trainers at one end of the spear belonging to the motivation theme, Participant 4, one of the educators, who participated in our research stated that the necessity of distance education had neither positive nor

negative effects on himself. The other four participants stated that they have been negatively affected by the process. They also state that they resisted this negative impact and tried to be beneficial to students with all the effort they can. Another factor that is effective in this effort is the management's expectations of harmony and sustainable professionalism for trainers, as stated by [Schiavio, Biasutti and Philippe \(2021:2\)](#). All of the participants stated that methods such as evaluating and directing the student through the online live lecture and performance records have been insufficient and added that the students have been also aware of these inadequacies. They intensely feel the negativity brought about by the difference that develops with the process in the interaction between the instructor and the student, which [Johnson](#) refers to ([2017:442-443](#)). In order to keep the morale of the students' and keep their motivation high, they preferred not to reflect these negativities to the students, even if they live or feel negativity. A situation that can be an example of the need for pre-structured harmony between the teacher and the student, which [Kruse et al. \(2013: 54-55\)](#) discussed among the prerequisites of successful online music education, is encountered during the interviews. Participant 5 made great efforts for instilling confidence, transferring her positive energy and motivates her students to the course. She shares an anecdote with a student who has just started her opera/singing education.

*“...I started the first lesson with the little ones. My new student, a bright 18-year-old, music high school graduate, soprano, is like a box doll. An extraordinary voice and she is very nice. During the first course that we met online, I stretched out my hands to the screen. Then we both laughed. I wanted to hold her hands, I wanted to reach her.”*

Opera / singing education is not only to train the voice on professional singing, but also to cultivate the student in terms of discipline, culture, attitude, behavior, adaptation to ensure the acculturation that transforms the student into a complete artist. For this reason, the attitude of Participant 5th attitude was very normal and sincere in a professional manner. In this education, the trust and belief in educator comes first. The trust felt in the educator is also a great factor in the success of the student and keeping his/her motivation high.

### ***Student's Motivation***

We mentioned that the students were aware of the inadequacy of the opera / singing education they were receiving online. Participants 1, 3 and 4 stated that their students' interest in the lessons decreased due to this awareness. They added that the number of students who joined the online course in a fully prepared and timing manner decreased, and notified that during the live lesson, the students preferred not to perform some of the vocal exercises and pieces that were requested by the instructor. Participant 2, stated that there were some students who lost their motivation partially, but added that especially some of the students who had low motivation for various reasons during the face-to-face education period, 'found themselves' after they switched to distance education and they became fully complied with the systemic requirements, and they began to search for the better. She also states that the success level of the students who turned positive in terms of motivation also increased. Participant 5 stated that some of her students tried to keep their motivation high by filling the gaps that they felt lacking due to distance education, such as learning a foreign language, improving themselves by reading from aspects such as history and theory, but hence the opera / singing is a lifestyle, they still felt the decrease in their motivation. She states that especially the students who have to live with their families in distant provinces are become more unmotivated than the others due to the deficiencies they experience in acculturation. Besides, in order to keep the motivation high, some upper class students opened their own YouTube channel with a pianist schoolmate and arranged a scene by using some decor, costumes and accessories during the audiovisual recording process for the final vocal exams. Even if it is beneficial in terms of maintaining the motivation for students to participate in classes with such initiatives by using their creativity and all the opportunities of technology, it is understood from the findings that it is not enough for to reach the level provided by face-to-face education.

### **Repertoire**

#### ***Covid Repertoire***

As a product of the tough process of education due to the Covid-19 pandemic, the code of creating a Covid repertoire emerges under the theme of repertoire. In the face of the differences in course design and pedagogical preferences that developed along with the process that [Johnson](#) refers to ([2017:442-443](#)), instructors have preferred to modify the previously determined repertoire as a temporary solution. It has been determined that the repertoires in all institutions are reduced by up to 50% in terms of quantity during the composing of a Covid repertoire which have been decided by the relevant boards of all of institutions. In addition, the difference between the institutions of the two participants draws attention in terms of quality. According to the data obtained



from Participant 2, the piece requested during the face-to-face education from junior level students as "Free Baroque Piece" was an aria from an opera, oratorio etc. belongs to the composers of the Baroque Era. She states that the quality of this piece reduced to the level of Arie-Antiche in practice by other trainers with the beginning of distance education. Participant 3 stated that they preferred to replace the application of the recitativo parts at the beginning of the arias with some homework and other studies. Participant 5 stated that they reduced their exam repertoire by half by holding a meeting at the beginning of the semester, and that they had to completely remove the ensemble parts from the complete operas that were included in the final exams of the junior and senior grade levels.

### **Accompaniment**

One of the fields most interrupted by the Covid-19 pandemic is the piano accompaniment. As it is known, singing with accompaniment is an integral part of vocational opera / vocal education. Students are required to sing the pieces they have studied on with the educators in singing lessons with the piano. It is a fact that these studies, which should be done live, have become problematic due to online systemic inadequacies. In order to cope with this problematic, educators have to rely on various non-ideal methods. In the contrary of trying to prevent students from it during the face to face education period, they had to permit the students to sing on pre-recorded accompaniments during the Covid-19 and distance education process which can be harmful and is very difficult to compensate, especially in terms of interpretation. Their interruption on this method can easily be understood by their usage of the phrase "Karaoke" while they mention the method.

### ***Pre-prepared Accompaniment Recordings***

On YouTube, one of the most widely used platforms on the internet; there are piano accompaniment recordings of opera and singing pieces made by professional accompanist pianists, students or amateurs from all over the world. Singing educators do not encourage their students to study with such recordings in order not to be deprived of singing with accompaniment, but they also do not prevent them from using it. Referring to the risks heard by pre-prepared accompaniments, Participant 2 stated that the biggest danger is the recordings which taken in compliance with the singing style and interpretation of professional singers, and added that singing by imitating this style and interpretation can break the sound-breath connection of the students who are at the beginning level of singing yet. She also draws attention to the fact that the unconscious change in the singing technique due to imitation may cause illness in the vocal cords of the student. On the other hand, participant 5, who opposed to singing on pre-prepared accompaniment, stated that it was not possible for the students to learn the dynamics of ensemble and that they were deprived of this acculturation. Although this seems to fit the effective use of technology, which Kruse et al. (2013: 54-55) referred to as a prerequisite for successful online music education, it certainly does not meet the ideal educational requirement for vocalization practice.

### ***Recordings Prepared by Accompanist Pianists***

All of the interviewees stated that accompanying pianists working in their institutions made recordings for the use of opera / singing students while performing a piece. Some of the participants wanted the students' entire repertoire to be studied in the courses be recorded by the accompanying pianists, while others only wanted the recordings of the pieces that can't be found on YouTube. At this point, the participant 2 points out an important problem that arises. While there is not much problem with the accompaniment of Arie-Antiche and simple lieds singed at the lower class levels, the important technical details as inter-agile breaths, sostenutos, etc. in Belcanto style arias and Verdi and Puccini opera arias that should be performed at the upper class levels cannot be processed by the singing instructor during the accompanied singing. She states that it is not possible to process these details in place and on time due to the inability to interfere with the student who tries to perform online voiceover upon recording, on the other hand, she draws attention to the inadequacy of the recordings prepared by the accompanying pianists.

### **Assessment & Evaluation**

Measurement and evaluation, which has an important role in determining the success of education, emerges as another element that has changed with the pandemic period. The pedagogical preference difference between online and face-to-face education, mentioned by Johnson (2017, 442-443), seems to be directly related to this theme. In order to make the changing expectations more understandable, it would be appropriate to discuss the theme in two sub-titles.

### ***In-Course Assessment Criteria***

In order to determine to which criteria they evaluate students during online lessons, the participants have been asked to compare the criteria in the face-to-face education process with the criteria in the pandemic process. Four of the five participants stated that they lowered their expectations and therefore the evaluation criteria have been lowered too. Although Participant 1 stated that there was no change in the evaluation criteria, it has been determined that there were some changes in the criteria from the answers he had given to the other questions in the semi-structured interview form.

### **Assessment Criteria for Exams**

Considering the evaluation criteria for the midterm and final exams, it has been decided to ignore some of the criteria in the exam evaluation forms applied in the midterm and final exams with the decisions taken at the meetings of the relevant boards at the beginning of the academic year at the institutions and to focus on the criteria that can be measured within the framework of the possibilities available.

### **Conclusion and Recommendations**

The findings obtained in the research are very important in terms of revealing the inadequacy of internet infrastructure and distance education platforms, especially used by universities, for opera / singing education during the Covid-19 pandemic process in Turkey. We also know that it will not be possible to fix the deficiencies experienced during the process like the unrealized simultaneous music performance practices caused by the lack of infrastructure of the internet providers operating in the country and a natural and healthy vocal hearing due to the limitations of the software used in distance education in terms of sound and timbre processing in the near future. As [Canyakan \(2018\)](#) discussed in his paper, there are research projects that have been conducted by various universities around the world for online music performance like "Ninjam", "Geant", "Musigy" and "EJamming", all of these projects stipulate a recording studio and stable data transfer speed in common. However, today, it is almost impossible for both opera / singing educators and students to procure such hardware and software financially and to use them due to the lack of educational backgrounds.

The findings we have obtained regarding the internal segmentation of education clearly reveal that it is not possible to make any standardization because of the nature of opera / singing education is formed according to the needs of the student. With an evaluation from comparative perspective, another important point can be mentioned as the measures taken by the institutions and educators and the methods applied in the process of eliminating the missing aspects in the pandemic process are not fully functional. In all conservatories, the repertoire and exam contents have been reduced to reasonable levels by the boards with a student-oriented and rational approach. In addition, with great devotion, educators prefer to be available 24/7 to their students for providing the maximum support to them by using all the means they have. This causes the personal time and areas off the course time to be continuously filled with research, preparation and analysis. At the end, while the Covid-19 process becomes extremely exhausting for educators, all these efforts are still not sufficient in terms of eliminating the deficiencies in education and it can easily be seen that the loss of efficiency increased up to 50%.

Another point that may be important is the educational opportunities provided to the student by his/her family. It is known that some student families provide great opportunities to the students both materially and culturally. In order to transform the environment caused by the pandemic into a positive environment for the student, some parents develop some methods such as creating a musical studio in the home by using some decor, costumes and accessories, directing him/her to supportive trainings as online foreign language courses, and etc. Students who do not have such opportunities that mentioned above, make an effort to continue their education as much as they can without any means they benefit from in the school environment. This situation indicates that the Covid-19 pandemic causes a complete inequality of opportunity in education for students.

One of the most important aspects of opera / singing education, which is directly affected by the Covid-19 process, is motivation. Despite all the negativities brought about by the process, educators have to ensure that students keep their motivation high as well as maintaining their own motivation. Opera / singing is not only a physical education but also an education based on communication, contact, imagination and culture. Guiding the student to use his/her voice is just the foundation of the building that you build as an educator. Definitely, the foundation is compulsory for the building, but it should not be forgotten that the foundation does not present the beauty of the building. There is quite a lot of professional knowledge that the student should acquire other than using his/her voice. This acquisition can only be achieved by contacting the instructor face to face, imagining

together, by socializing with other candidates and artists in such environments as conservatory, State Opera and Ballet, and State Theater, briefly by acculturating.

Nermin Uygur, one of the leading social science theorists of Turkey, mentions that acculturation is the main source of the cultural change process (2007:p.86). As the student gets into the conservatory for opera / singing education for the first time, he/she begins to be acculturated. This acculturation process that he/she will be exposed to until the graduation is very important in terms of being the basis of his/her cultural identity in future as an "Opera Artist". Although identity has an alterable structure due to its complexity and fluidity as Giddens and Sutton stated (2020:p.266), the cultural identity that the student will carry throughout his / her career will not disappear, but will develop. The Covid-19 pandemic process affects the education of students very negatively in this respect. Although students try to fulfill their needs through methods such as watching the representations they can find on the internet, developing various projects by sharing with their schoolmates, educators and artists, it is not possible for them to experience a full acculturation due to the lack of existing in educational and artistic environments. Therefore, their cultural identities are also structured insufficiently.

Although the continuous and rapid development of music technologies makes us think of the possibility of eliminating technical problems in distance education in the future, it does not seem possible to find a way to eliminate the deficiency in the processes of acculturation and cultural identity formation due to the fact that opera / singing is based on tradition. At the point we have reached by the evaluation of the elements we have dealt with, saying that the education in the opera / singing departments cannot be carried out remotely would definitely not be wrong.

Finally; although it is not ideal, it would be appropriate to make suggestions about the steps to be taken in order to continue the Opera/Singing education, which seems suitable for Calderón-Garrido and Gustems-Carnicer (2021) to be defined as 'emergency remote teaching', in the future as 'distance education'. This research is very important to be considered as a pilot study, and is further deepened with other studies to be carried out. In the light of the data obtained from the researches, it is recommended to develop methods that will be standardized for distance education of opera/singing nationwide by organizing workshops. As another important step to be taken, it is recommended to create projects and start R&D studies as soon as possible in order to develop an accessible education platform that will respond to the deficiencies felt in education by getting support from music technologists and software engineers. It should not be forgotten that it took a long time for distance education to reach today's standards. Considering the length of the road ahead, it is recommended to start working without wasting time.

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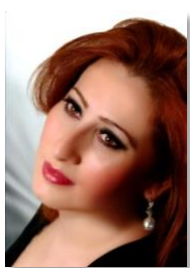
### Biodata of the Authors



**Lec. Umut Güngör** started his music education in Dokuz Eylül University State Conservatory Opera Department in 1995. During his education, he studied singing with Constantin Pavlavic Lisovski, Prof. Sevda Aydan, Prof. Müfit Bayraşa and opera acting with opera director Necdet Aydın. He graduated from the Department and the Conservatory in June 2002 as the top student, and started to work as a lecturer at Mersin University State Conservatory in September of the same year. On the one hand, Güngör carried out theoretical and applied stage lessons in the conservatory, and on the other hand, continued his singing studies with Pedagogue Emil Iurascu. In September 2003, he was accepted to the Master's program affiliated to Mersin University Social Sciences Institute Music Department.

After graduation, he took the stage in various works as a contract graduate artist at Izmir State Theater in 2006 and 2007, and started to work as a lecturer at Aydın Adnan Menderes University State Conservatory in September 2008. Güngör, who was appointed as an Instructor to the same institution in January 2010, gives lectures on Music History, Contemporary Music and Accompaniment Practice, Music Culture and Music Theory, as well as serving as the Head of the Conservatory Music and Performing Arts High School and the Opera Department. In addition to his education, he wrote the Turkish libretto for G. Donizetti's Rita opera and J. Strauss's Gypsy Baron Operetta, which is staged by Mersin State Opera and Ballet, in order to contribute to the art of opera in our country. He continues to be an active artist with works such as Arşın Mal Alan, Keşanlı Ali Epic, A Tale of Ephesus, Hürmüz with Seven Husbands, Mother-in-law's Liver, Father and Psychic in which he worked as the

assistant director, as well as recitals he gave. At the same time, he continues to the Afyon Kocatepe University Social Sciences Institute Proficiency in Music and Art program. **Affiliation:** Aydin Adnan Menderes University State Conservatory, Music Department, Turkey **E-mail:** umut.gungor@adu.edu.tr **ORCID:** 0000-0002-4917-3581.



**Birgül ARIÇ** was born in Izmir. After graduating from Dokuz Eylül University Izmir State Conservatory as a student of Sabahat Tekebaş in 1993, she went to Italy and took the exams of the "Accademia D'arte Lirica e Corale" Singing Academy and won the right to study with a full scholarship. While the artist was in Italy; she studied singing, style, stage and repertoire with A. Tonini, who also taught the world's most famous artists such as S. Segalini, V. Bertinetti, M. Melani, A. Zedda, N. Giusti and Pavarotti, Domingo and Callas. She graduated from the academy in 1995. In the same year, she participated in the "21<sup>st</sup> Vale D'Itria Festival" as a soloist. She received the third prize as the only Turkish artist to be ranked in the first "International Leyla Gencer Voice Competition", which was held in Istanbul in

September 1995. Birgül Su Ariç, who started to work as a soloist at Izmir State Opera and Ballet in the same year, has some of the works in which she plays the leading role: Carmen, La Boheme, Don Giovanni, Die Zauberflöte, Viva La Mama, L'Elisir D'Amore, Rigoletto, Falstaff, Le Nozze di Figaro, La Traviata, Idomeneo, Entführung aus dem Serail, Countess Mariza, Romeo and Juliette, Adriana Lecouvreur, Othello, Turandot, La Sonnambula, Madama Butterfly... The artist performed concerts accompanied by the Istanbul, Ankara Bilkent, Izmir, Adana and Presidential Symphony orchestras and also took part in the International Izmir Festival, the International Istanbul Classical Music Festival and the Aspendos International Opera and Ballet Festival many times. Birgül Su Ariç, who received very successful reviews in the written and visual media, has performed solo concerts in various countries, especially in Macedonia, Germany, Romania, Italy, Slovakia, Austria, Greece and Cyprus, since 1995 and participated in opera festivals. In 2001, with the special scholarship of the Ministry of Culture, she studied in Vienna for a year to increase her professional knowledge and equipment. Here she had the opportunity to study with the famous singing pedagogue Toma Popescu. She received the most successful female opera singer award of 2010 within the scope of the 1. Lions Opera Awards. The artist, who sang the Yunus Emre Oratorio in Bremen, Germany in October 2011, was invited to Germany again in November to make a CD recording of the same piece. She giggled with the world-famous tenor and conductor JOSE CURA at the gala concert of the 2013 Aspendos Opera Festival, and was awarded the most successful female opera singer of the year within the scope of the 2012-2013 art season Semiha Berksoy Opera Awards. Birgül Su Ariç is still working as a soloist at Izmir State Opera and Ballet. **Affiliation:** Izmir State Opera Ballet, Turkey. **E-mail:** sesimsu@gmail.com **ORCID:** 0000-0002-9475-2531.



**Assoc. Prof. Berna ÖZKUT** started her music career by winning the Dokuz Eylül University Buca Education Faculty Music Teaching Department. After studying at this school for two years, she got his associate degree. In the same year, she won the Bilkent University Faculty of Music and Performing Arts Opera Department with full scholarship. Between 1994 & 1998, she worked with Mustafa Yurdakul and Gölge Gül Şekeramber here. Then, in 1998, she transferred to Dokuz Eylül University State Conservatory Opera-Singing Department and joined Birgül Su Arıç's class. Continuing her singing lessons with Birgül Su Arıç, Özkut graduated from Dokuz Eylül University State Conservatory Opera-

Singing Department in 2000. In the same year, she received a masterclass certificate by working with Verona opera trainers Mietta Zighela and Veriano Luchetti as part of the "Musica Riva" festival in Italy. In 2001, she passed the exam held by İzmir State Opera and Ballet and started to work as a Contracted Choir Artist in İZDOB. Özkut, who took part in many operas and concerts here, also started her graduate education at Dokuz Eylül University Institute of Educational Sciences by passing the postgraduate exam with thesis. She graduated from Dokuz Eylül University, Institute of Educational Sciences in 2003. During her time at İzmir State Opera and Ballet, she performed many operas and concerts such as "Norma, L'Elisir D'Amore, Nabucco, Verdi Night, Gala Concerts, Spring Concerts, Beethoven's 9<sup>th</sup> Symphony", Alhambra, Aspendos Antique Theatre, Greece Athina and Ephesus Antique Theater. She graduated from Ege University Social Sciences Institute, Pedagogy Non-Thesis Master's Program in 2005. In the same year, she started to work as a lecturer at Afyon Kocatepe University State Conservatory. In this institution, she graduated from the Proficiency in Art Program at Afyon Kocatepe University, Social Sciences Institute in 2015. In 2016, she was deemed worthy of the Academic Achievement and Performance Award for her performance at the Lifelong Education and Leadership Conference "Gala Concert" organized in cooperation with Sakarya University, Liepaja University and Liepaja Municipality. Özkut, who became an Associate Professor in 2019, attended the Marco Vinco Belcanto masterclass and concert held by Opera Italiana Academy under the chairmanship of artistic director Cüneyt Ünsal and received a certificate. Özkut still continues her domestic and international studies as the Head of the Opera Department and Associate Professor at Afyon Kocatepe University State Conservatory, Department of Performing Arts. **Affiliation:** Afyon Kocatepe University State Conservatory, Performing Arts, Opera Department, Turkey. **E-mail:** brn.kut@gmail.com **ORCID:** 0000-0001-9476-6506

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## Research Article

# Modern dance in Turkey with Geyvan McMillen “Yıldız Technical University Dance Program, Cemal Reşit Rey Dance Theater Company and Istanbul Dance Theater Company”

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### Abstract

Geyvan McMillen, who has made great contributions to the development of modern dance in Turkey, apart from her activities in State Opera and Ballets, has established her own independent companies and staged her own choreographies in every period of her life. For the sake of revealing the quality of movement she desires to use in her choreographies, Geyvan McMillen has given great importance to the technical training of her dancers. Based on bodies taught in line with these techniques, she has provided her choreographies with distinctive genuineness. Considering technical education and original production as integral, Geyvan McMillen has established the Yıldız Technical University Art and Design Faculty Dance Program in 1998 in line with this vision. This program is significant in terms of the artist's artistic journey. In 2002, she has founded the first professional ensemble, Cemal Reşit Rey Dance Theater Company, made up of students trained under the technique she has developed. In 2005 the artist has further founded and directed the Istanbul Dance Theater Company. This article summarizes Geyvan McMillen's contributions to the art of dance in Turkey and the most important outputs of her art vision; namely the university program she has introduced and her work with independent groups she has founded in the 2000s.

### To cite this article

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### Introduction

Geyvan McMillen is one of the pioneers that stands out when we talk about the art of modern dance in Turkey. After graduating from Ankara Hacettepe State Conservatory in 1960, she has firstly worked at the Ankara State Opera and Ballet. As of 1977 she has started working for the Istanbul State Opera and Ballet. She has dedicated her whole life to the development of the art of dance in our country, from classical ballet to modern dance, with her several identities such as a dancer, choreographer, an instructor and an art director. During the period 1960-1970 being an artist of Ankara State Ballet, she has danced in several productions: Coppelia, Les Sylphides, Les Patineurs, The Rake's Progress, Assembly Ball, Sleeping Beauty, Checkmate, Les Rendezvous, Çeşmebaşı (At the Fountain), The Burrow, Giselle, Swan Lake, Sylvia, Prince of Pagodas, Blood Wedding, The Nutcracker. (Demirel Temel and Temel, 2021:41)

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**Figure 1.**

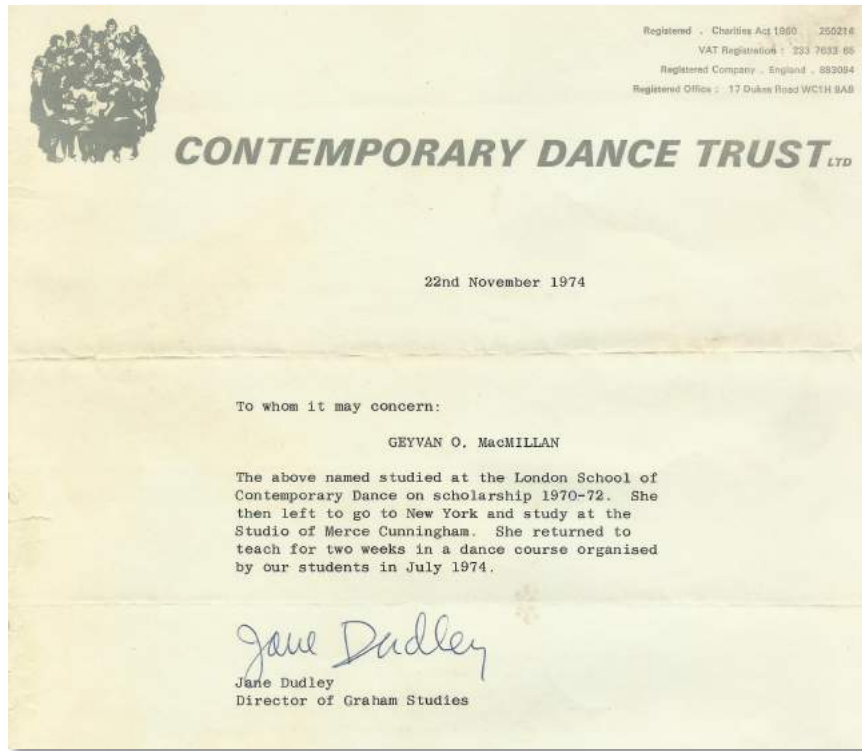
*Geyvan McMillen in "La Sylphide" Ballet, 1963, Ankara State Opera and Ballet. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillen*

The artist who decided to study modern dance between 1970-1974, travelled to London in 1970 with the scholarship she earned. She studied Martha Graham's Technique at London Contemporary Dance School<sup>3</sup> for four years with Robert Cohen, the artistic director of the London Contemporary Dance Company, and Jane Dudley, the school's Graham head teacher. While she was studying at the London Contemporary Dance School, during the summer courses held at the school she came across the Cunningham Technique. She was highly impressed with the Cunningham dance technique and experienced the technique to be much more suitable for her own body. McMillen, who wanted to get a more detailed training on Cunningham Technique, went to New York in 1973 and started taking lessons at the Merce Cunningham Dance School. The artist, attracting the attention of Merce Cunningham in these lessons, received a one-year scholarship from him and took a break from her school in London to continue her studies in New York.

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<sup>3</sup> <https://www.lcds.ac.uk/lcds-homepage>





**Figure 2.**

*London Contemporary Dance School, Jane Dudley, Director of Graham Studies, Letter by Jane Dudley to Geyvan McMillan About Her Studies for Graham and Cunningham Techniques, 1974. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillan*

After graduating from London Contemporary Dance School, in late 1974, McMillen returned to her duty in the Ankara State Opera and Ballet in Turkey. McMillen, who wanted to share her five years of modern dance education experience with dancers in Turkey, started to teach modern techniques to aspiring dancers of the Ankara State Ballet willing to work on a different technique and to students of Hacettepe University State Conservatory. We could easily say that these years were the first years of modern dance lessons to be given academically in Turkey<sup>4</sup> (Demirel Temel and Temel, 2021:34-35). As of 1977, McMillen, decided to continue her studies at the Istanbul State Opera and Ballet. She organized contemporary dance performances with dancers of the Ankara and Istanbul State Opera and Ballets who wanted to work with her. She staged her choreographies by establishing independent companies outside of the State Ballet in Istanbul.

<sup>4</sup> 'First Steps of Modern Dance In Turkey And Pioneering Works Of Geyvan McMillen' Eurasian Academy of Sciences Eurasian Art and Humanities Journal, 2021, Vol.14 Pg. 34-35  
<http://arthum.eurasianacademy.org/dergi//turkiyede-modern-dansin-ilk-adimlari-ve-geyvan-mcmillenin-oncu-calismalari202104.pdf>



**Figure 3.**

*Poster of the Geyvan McMillen's Modern Dance Concert in 1975. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillen*

Until her retirement from Istanbul State Opera and Ballet in 2006, in addition to several managerial and artistic consultancy positions, throughout her artistic life, McMillen also worked as an instructor at universities and conservatories for the development and popularization of modern dance in Turkey. In 1998, upon an invitation of her close friend, painter Prof. Tomur Atagök, she founded Turkey's first Modern Dance Program at Yıldız Technical University (YTU) Faculty of Art and Design, Department of Music and Performing Arts. This was the first program to provide its students with modern dance education apart from conservatories. This academic program founded by Geyvan McMillen was a convenient environment where the artist had the opportunity to convey all her knowledge through her own artistic vision in the mastery period of her long-term art life. On the second year of the school, starting off in the year 2000, YTU Dance Theater Laboratory served as a platform for students to meet local and foreign choreographers and present their works. This start, made by the artist with a small staff of instructors and limited studio facilities has led to the first steps of the founding of Cemal Reşit Rey Dance Theater and Istanbul Dance Theater Companies together with her students.

In this article summarized, Geyvan McMillen's works between 1998 and 2012 and her contributions to the dance art in Turkey.

#### **Yıldız Technical University Dance Program (1998–2008)**

Geyvan McMillen has had a great desire for tutoring and choreography since 1960, the year of her graduation from Hacettepe State Conservatory. This desire has given direction to her dance life and has resulted with a motivation always seeking for the authentic and the new. Returning to Turkey after five years of modern dance education in England and America, McMillen has given practical lectures on modern dance technique and theoretical lectures on dance and performance arts at Hacettepe University, Yıldız Technical University, Boğaziçi University, Istanbul University and Istanbul Technical University. She has staged her works with students she has educated.

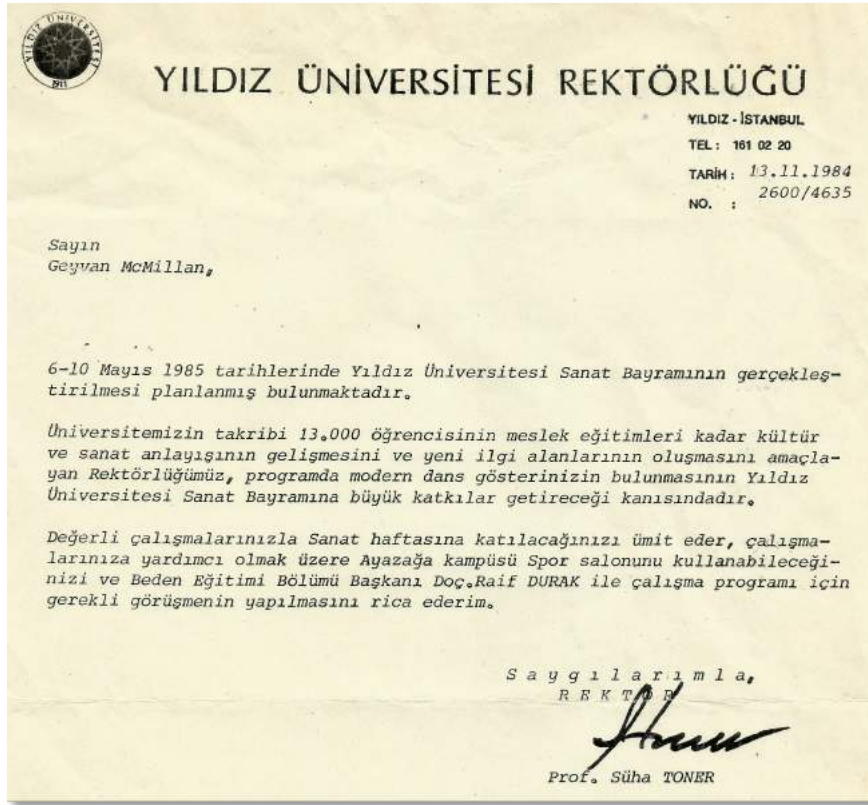


Figure 4.

Letter from the President of the Yıldız University Prof. Süha Toner to Geyvan McMillan, 1984. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillan

Mehmet Sander and Mustafa Kaplan, who can be considered as second-generation names in modern dance in Turkey, have been students of Geyvan McMillan in the 1980s. These artists still continue with their production in the field of dance and performance arts.

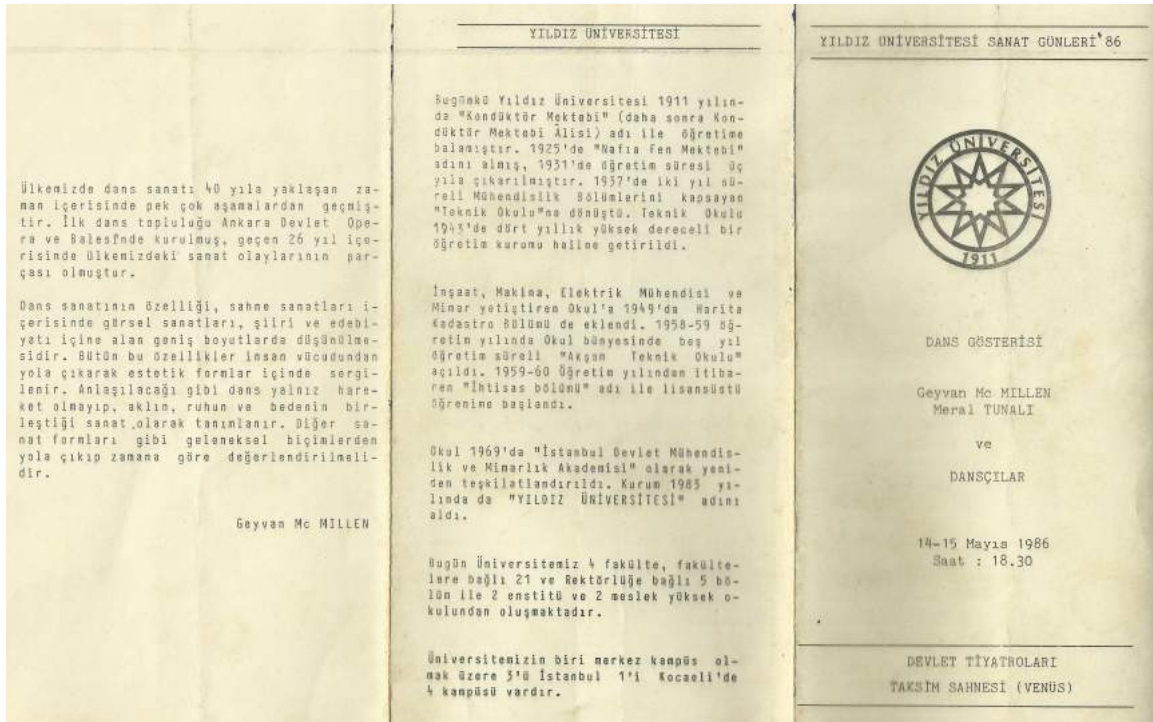


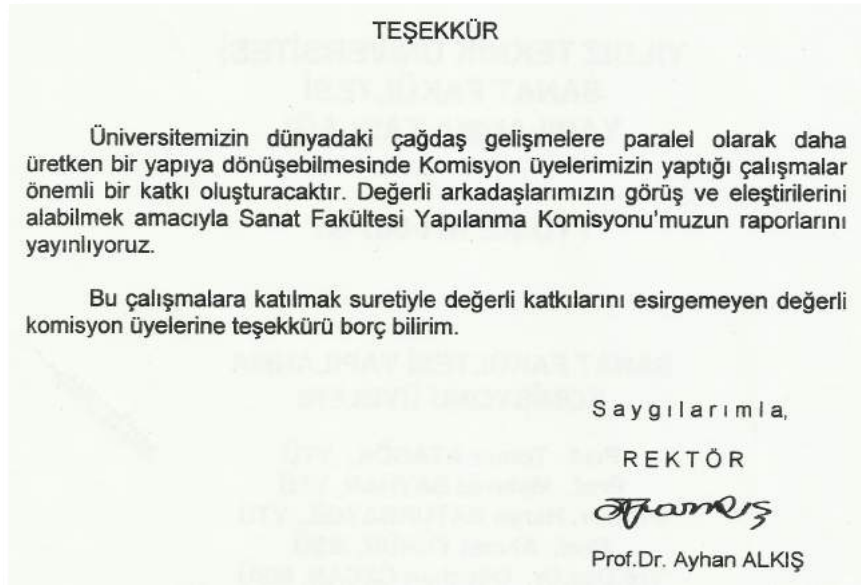
Figure 5.

Program Brochure of McMillan's Performance Together with Her Students at Yıldız Technical University, 1986. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillan

McMillen has taught at Mimar Sinan University State Conservatory, Modern Dance Department (now MSU Fine Arts University, Modern Dance Program) until 1998. This has been the first institution where academic education in modern dance has begun in Turkey in 1991. This program, which has had very few students at first, was observed to attract great attention within a few years.

*“Modern dance in Turkey will definitely go somewhere. The Department of Modern Dance has been providing education under the Ballet Department at MSU since five years. It has had its first graduates this year. Actually, this department should have been founded 10-15 years ago, more dancers should have been trained. But we are still taking baby steps. State Opera and Ballet institutions should have modern dance sections. I've been working on this since the '70s. Finally, MDT was established in Ankara. Even this was a belated step. Modern dance should be included in all. It is necessary to provide opportunities for growing dancers. I don't want to compare modern dance in Turkey with its western equivalents. Western countries have been dealing with dance art since the beginning of the 20<sup>th</sup> century. It has spread from the USA to Europe and has firstly started as a reaction to ballet. They are far ahead now. Our dancers are ready for modern dance. Many young people are interested in this practice. They try to do it all by themselves. Yet they must definitely be trained. For this reason, Modern Dance Departments should be established in all universities providing fine arts education.”* (Geyvan McMillen Personal Notes, 1995, Istanbul)

The work on the establishment of Yıldız Technical University Faculty of Art and Design were carried out by rector of the university Prof. Dr. Ayhan Alkış and the commission set up and led by him in 1997. Geyvan McMillen, who was invited by commission member Prof. Tomur Atagök<sup>5</sup> to create a modern dance program, laid the foundations of an academic dance program where she could develop her own system and school. McMillen always put great emphasis on the dancers developing their own unique body language. This approach, which can be defined as creative dancing, requires the dancers to be educated intellectually. Believing that dancers would develop better intellectually under an interdisciplinary faculty approach, McMillen aimed to create an education platform where new artist candidates who could contribute to the field of modern dance would be trained. A modern dance program to be established with this infrastructure would enable this goal (Geyvan McMillen, Personal Communication, 18 April 2020, Istanbul)



**Figure 6.**

*Letter from The President of The Yıldız Technical University Prof. Dr. Ayhan Alkış to Commission Members, 1997<sup>6</sup>. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillen*

McMillen left MSU in 1998 and then established a Dance Program under the umbrella of Yıldız Technical University. Established with a new approach alternative to conservatory education, this Dance Program became a school that trained many of Turkey's third generation dancers, who are still actively dancing, producing academically and artistically in the field of modern dance in our country today. Geyvan McMillen, Carlotta Arıcanlı, Kaya İlhan

<sup>5</sup> Prof. Tomur Atagök has been served as the Dean of YTU Art and Design Faculty between 2004 and 2006. <http://tomuratagok.com/biyografi.php?l=en>

<sup>6</sup> Translation: The work of our commission members will make an important contribution in carrying our University to a more productive structure in parallel to contemporary developments in the world. We thereby publish the reports of the Art Faculty Restructuring Commission for the purpose of receiving the opinions and criticisms of our dear friends. I would like to thank our esteemed commission members who have participated in these studies, for their valuable contributions. Prof. Dr. Ayhan ALKIŞ

and Zeynep Tanbay have been the first instructors of this Dance Program, which has been initiated with very limited physical and academic staff opportunities.

McMillen, later on has included in her staff Tan Temel<sup>7</sup>, Alev Meral Tokgöz, Nur Berkan (Istanbul State Ballet), Oktay Keresteci (Istanbul State Ballet), Uğur Seyrek (Istanbul State Ballet); and in theory classes Zeynep Günsür, Leman Yılmaz. YTU Modern Dance Program has become known in Turkey and in the world in a short time due to its strengthened staff under the direction of McMillen.

**Table 1.**

*YTU Dance Program 1998-1999 Instructors of the Academic Staff*

Academician/Artist	Lectures
Instructor Geyvan McMillen	Modern Technics, Classical Ballet, Composition, Repertoire, Improvisation
Instructor Carlotta Arıcanlı	Classical Ballet, Floor Barre
Instructor Kaya İlhan	Modern Technics, Movement Laboratory
Instructor Zeynep Tanbay	Graham Technic

McMillen invited world-renowned trainers and choreographers to the YTU Dance Program to ensure that her students were trained in the most well-equipped way during their four-year undergraduate education, which is actually a short period of time for dance education.

*“Four years is never enough to become a good dancer. Another four years of study and dancing is essential on top of school education. Only after the eighth year, things start to come.” (Geyvan McMillen, Personal Communication, 18 April 2020, Istanbul)*

Lutz Foster from Pina Bausch Dance Company, Paul Clayden, Liam Steel from DV8 Physical Theater Company, Juan Kruz de Garaio Esnaola, Luc Dunbery from Sasha Waltz Dance Theater Company, Ismale Ivo, Founder and Director of ImpulzTanz Festival, Gary Galbraith one of the dancers of the Martha Graham Dance Company, Karen Potter from the Limon Dance Company, Matthew Hawkins one of the dancers of the Royal Ballet Dance Company, Loretta Livingston one of the lecturers of the University of California Dance Department, Leslie Peck from the New York City Ballet dancers, Nicole Caccivio, Helen Omand continuing their studies in Europe, Louise Frankenhuis, Hilke Diemer, Jack Gallagher instructors of the Rotterdam Dance Academy, Tetsuro Fukuhara who continues his studies in Japan, Diether Heitkamp one of the instructors of the Frankfurt University Music and Performance Arts Department, Martin Kravitz one of the former dancers of the Batsheva Dance Company, are renowned dancers who have participated as guest instructors at the YTU Dance Program.



**Figure 7.**

*YTU Yüksel Sabancı Art Center Dance Studio, Dance Students are Together with Guest Teacher Matthew Hawkins. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sema Demirel Temel*

<sup>7</sup> “I met Geyvan McMillen during the period when she was teaching at Mimar Sinan. It was a period when I was an extra at the Istanbul State Opera and Ballet and danced in children's ballet pieces (1991-1997). My friends, who were students of the Conservatory Ballet Department, had supported me and motivated me to join the school. I had the opportunity to meet the Head of Ballet Department, Alev Meral Tokgöz in my first visit to the school. She directed me to modern dance classes given at Taksim Aksanat. I was told that Kaya İlhan and Geyvan McMillen also allowed outside participants there and that it would be good for me to prepare for school by attending these classes. Therefore, my dance lessons began during the spring of 1995. There is one thing I remember very clearly from that very year when I took my first step, McMillen's discipline, her passion and Kaya İlhan's incredible energy, with which I had a hard time keeping up with even though I was only 18 years old. They impressed me a lot.” (Tan Temel, Personal Notes, 2020, Istanbul)

McMillen has received invitations from festivals such as the Jonge Dance Festival organized by the Rotterdam Dance Academy and the International Dance Schools Meeting held in Essen, Germany. Together with her students she has participated in these festivals. YTU Dance Program students have had the opportunity to receive lessons from instructors working in Europe and also have had the chance to stage their work at school. In these festivals attended by long-established and well-equipped schools of Europe, despite their limited educational opportunities Yıldız Technical University students have been well appreciated and their work has received significant recognition.

**Theater Lantaren/Venster en de Rotterdamse Dansacademie**  
 presenteren de zevende editie van het festival Jonge Dans, waarin studenten, docenten en jonge professionals uit Nederland, Frankrijk en Turkije samenwerken in workshops en lessen en zich presenteren in openbare voorstellingen in Theater Lantaren/Venster:

zondag 9 maart	20.30 uur	<b>Rotterdamse Dansacademie</b> met werk van professionele choreografen door studenten van de opleiding Dans, differentiatie Danser
dinsdag 11 maart	20.30 uur	<b>Yıldız Technical University</b> met o.a. werk van choreograaf Geyvan McMillan
woensdag 12 maart	20.30 uur	<b>Comes Jeune Ballet</b> met vijf werken van verschillende choreografen
donderdag 13 maart	16.00 uur 20.30 uur	<b>"Blind Date?"</b> , presentatie van het workshopproces <b>Rotterdamse Dansacademie</b> presenteert werk van studenten van de opleiding "Dance Unlimited"
vrijdag 14 maart	20.30 uur 21.00 uur	<b>Rotterdamse Dansacademie</b> presenteert werk van studenten van de opleiding "Dance Unlimited", bijzonder werk van professionele "Rotterdamse" choreografen
zaterdag 15 maart	20.30 uur 21.00 uur	gezamenlijk programma met medewerking van alle deelnemende opleidingen bijzonder werk van professionele "Rotterdamse" choreografen

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**Figure 8.**

*Festival Brochure, YTU Dance Theater Laboratory, Attendance of 7<sup>th</sup> International Jonge Dans Festival. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaç Demirel Temel*

YTU Dance Program is the work of mastery of Geyvan McMillen. It is shaped by her artistic vision and her experience as an instructor and choreographer acquired over the years. Thanks to events held on national and international platforms, this program has lent great impetus to the development of the art scene of Istanbul in the beginning of the 2000s. This period can be described as "the golden years of modern dance in Turkey".

Owing to festivals and organizations organized by theatres in Istanbul, as well as university events held at YTU, school productions have also found an opportunity to meet their audiences outside. These studies, carried out at YTU Dance Theater Laboratory, have constituted the foundations of the professional dance company that Geyvan McMillen has dreamt of for the future.



Dance Laboratory in the University

Figure 9.

Cumburiyet Newspaper, 2001. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillen

The founding vision of YTU Art and Design Faculty was to enable arts students to combine various disciplines with their own majors, within the framework of an interdisciplinary approach. The YTU Art and Design Faculty was Turkey's first Art and Design Faculty when it was established in 1997<sup>8</sup>. Thus, it provided dance students with cultural lessons apart from their own field. This in turn would contribute to their intellectual development and encourage them to share their creations and produce projects in different fields such as music, painting, sculpture, photography and video.

*"The most important reason why I wanted to establish the program within the body of a university was because this would give the students a chance to work together with other disciplines of fine arts. It was very important for me that the students were trained as well-equipped students who would easily adapt to the developing art world and be inspired by it. Because I always attach importance to students perceiving life and art not only in terms of dance, but also from a multi-faceted perspective, and it is essential that they are educated both intellectually and creatively."* (Geyvan McMillen, Personal Communication, 18 April 2020, Istanbul)

Due to the lack of instructors trained in the field of modern dance, McMillen made a selection from among the students trained by herself and put together a staff of instructors from the graduates of YTU.<sup>9</sup>

<sup>8</sup> <http://www.sts.yildiz.edu.tr/sayfa/1/Hakkimizda/85>

<sup>9</sup> "Geyvan McMillen, together with Kaya İlban, would choose the most hardworking student of that year, give the student a scholarship, and then encourage him/her to study abroad. This approach enabled the students to further develop their vision and advance technically. This had grown into a tradition which motivated all students in the school to work harder. It was a great support which widened the horizon of students who had scarce chances to go abroad. McMillen used to devote her entire day to students. In the early years of the school there were not enough instructors, so she was responsible for most of the courses. Her biggest goal was to train her students, make them dance as company dancers. That's why I don't remember ever going on a vacation during my student years. She believed that four years of undergraduate education was not enough to become a dancer. She established the Yildiz Technical University Dance Laboratory for that purpose. As we were only one-month dance students, she produced choreographies appropriate for our technical infrastructure in order for us to gain stage experience. The choreographies she creates for us junior dancers, were far beyond student works. She somehow managed to communicate the spirit of her dance to us. Now looking back at that period, I don't think that this is a virtue possessed by every teacher. McMillen was a person who made her students dance by inspiring them with the group spirit in her classes. She did not regard dance as a separate field from other disciplines. She chose to make her students love art as a whole and always encouraged them to produce in order to become creative dancers. She provided for the staging of the works of her students in school performances held every semester. She personally accompanied her students to performances in biennials, exhibitions and other performance spaces and commented about the art. This shows a sense of ownership far beyond an ordinary trainer would have and that is the evidence of the artist's intense love for her job." (Sernaz Demirel Temel, Personal Notes, 2020, Istanbul)

**Mayıs 2002**

**YILDIZ ÜNİVERSİTESİ DANS TİYATROSU LABORATUVARI**

**“Babil Kitaplığı”**

**Sanat Yönetmeni** : Geyvan Mc Millen  
**Koreograf** : Ismael Ivo  
**Müzik** : Steve Shehan  
**Sahneye Koyan** : Geyvan McMillen  
**Dekor ve Kostüm** : İsmail İvo  
**İşık** : Geyvan McMillen

**Dansçılar:**  
**Borges** : Tan Temel  
**İşçiler** : Elif Saran, Ayriñ Ersöz, Sernaz Demirel, Natalin Boz, Harika Onur, Onur Topal, Eylem Gültür Yazıcı, Senem Oluz, Sanem Özcan, Pınar Ataer, Pınar Güremek, Burçak Şenel, Ece Özgenel, Nurhan Nebioğlu, Arif Aydınlı.

**Konu** : Bir sonsuzluk yolcusu hangi yöne giderse gitsin, yüzyıllar sonra aynı ciltlerin aynı bozuk-düzende yinlendiğini görecektir (ve böyle bir yineleniş, yeni bir düzene değişecektir. Biricik Düzen'e).

Sevgili Dinleyicimiz / İzleyicimiz,  
 Lütfen program süresince cep telefonlarınızın, çağrı cihazlarınızın ve dijital saatlerinizin alarmlarını kapatmayı unutmayınız.

CRR Konser Salonu  
 Tel:0212/232 98 30 - 231 54 98

ERESİN TOPKAPI HOTEL  
 ANANIS FRESKO  
 Basın Sponsoru  
 Radikal

Figure 10.

“Babel Library”, Choreography by Ismael Ivo, YTU Dance Theater Laboratory Performance at 7<sup>th</sup> International CRR Youth Festival, 2002. Retrieved from Her Personal Archive, Courtesy of Geyvan McMillen

Geyvan McMillen completed her master's degree for the “Performance Arts Museum” project, this was a project she dreamt of actualizing in Turkey for many years, during her busy school schedule. Her master's thesis, titled “A Post-Republican Dance Art Department Proposal for a Modern Art Museum to be established in Turkey”, is a study on the design of a museum that will serve as an archive of the work in the field of performing arts in Turkey<sup>10</sup>.

McMillen spent great effort to adapt the Dance Program established at Yıldız Technical University to a technical university system which was in fact providing education on engineering and science. Issues such as increasing the hours of vocational courses on modern dance, classical ballet, repertoire, improvisation, composition, and fitting physical facilities to international standards can be counted among the difficulties encountered during this period. Despite her expertise as an artist and her influence in terms of achievements, not having an academic title has been an issue for McMillen in acquiring administrative duties in the academic organization of the university. Due to these reasons, the artist has resigned from Yıldız Technical University in 2008.

Looking at academic institutions that provide dance education abroad we see that, people who are experts in their art are granted special support so that their artistic production under the umbrella of the institution is encouraged and they continue to educate their students further. The works of experienced artists accumulated along the years and their artist identity, are much more important than their academic identities. Being aware of this, educational institutions give priority to artists who have the potential of increasing their institutional prestige. For example, choreographer Susan Marshall living in New York who did not hold a PhD in art and did not have a prior academic title, was appointed as the Artistic Director of the Lewis Art Center Dance Program at Princeton University.<sup>11</sup> Also Lutz Föster, one of the first dancers of the world-famous choreographer Pina Bausch's Tanztheater (Dance Theater) Wuppertal Pina Bausch, served as the Artistic Director of the Folkwang University Dance Department from 1992 to 2012.<sup>12</sup> Unfortunately, a practice as such has not been sufficiently integrated into the system of the universities in Turkey yet.

<sup>10</sup> YTU Library Catalog, Master Thesis of Geyvan McMillen <http://yordam.ktp.yildiz.edu.tr/yordambt/yordam.php?sayfa=sayfaArama&aDemirbas=0005792>

<sup>11</sup> <https://www.princeton.edu/news/2009/05/11/internationally-renowned-artists-appointed-head-lewis-center-programs>

<sup>12</sup> <https://www.folkwang-uni.de/home/tanz/izt/geschichte/lutz-foerster>



After Geyvan McMillen left the school, according to Council of Higher Education<sup>13</sup> (CoHE) regulations, in 2011, student admissions to the YTU Dance Program were terminated due to the lack of sufficient number of academic instructors<sup>14</sup>.

### Cemal Reşit Rey (CRR) Dance Theater Company (2002–2005)

CRR Dance Theater Company was founded in 2002 by Geyvan McMillen upon the invitation of CRR General Art Director Arda Aydoğan.<sup>15</sup> The company has presented to the Istanbul audience four different productions from 2003 to 2005 and has had the opportunity to stage their productions in prestigious international festivals such as the Sarajevo Winter Festival, Chicago Dance Festival and the Bodrum Ballet Festival.



CRR Dance Theater at Sarajevo Winter Festival, Tercüman Newspaper, 2005

CRR Dance Theater Perform in Chicago, Cumhuriyet Newspaper, 2003

### Figure 11.

News About CRR Dance Theater Company International Performances. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel

The vision of the CRR Dance Theater Company put great importance work with both Turkish and foreign artists. McMillen wished that aside from dancers also choreographers and instructors would be trained within the company. The idea was the maintenance of the work of the company for many years, its persistency and a leading role in the development of modern dance in Turkey. The presence of this company could create momentum in the dance scene and constitute a model for new dance environments to sprout in Turkey. At that time, apart from the Ankara State Opera and Ballet Modern Dance Company<sup>16</sup>, there was no modern dance company established in Turkey. Pieces of dance artists working independently were staged only on project basis. Cemal Reşit Rey Dance Theater Company<sup>17</sup> became the first modern dance company to fill this gap. The Company was affiliated to Kültür A.Ş.<sup>18</sup>, one of the private companies of the Istanbul Metropolitan Municipality, which was structurally its financial resource as well. Established with financial and physical support provided under the roof of CRR Concert Hall, the CRR Dance Theatre Group staged important works between the years 2002 and 2005 and contributed to the field of dance in Turkey.

<sup>13</sup> <https://www.yok.gov.tr/en>

<sup>14</sup> "Being dancers educated by Geyvan McMillen, in our first years at school, we intensely concentrated on dancing, carrying out company work and providing training for students. For this reason, we were just in the beginning of studies that would lead us to progress academically. We were not aware of a possibility that our program would be terminated with such justification. Because we had dedicated ourselves to working to develop the art of dance in our country as well-equipped dancers, trainers and choreographers." (Sernaz Demirel Temel and Tan Temel, Personal Notes, 2020, Istanbul)

<sup>15</sup> [https://tr.wikipedia.org/wiki/Arda\\_Aydoğan](https://tr.wikipedia.org/wiki/Arda_Aydoğan)

<sup>16</sup> <https://ekitap.ktb.gov.tr/TR-80133/mdt-doguyor.html>

<sup>17</sup> <http://istanbuldanstiyatrosu.com/index.php>

<sup>18</sup> <https://kultur.istanbul/kultur-a-s/>

# CRR Dans tiyatrosu'na İLGI ÇOK BÜYÜK

Mayıs ayından bu yana toplam 4 gösteri yapan tiyatro, 800 kişilik Cemal Reşit Rey konser salonu'nu dolduruyor

TÜRKİYE'de pek bilinmeyen dans tiyatrosunun kalıcılaştırılması amacıyla yalıtık 7 ay önce seyirciyle buluşmaya başlayan Cemal Reşit Rey (CRR) Dans Tiyatrosu, Mayıs ayından bu yana gerçekleştirildiği 4 gösteride, CRR Konser Salonu'nu doldurdu. CRR Dans Tiyatrosu Yönetmeni Geyvan McMillan, AA muhabirine yaptığı açıklamada, "Kimlikler" adlı gösterilerine başarıya ulaşma bir izleyici kitlesi beklemediklerini ve ağırlıklı olarak gençlerin ilgi gösterdiğini belirtti. McMillan, "Ama bayağı hoş bir seyirci kitlesi geldi. Daha çok gençlere hitap ederiz diye düşünürken her yastan seyirci kitlesinin olması beni çok mutlu etti. Cemal Reşit Rey yalıtık 800 kişilik büyük bir salon ve gösterilerimizde bu salonun çoğunu doldurduk" diye konuştu. Topluğun 4'ü erkek/10 kadından oluştuğunu ve çoğu yeni mezun profesyonel dansçıların bulunduğunu anlatan McMillan, böyle bir topluluk kurmayı uzun süredir düşündüğünü, komuyu açığı CRR Genel Sanat Yönetmeni Arda Aydoğan'ın da bu fikre sıcak bakması üzerine planını gerçekleştirdiğini ifade etti. Türklerin çok "teatral"

olduğunu ve duygularıyla hareket etdikleri için bu sanat türünü Türk toplumuna çok uygun bulunduğunu dile getiren McMillan, dans tiyatrosunun Türkiye'de çok yeni olduğunu ve örneklerinin pek bulunmadığını hatırlattı. McMillan, "Bu topluluğu çok güzel oluşturmak ve İstanbul'un ciddi bir evrensel modern dans topluluğunun oluşmasını amaçlım. Bütün çalışmalarımız bu yönde... Artık İstanbul'un bir dans tiyatrosu var" şeklinde konuştu.

## "SULTAN'S OF THE DANCE" GİBİ DEĞİL

CRR Dans Tiyatrosu'nun kalıcı hale gelmesinin tamamen zamana bağlı olduğunu anlatan McMillan, Türkiye'de dans izlericisi çok az çalışma yapıldığını belirterek, sanat anlamında değil, daha çok gövde amaçlı dans gösterilerinin yapıldığını vurguladı. McMillan, şöyle devam etti: "Sultan's of The Dance, Hürrem Sultan gibi gösteriler var. Ama bunlar daha çok halkı bir şekilde eğlendirmek için yapılan şeyler. Bunların da yapılması lazım ama son danslar ve sanat izlericisi yapılışın danslar çok farklı. Oysa bizim yaptığımız se-

yirciyi düşündürmek, bir şekilde söke etmek... Belki hiç beğenmeyecek, belki çok beğenecek. Ama bu hiç önemli değil. Amaç bir şekilde seyirciyi bir şeyler anlatmak. Türkiye'ye bir şeyler için, sursi eğlendirmek için yapılan işler gibi bir şeye dönüştürmek istemiyoruz." Anılarına, "Türk kültürünün, Türk yaşamının çağdaş bir görüntüsünü uluslararası alanda sergilemek" şeklinde açıklayan McMillan, uluslararası alana açılmak için çeşitli ülkelerde temas halinde olduklarını ve bu ay katılacakları Chicago Dans Festivali'nin ilk turneleri olduğunu kaydetti. Mc Millan, sözlerini şöyle sürdürdü: "Çünkü Türkiye'yi değil, ni andaki ve gelecek Türkiye'yi, yani daha evrensel, daha ileriye dönük Türkiye'yi sadece burada değil, yurtdışında da anlatmak istiyoruz. Sonuçta, sanatla alakamız olduğu zaman her yerde göstericisi gülen seyirciyi bulalım kısıyoruz. Geleceğe yönelik çok büyük hedeflerimiz var. Bir kere yerelelden çıkıp evrensel olmaya hedefliyoruz. Türkiye'de de modern dans olduğunu göstermek istiyoruz. İkincisi de Türkiye'de oturmuş bir modern dans olayını yaratmak istiyoruz."

The interest in CRR Dance Theater is huge.

The ensemble, which has performed a total of 4 shows since May, fills the 800-seat CRR concert hall.

Figure 12.

News about CRR Dance Theater, *Dokuş Sütun Magazine*, December 5<sup>th</sup> 2003, p. 13. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaş Demirel Temel

The first practices of the company begun with the YTU Art and Design Faculty, Music and Performing Arts Department Dance Program. The YTU Dance Theater Laboratory which was established by McMillan within the school, prepared its students for a professional company. McMillan provided her students with stage experience in festivals at the beginning of the 2000s in a dance environment which was way more active in comparison to today,

In 2003, Geyvan McMillan, Uğur Seyrek, Nicole Caccivio and Paul Clayden created the first production of CRR Dance Theatre Company, namely the project "Identities". This work, which combined four different choreographies under the same concept, was welcome with great interest by the audience. The company gave the Istanbul audience an opportunity to enjoy a dance theater company which was not an ensemble working under the corporate roof of State Ballets.

**Nicole Caccivio**  
1963 yılında İsviçre'nin Biel kentinde doğan sanatçı, İsviçre'de eğitimini ardından Merce Cunningham'den öğrenim almış ve Rosemary Butcher Dans Topluluğunda dans etmeye devam etmektedir. Profesyonel kariyerine 1980 yılında Miami Dans Topluluğunda başlayan Clayden, günümüzde kadar DWB, Second Stride, Yolande Smith gibi bir çok önemli dans topluluğunda dansçı olarak çalışmış ve Hamburg'daki olmak üzere farklı yapıları yönetmişlerdir. Helen Papanicolaou eğitimci ve dansçıdır. Danışmanlık, danışmanlık, eğitimci ve dansçı olarak çalışmaları yapılmaktadır.

**Paul Clayden**  
Paul Clayden, Londra Çağdaş Dans Okulu'nda (London School of Contemporary Dance) eğitimini yapmış ve Rosemary Butcher Dans Topluluğunda dans etmeye devam etmektedir. Profesyonel kariyerine 1980 yılında Miami Dans Topluluğunda başlayan Clayden, günümüzde kadar DWB, Second Stride, Yolande Smith gibi bir çok önemli dans topluluğunda dansçı olarak çalışmış ve Hamburg'daki olmak üzere farklı yapıları yönetmişlerdir. Helen Papanicolaou eğitimci ve dansçıdır. Danışmanlık, danışmanlık, eğitimci ve dansçı olarak çalışmaları yapılmaktadır.

**Bahar Korçan**  
1962 yılında İstanbul'da stilet ailesine olarak çalışmaya başlayan Korçan, 1982'de 1988 Türkiye Stilet yarışmasında "Kırmızı" koleksiyonuyla Türkiye'de ilk kez ve CERRO kupa açış gösterisinde sergilediği, geniş bir yelpazede kullandığı modası ve dansında geniş yarıçap ve moda akımının öncüsü olarak kabul edildi. 1987 "Gözetim" temasını içeren "Beyaz Zamanın Kızıları" serisi, İstanbul'da büyük yankı uyandırdı. Birçok dünya basını mensucuna av sahnesi yaptı ve defile birçok yerli ve yabancı moda dergisinde yer aldı. 1988'de 8 Aralık'ta Dünya primiyeri yapılan, Devlet Opera ve Balesi Modern Dans Topluluğu'nun sahneye koyduğu "Kırmızı Zaman" adlı modern dans gösterisinin kostüm tasarımı ve yapımcılığına görevleşti. 1990 yılında Düsseldorf CFD kışında "Kimlikler" adını verdiği 2000 yaş koleksiyonunu sergiledi. İstanbul moda günleri kapsamında "En İyi Tasarım" seçildi. Sabah Dergi Öntü yarışmasında düzenlenen "75 Yılda 75 Kadın" yarışmasında moda dalında "En Başarılı Kadın" seçildi. 2000 Ötmenlik Tempo yarışmasında "2000'ün Yılın Kadını" ödülünü aldı. Ortalama beş yıldan fazla "En Başarılı Kadın" seçildi. 8 Mart Dünya Kadınlık Günü'nde Marmara Üniversitesi'nde "Beyaz Kadın" koleksiyonunu sergiledi. 2001 Devlet Opera ve Balesi Modern Dans Topluluğu'nun görevleştiği "Seyahatname 2001" modern dans performansının kostüm ve tasarımı uygulamaları gerçekleştirildi. Avrupa Komitesi'nin Türkiye Temsilcisi Büyükelçi Kenan Fığ ve "Tosca" tarafından görevlendirildi. Avrupa 2007 kategorisinde 2001 yıl koleksiyonunu "Bir", İstanbul'da modern dans da bulunduğunu bir performans sergiledi. Korçan son olarak, Koreografları Uğur Seyrek'in yaptığı 2003 yaş koleksiyonunu "İkinci" sergiledi.

12 Aralık 2003 Cuma  
Saat: 20:00  
İstanbul Büyükşehir Belediyesi  
CRR Dans Tiyatrosu  
Genel Sanat Yönetmeni: Arda Aydoğan  
Topluluk Yönetmeni: Geyvan McMillan  
Koreograflar: Geyvan McMillan,  
Nicole Caccivio, Paul Clayden, Uğur Seyrek,  
Bahar Korçan  
İplik: Yıldız Kayacıyar

CRR  
:dans

Figure 13.

Program Brochure of CRR Dance Theater "Identities" Performance, 2003. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaş Demirel Temel

The company meeting its audiences on a regular basis managed to communicate to wider masses the existence of the art of modern dance also on academic level. This was one of its most important impact. Young generation dancers have shown great interest in the company especially because of arising opportunities of employment for them as professionals. In the school admission exams, which occurred after the establishment of the company, a

significant increase in applications to the YTU Dance Program could be observed. When young candidates were asked about their goals in interviews conducted during these exams, they replied, "I want to dance in the CRR Dance Theater Company".<sup>19</sup> All these incidents can be considered as an important sign that the right steps had been taken in the course of the development of the art of dance in Turkey.



CRR Dance Theater Tickets  
Sell Out

**Figure 14.**

News about CRR Dance Theater "Identities" Performance, 2003. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel

CRR Dance Theater Company staged the productions: "Fragile", the choreography of Morgan Belanguer, "My Mediterranean" the choreography of Geyvan McMillen, and "Naked Hamlet" the choreography by Ismael Ivo.



**Figure 15.**

CRR Dance Theater "My Mediterranean" and "Naked Hamlet" Poster, 2004. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel

<sup>19</sup> This anecdote was part of the personal notes of Geyvan McMillen, Tan Temel and Sernaz Demirel Temel, who were in charge of the admission exams held for the Yıldız Technical University Art and Design Faculty Music and Performing Arts Department Dance Program during the 2003–2004 academic year.



**Figure 16.**

CRR Dance Theater "My Mediterranean" Choreography by Geyvan McMillen, 2004. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaç Demirel Temel

In 2005, during the rehearsals of the "Flower Fields" project, the fourth production of the group, Istanbul Kültür A.Ş. decided to have sudden staff changes in the management. The new management dismissed CRR Artistic Director Arda Aydoğan and appointed İskender Pala instead. The work of the group was terminated without giving any proper justification and all the planned performances were cancelled.<sup>20</sup>

*"The art of dance, that has a very young history in Turkey was not provided with the appropriate environment and infrastructure socially, culturally or economically to realize expansions and formations in compliance with European and world standards. The primary reason for this, is the inability in our country to create a permanent culture and art policy applicable for all branches of art. This infrastructure which does not come into being on country basis, is tried to be implemented by local governments, yet a proper functioning is still not possible due to bureaucracy, systemic and most importantly mentality obstacles. Unfortunately, we as a company, had our share in experiencing this reality of Turkey."* (Temel, 2006, p. 42)



**Figure 17.**

CRR Dance Theater "Naked Hamlet" Choreography by Ismael Ivo, 2004. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaç Demirel Temel

<sup>20</sup> Tan Temel, "We received the news about the shutdown and termination of activity of the CRR Dance Theater Company in an unexpected moment during the rehearsals of our new work, "Flower Fields", choreographed by Geyvan McMillen. It was difficult for us to fully understand and digest this sudden situation while still working on the project. The hardest part for me was the phone call I received right after the news of the shutdown. I was told to collect and pack all our costumes and materials in the house. Having to carry everything I could to our studio at YTU, I really felt offended. It was truly a difficult experience for me to see in an instance how much we had accumulated in a short period of time like three years."

In the early 2000s, CRR Dance Theater Company brought great dynamism to the Istanbul art scene. It can easily be said that between 2003 and 2005, i.e. during the staging period of its productions, the company was a pioneering culture and art project that was implemented with an art vision and contemporary approach that had the ability to sustain its effect for longer periods. It is obvious that the CRR Dance Theater Company acted as an institution capable of meeting the needs of young generation dancers under dance education in the field of performing arts as well as the Istanbul audience. In this respect, it definitely deserves a major position in the Turkish Modern Dance History literature. This period also played a big role in the formation of substantial behind-the-scenes teams, working and gaining experience in the field of performing arts. It is an undeniable fact that the decision to shut down a dance company, which has succeeded in presenting its productions to larger audiences and in a respectively short time period has attracted the attention of international art platforms, resulted with a serious gap in Turkish Modern Dance studies and practices.



Vatan Newspaper, January 10<sup>th</sup> 2004



Istiklal Newspaper, May 2<sup>nd</sup> 2004

Figure 18.

News About CRR Dance Theater Company Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaç Demirel Temel

*"Dance companies are the best circles for dance artist candidates who receive education in universities and conservatories to perform their art. In this sense, each and every company established contributes to the existing lack of our country in this regard. As a young dance artist, my greatest wish is to see in a city like Istanbul, which is a world city of multicultural structure, that not only the CRR Dance Theater Group, but also all other qualified groups aiming to develop the art of dance get support."* (Temel, 2006, p. 43)

### Istanbul Dance Theatre Company - IDT (2005–2012)

*"My art will exist wherever I am."* (Geyvan McMillen, Personal Communication, August 5, 2020, Istanbul) This was something McMillen always suggested to her dancers. The rehearsals of the CRR Dance Theater Company had been suspended, but it was not possible to stop working. McMillen received an invitation from the Venice Biennale Dance Festival. A smaller company producing for professional platforms would be formed. So, McMillen founded the Istanbul Dance Theater Company in 2005 and continued to stage her choreographies along with her dancers.

*"IDT is actually a continuation of CRR Dance Theater. I founded my very first contemporary dance ensemble with a small group in Ankara State Ballet in 1974. Thereafter I formed small companies once at Istanbul State Ballet and once at Yıldız Technical University. To give an example, nice artists such as Mehmet Sander and Deniz Berge emerged from the company we founded in 1984. My fourth group was the CRR Dance Theater Company. Upon a proposal from Arda Aydoğan, we started working in 2002. But in April 2005, following the change in management, for unknown reasons we were told that we could no longer continue working there. What was the problem, did they not want dancing there, it is now question mark to me. But nevertheless, reality is that they all of a sudden sort of erased all our hard work there. But of course, dance was not over for us, and so we immediately went on to establish the IDT."* (Bay, Milliyet Sanat, 2006, p.46)



**Figure 19.**

*“The Hidden” Choreography by Geyvan McMillen, Istanbul Dance Theater Company, 2006. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

*“IDT is a company that strives to fill the gap of dance companies in Turkey. Somehow dance companies are always hard to establish in Turkey. But now we see some slow sparkles. Our main goal is to contribute to the formation of these companies. We have young artists in our group. They need to practice their art. Therefore, our ensemble, is also an establishment for dancers. In new practices in the World, the choreographer currently produces together with the dancer. The purpose of IDT is to enable the dancer to participate in this collaboration. That's why our company is so creative. IDT is not only my company; it is also my dancers' company. We have a very universal perspective on everything. At the same time, we are a company that seeks for its own essence and wants to exist within its culture.”*  
(Bay, Milliyet Sanat, 2006, p.46)

IDT completed its preparations in 2005, and upon the invitation of Ismael Ivo<sup>21</sup>, participated in the dance festival (Biennale Danza, International Festival of Contemporary Dance<sup>22</sup>) organized as part of the International Venice Biennale. Geyvan McMillen's work “The Hidden” was staged during the festival where also her statement “Breaking the Veils” was presented. The costume and stage designs of the piece were created by the artist Dilara Akay<sup>23</sup>. Along with this project, Dilara Akay took part as the designer of IDT in all the projects exhibited. The choreography and the statement were welcome with great interest at the Venice Dance Festival. The audience gave McMillen and her team a standing ovation for minutes. At the same time, also the Italian press showed great interest in McMillen's work. Festival Director Ismael Ivo invited the company once again to stage a one-night piece with a larger group at the festival that was to be held in 2006.

<sup>21</sup> <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100014571>

<sup>22</sup> <https://www.labiennale.org/en/dance/2021>

<sup>23</sup> <http://dilaraakay.com/tr/>



**Figure 20.**

*Biennale Danza Festival Brochure, 2006. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

Motivated with the success achieved in the festival, as soon as she returned to Turkey McMillen started to prepare for the next year by auditioning the students she trained. After two successful shows in the festival in 2006, together with her assistants Tan Temel and Sernaz Demirel Temel, McMillen was invited to an education platform organized within the scope of the Venice Biennale for training and choreography courses in 2009 and 2010 (Biennale College, Artistic Training and Internships for Young People, Arsenale della Danza<sup>24</sup>).



**Figure 21.**

*Geyvan McMillen (Center) Together with Director Ismael Ivo (center back) and Dancers of Biennale Danza Festival, Venice 2009 Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

<sup>24</sup> <https://www.labiennale.org/en/biennale-college>

Ismael Ivo, the director of the festival, brought together groups set up from professional dancers from all over the world with trainers and choreographers of well recognized important European and American companies. At the end of the workshops, lasting 15 days for six months, the final project was ready to be staged. The works of McMillen together with her assistants Tan Temel and Sernaz Demirel Temel were staged in this platform as well.



**Figure 22.**

*Venice Biennale Contemporary Dance Festival, Arsenale Della Danza Festival Brochure, Venice 2010. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

*“Pushing the limits of the body means really knowing and recognizing it. And therefore, dance should not only be regarded as movement. The body is an amazing material if one wishes to express what he/she thinks. That’s why we improvise all the time and as we improvise, the body begins to easily convey the stories you think of and want to tell. That’s when it turns into an endless material” (Altunok, Cumhuriyet Pazar, 2006, p.16)*

IDT continued to stage choreographies in Turkey aside from its shows in Italy. In 2007, they participated in the International Istanbul Dance Festival with the work “Upside/Down”, choreographed by Tan Temel. “Upside/Down”, of which McMillen was the Art Director and has contributed with a video installation, was one of the first examples of interdisciplinary production in Turkey in which music, film, 3D design and dance choreography were combined.





**Figure 23.**

*“Upside/Down”, Choreography by Tan Temel, 3D Design Dilara Akay, Art Director Geyvan McMillen, 2007. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernağ Demirel Temel*



**Figure 24.**

*“Upside/Down”, Choreography by Tan Temel, 3D Design Dilara Akay, Art Director Geyvan McMillen, 2007. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernağ Demirel Temel*

IDT introduced the concept of “Dance Installation”<sup>25</sup> to the audience for the first time in Turkey with this work. The audience was prepared for a particular atmosphere that would provide the integrity of the choreography just before the beginning of the performance. It was ensured that the audience mentally prepared themselves for a new performance experience.



The Audience Will Turn  
'Upside/Down'

Figure 25.

News About IDT Performance “Upside/Down”, *Radikal Newspaper*, 2007. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel

In 2008, McMillen decided to prepare a work called "Confrontation" for the 16<sup>th</sup> International Istanbul Theater Festival. McMillen dedicated the piece to an Italian performance artist Pippa Bacca<sup>26</sup>, who was violently murdered on March 31, 2008 in Gebze, Turkey. Artists who have grown up and lived in these lands were greatly affected by this brutal murder. McMillen was deeply saddened by this event, at a time when she had very close personal relations with Italy. Sernaz Demirel Temel, Chan U Hong (Macau) and Tan Temel danced in the piece.



Figure 26.

16<sup>th</sup> International Istanbul Theater Festival Brochure “Confrontation” Choreography by Geyvan McMillen, 2008. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel

<sup>25</sup> Dance Installation: Designing dance choreography by supporting the conceptual and practical approaches of different art disciplines.

<sup>26</sup> <https://www.pippabacca.it/category/sposa-in-viaggio/>

The work consisted of independent solos of three dancers and a video installation. Mirrors and threads were used as stage design. McMillen separated the dancers from the audience with a material that had mirrors on both sides but at the same time provided permeability due to an interaction with light.



**Figure 27.**  
*“Confrontation” Choreography by Geyvan McMillen, 2008. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

The audience entering the venue, would come across this mirror covering the downstage and was left alone until the choreography started. Although they were already on stage, as the audience entered the hall, the dancers could only see themselves.



**Figure 28.**  
*“Confrontation” Choreography by Geyvan McMillen, 2008. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

The work was built on the idea of the confrontation of the dancers and the audience with themselves. Sernaz Demirel Temel, wearing the wedding dress designed by Dilara Akay, made the audience watch her ritual of purification with water, with the belief that we all had a share in this tragedy and that we needed to be purified. The strings used on stage, represented the energies we send to the universe, throughout our lives, sometimes intentionally and sometimes unintentionally. Although we are all independent of each other, these energies we create connect us both to each other and to nature in some way, and we all have a responsibility in everything that happens. The piece,

which was welcome with interest by the audience, offered a different experience and was staged in Macau and Istanbul in 2009.

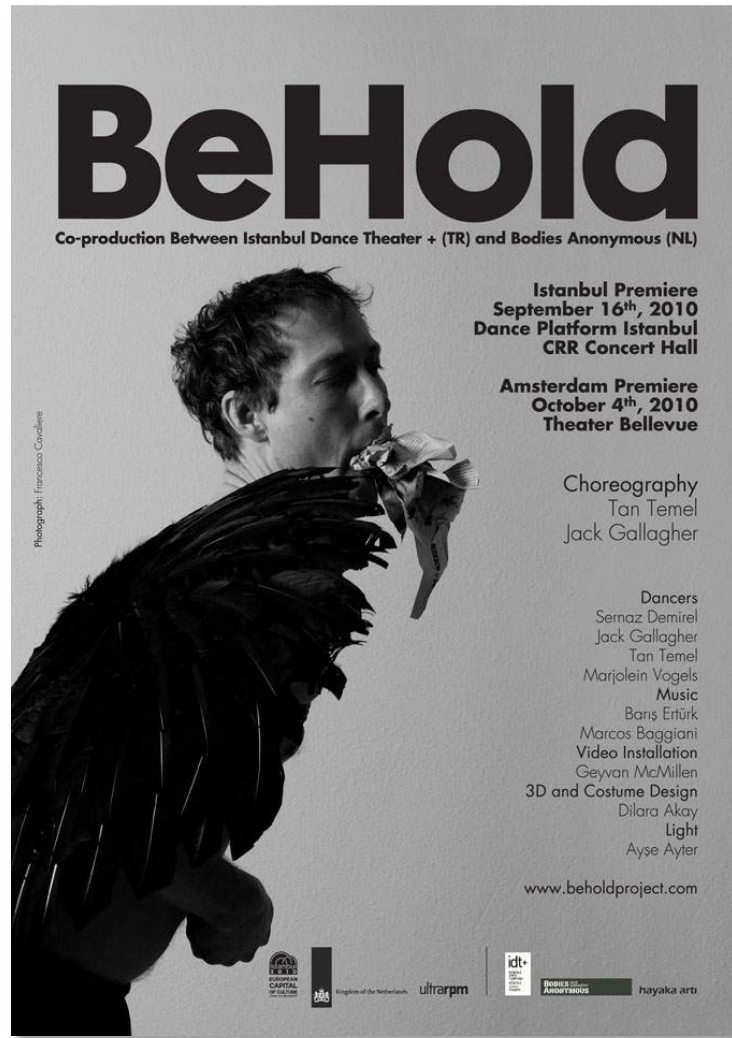


**Figure 29.**

*“Confrontation” Choreography by Geyvan McMillen, 2008. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

Tan Temel, the choreographer and dancer of the Istanbul Dance Theater Company and Jack Gallagher, the director and choreographer of the Bodies Anonymous (BA) dance company<sup>27</sup>, which continues to work in Amsterdam, the Netherlands, worked on a joint production for the event program prepared in the scope of the election of Istanbul as the European Capital of Culture in 2010. During the research process that started in 2008, based on their own philosophies, cultural heritage and artistic background, artists began to ask questions about differences in the construction of cultural formations. BeHold Project is an interdisciplinary dance performance that questions the structure of the "clash of civilizations", which has become intensified in the global and political environment, within the framework of media and neighborhood relations. The work has met its audience at the Cemal Reşit Rey Concert Hall in Istanbul and at the Bellevue stage in Amsterdam.

<sup>27</sup> <https://nl.linkedin.com/company/bodies-anonymous>



**Figure 30.**

*“BeHold” Choreography by Tan Temel & Jack Gallagher, 2010. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaz Demirel Temel*

The preparations for the work entitled "Jaded Secrets" began upon an invitation received from the International Theater Festival in 2012. Geyvan McMillen prepared the choreography of this piece together with Ankara Modern Dance Company artist Devrim İleri Tozkoparan. The dancers in the production were Sernaz Demirel Temel, Tan Temel, Devrim İleri Tozkoparan and Istanbul State Opera and Ballet artist Özerk Tozkoparan. The stage design was created by Dilara Akay. The piece consisted of solos, duets and quartet dances.

The work, which purely revealed the secrets of a life devoted to art under all circumstances, was presenting itself to the audience with four moving bodies. There were some difficulties in the rehearsal process due to problems encountered with regard to the working place. “Jaded Secrets” staged at Garaj Istanbul as part of a festival was welcome with great interest by the audience.

TÜRKİYE TURKEY

İDT+ (İSTANBUL DANS TİYATROSU+ İSTANBUL DANCE  
THEATRE+)**YORGUN SIRLAR**  
**JADED SECRETS**Koreografi Choreography by GEYVAN McMILLEN,  
DEVİRİM İLERİ TOZKOPARAN

Sahne Enstalasyonu Stage Installation DİLARA AKAY

Video Enstalasyonu Video Installation GEYVAN  
McMILLENDansçılar Dancers SERNAZ DEMİREL, DEVİRİM İLERİ  
TOZKOPARAN, TAN TEMEL, ÖZERK TOZKOPARAN (İDOB)

Müzik Music ÇEŞİTLİ BESTECİLER VARIOUS COMPOSERS

Yapımcılar Producers HAYAKA ARTI, ULTRA-RPM



İDT+ Anadolu'nun zengin tarihi ve kültür çeşitliliğinden beslenerek, ulusal ve uluslararası sanat ortamına disiplinlerarası projeler üretmek üzere kuruldu. İDT+'nin sanat yönetmeni McMillen, yıllardır ürettiği çeşitli projelerle eserlerini ulusal ve uluslararası platformlarda sergilemiş, modern dansın Türkiye'de 35 yıldır gelişmesinde katkıda bulunarak öncülük yapmış ve uzun yıllar Devlet Opera ve Baleleri bünyesinde çalışmıştır. *Yorgun Sırlar*'ın koreografisini Geyvan McMillen ve Devrim İleri Tozkoparan birlikte gerçekleştirmektedir. Devrim İleri Tozkoparan ADOB Modern Dans Topluluğu'nda dansçı, eğitmen ve koreograf olarak görev yapmıştır. Halen İstanbul Devlet Opera ve Balesi sanatçısı olarak çalışmalarına devam etmektedir. Topluluk, *Yorgun Sırlar* adlı projelerini ise şöyle dile getiriyor: "Gözlerimiz ve ruhumuz çoğu zaman yaradılışın muhteşemliğinin farkında olmasa da, bu olağanüstü olaya her zaman hayranlık duyduk. Geldik gidiyoruz. Var olmak, yok olmak, sırlar ve sırlarımız bizimle birlikte sonsuza kadar..."

– Geyvan McMillen

**Figure 31.**

*"Jaded Secrets" Choreography by Geyvan McMillen, Devrim İleri Tozkoparan, 18<sup>th</sup> Istanbul Theater Festival, 2012. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaç Demirel Temel*

*"The reason why I called this piece "Jaded Secrets" was because I wanted to get away from this tiring environment as a consequence of my long struggle in the field of dance in Turkey. I preferred to give room to my new occupations that would comfort me. And decided not to produce any choreographies unless I was given the opportunity and environment I wanted."*  
(Geyvan McMillen, Personal Communication, 20 August 2020, Istanbul)



**Figure 32.**

*“Jaded Secrets”* Choreography by Geyvan McMillen & Devrim İleri Tozkoşaran, 18<sup>th</sup> Istanbul Theater Festival, 2012. Retrieved from the Personal Archive, Courtesy of Tan Temel & Sernaç Demirel Temel

*“Although our eyes and souls are often not aware of the magnificence of our creation, we have always admired this extraordinary event. We come; we go. Existence, nonexistence, secrets and our secrets will be with us forever...” – Geyvan McMillen*

### Conclusion

In 1952, Geyvan McMillen joined the Hacettepe State Conservatory, founded by Dame Ninette de Valois<sup>28</sup>, one of the cornerstones of Turkish Ballet history. As a student of Dame Ninette Valois, McMillen had the opportunity to work with many valuable instructors Valois had invited to the school.

From 1960 to 1970, McMillen has danced in many ballet pieces of the Ankara State Ballet's repertoire. Performances of the world-famous Martha Graham Dance Company in Turkey in 1963 has been an important event that has shaped her artistic life. The dancers of Martha Graham Dance Company using their bodies with a dance technique and expressive language she has never seen before, outside the movements of classical ballet, has inspired her urge to seek for the new.

*“The Martha Graham Dance Company came to Turkey and had a couple of beautiful performances at the Ankara Opera. All of a sudden, my horizons largely changed, until that moment both during my education and while working at the Opera, I only knew about classical ballet. I was unaware of any other kind of dance genre or any other educational system. Suddenly seeing on stage, a completely different dance technique, I was very impressed. I said to myself, ‘I want to learn these new dance techniques and produce choreographies now’” (Demirel Temel and Temel, 2021, p. 31)*

In addition to classical ballet training, McMillen studied modern dance for five years in London and New York. Returning to Turkey at the end of 1974, she served to her country for many years in the development and spread of Turkish dance.

<sup>28</sup> In 1947, Dame Ninette de Valois, the founder of the British Royal Ballet, is invited to Turkey. With the efforts of Valois, a ballet school was established in Istanbul Yeşilköy in 1948. The first ballet school in Turkey to operate within the conservatory begins in 1950 with the process of moving the school in Yeşilköy to Ankara. Hacettepe University Ankara State Conservatory Ballet Department was founded in 1950 by Dame Ninette Valois. Valois carries the British école to Turkey and invites the dancers of the Sadler Wells Ensemble as ballet instructor to Ankara Hacettepe State Conservatory.

Looking at the history of Turkish ballet, “Çark” a ballet choreographed by Sait Sökmen in 1968, the works of Duygu Aykal the ballet pieces “Çoğul” and “Oluşum” in 1973, “Pembe Kadın” by Oytun Turfanda in 1974, and “Yoz Döngü” in 1975, and "Dance with Debussy", choreographed by Geyvan McMillen for the 1974/75 season, were the first contemporary ballet choreographies based on classical ballet principles of the State Ballet produced according to contemporary interpretations of Turkish choreographers.

As of 1975, McMillen started to give modern technique lessons to aspiring dancers among the Ankara State Ballet artists. She conveyed her knowledge and provided them with the acquaintance of a different dance technique and body language. Her first modern dance piece, “Delta”, produced in 1975, was staged in Ankara and Istanbul with the support of the British Council. In later periods, other pieces performed independently were, “Konser” (Concert, 1975), “Anadolu’da Gece” (A Night in Anatolia, 1975), “Düet” (Duet, 1975), “Toprağa Ninni” (Lullaby for the Earth, 1976), “Boş Gökyüzü” (Empty Sky, 1976), “Mavi Düşler” (Blue Dreams, 1975/1976) etc. meeting their audiences at the Ankara Contemporary Stage, and stages of Turkish-American Association, German and British Cultural Delegation.

McMillen, continuing to work for the Istanbul State Opera and Ballet since 1977, with the Istanbul State Ballet staged the following pieces: “Öykü” (Story, 1979), “Nijinski ile bir Akşamüstü” (An Evening with Nijinski, 1987-1988), “Meditasyon” (Meditation, 1988/1989), “Sıradışı Değişimler” (Extraordinary Changes), “Bolero”, “Erkin Konçerto” (Erkin Concerto, 1992), “Nemrut’un Dansı” (Nemrut's Dance, 1992), “Anadolu’da Gece” (A Night in Anatolia, 1992), “Mutlu Son” (Happy End, 1992), “Ara Danslar Ara Nağmeler” (In between Dances, In between Tunes, 1997-1998). She produced the choreographies of the pieces “Deli Dolu” (Alive and Kicking, Musical, 1980), The “Sevil Berberi” (Barber of Seville, Opera, 1979), “Karmen” (Carmen, Opera) for the Istanbul State Opera. While working in Istanbul, she prepared “Kaos” (Chaos, 1990) for Ankara Modern Dance Company (MDT) and “A La Tango” for the Ankara State Ballet in 2000.

McMillen together with the independent companies she has founded has staged the choreographies of Ko-yaanis-katsi (1986), “Ajlan’a Sevgiler” (With Love to Ajlan, 1986), “Nideyim Gönlümü” (Oh my Heart), “Dünkü Mektuplar” (Yesterday's Letters), “Ah Şu Caz” (Oh That Jazz, 1996) and has continued to teach at various universities in Istanbul.

In 1998, she established the first Modern Dance Program adopting an alternative education system to conservatories within the Faculty of Art and Design, Department of Music and Performing Arts in Yıldız Technical University. With the Yıldız Technical University Dance Theater Laboratory Group, she founded at Yıldız Technical University, she aimed to provide students with stage experience and to create a platform where they could produce their own choreographies. She prepared her students from the YTU Dance Theater Laboratory for the CRR Dance Theater (2002-2005), namely a professional platform. CRR Dance Theater Group attracted attention with its successful performances in Turkey and abroad.

McMillen continued to produce with a smaller ensemble with the Istanbul Dance Theater which she founded in 2005. McMillen, who devoted her life to art and education for the academic and artistic development of modern dance art in Turkey, created more than 50 pieces.

*“McMillen's dance life has been a struggle. The artist, despite her constant working and producing, always encountered several difficulties and obstacles and explains this situation as such: ‘I think this is my misfortune in art.’” (Demirel Temel and Temel, 2021, p.38)*

McMillen saluted her audience for the last time with her piece “Jaded Secrets” in 2012, as part of the 18th Istanbul Theater Festival. While working for "Jaded Secrets", she stated that she would continue one day only if the right environment was presented or otherwise would quit. After all these years of experience, McMillen still has an expectation for improved working and staging opportunities.

It can be considered that the difficulties that McMillen experienced in the early stages of her art which still continue to exist after a long period of 60 years, can be attributed to the fact that dance is still not seen as part of our culture and is not taken as seriously as in the west. For the development of modern dance, it can be said that the legal regulations of the Council of Higher Education of Turkey and regulations in the form of contribution of local governments to the art of modern dance are not sufficient and looking at the systems of developed countries in the art of dance, our culture and art policies definitely need to be reviewed.

The Dance Program established by McMillen at Yıldız Technical University, CRR Dance Theater Company, and Istanbul Dance Theater Company have been the last projects of her career which have contributed greatly to the



proper development of the art of dance in our country. If all these works could have been maintained by appropriate supports, new dancers, trainers and choreographers performing the art of modern dance on universal scale would have been bred in our country. And this in turn could have brought about new formations and have created solid foundations for the spread of the art of dance in Turkey.

McMillen mentions that modern dance has started in Turkey shortly after England. She always sets as an example England becoming a leading country in the world in this field. With the right policies and systems, the way for development can definitely be paved. With the idea "An artist should always question his/her art in the course of time, adapt it to the conditions of the day and move towards the future." she has repeatedly expressed her belief in the young potential of Turkey.

Feeding on the vision of McMillen, who was granted the "Honorary Award" by the [Istanbul Foundation for Culture and Arts \(IKSV\)](#)<sup>29</sup> in 2020, we as her students, will continue to put forth each and every effort to create and develop the dance environment in our country she has always hoped for.

### Acknowledgement

The importance of master-apprentice relationship in art education is undeniable. Keeping this in mind, the 25-year period we spent together as Geyvan McMillen's assistants and dancers, was the most valuable and instructive part of our lives. We still continue to learn a lot from McMillen, with her life stretching out to most of the Turkish dance history. This year on the 61<sup>st</sup> anniversary of her artistic life, we would like to thank our esteemed teacher and master, who has touched many Turkish dancers, for all her endeavors. Each and every effort has been made to present this article as an archival document of record summarizing the valuable work on modern dance carried out under the leadership of Geyvan McMillen. As article writers in Turkey, where it is always troublesome to find resources, long personal interviews with Geyvan McMillen, organizing her personal notes and documents, the research on newspaper/magazine articles, and our personal experiences have been the most essential factors that have motivated us.



**Figure 33.**

*Geyvan McMillen, 1941. Photo by Paul McMillen*

She has graduated from Ankara Hacettepe University State Conservatory Ballet Department in 1960 and in the same year has joined Ankara State Opera and Ballet as a student of Dame Ninette de Valois and a dancer. She has taken lessons from and has assisted trainers such as Molly Lake, Trevis Kemp, Beatrice Fenmen, Ailne Philips, Todd Bolender. After dancing for many years, she has been sent to England with a scholarship from Ankara State Opera and Ballet. She has studied the Martha Graham technique at the London Contemporary Dance School for 4 years with a scholarship won from the British Government in 1970. In 1973, she has studied the Cunningham technique with a one-year scholarship from the Merce Cunningham Dance Company, which had been continuing its studies in New York at that time. Between 1974 and 2006, she has continued to work as a choreographer, instructor and

<sup>29</sup> Istanbul Foundation for Culture and Arts (IKSV) <https://tiyatros.iksv.org/tr/oduller/onur-odulleri>

manager at Ankara and Istanbul State Opera and Ballets. McMillen, whose works have been staged in Ankara, Istanbul, Izmir, Mersin State Ballets and in her private companies, has more than fifty original works.

She has been appointed as the chief choreographer of the Istanbul State Opera and Ballet between 1990 and 1993. Between 1979-2002, she has worked as a Dance Director in the organization of First Europalya, First Habitat, as a Dance Consultant of the Ministry of Culture, Member of the Board of Directors of the Istanbul Culture and Art Foundation Music Festival and as a Dance Consultant. From 1974 to 1998, she has taught modern dance techniques at Hacettepe University, Istanbul University, Boğaziçi, Istanbul Technical and Mimar Sinan Universities. In 1998, she has established Yıldız Technical University Faculty of Art and Design, Department of Music and Performing Arts Dance Program and has directed it until 2008. In 2000, she has received her master's degree from the Department of Museology at Yıldız Technical University. Between 2002-2005, she has founded the Cemal Reşit Rey Dance Theater Company and has undertaken its artistic direction. In 2009, she has been granted the "2nd Bimeras Award" by the Istanbul Belgian Consulate General and the Bimeras Cultural Foundation for her contributions to the development of the art of dance in Turkey. From 1974 to 2012, she has exhibited her pieces by means of various projects on national and international platforms. She has participated in dance platforms and festivals held in Turkey, England, Germany, Austria, Netherlands, Italy, the United States, France, and China as a dancer, choreographer and instructor. She has been invited to the Venice Dance Biennale 4 years in a row. In 2016, she has served as a Jury Member of the International Classical Ballet Competition. In 2020, on the 60<sup>th</sup> anniversary of her artistic life, she has received the "Honorary Award" by the Istanbul Foundation for Culture and Arts (IKSV).

Concentrating on dance and video installations while working on her pieces in recent years, Geyvan McMillen transforms the performances of the Istanbul Dance Theater Group, which she has founded in 2005, into interdisciplinary art events and will continue with her research as long as interesting projects for the development of the art of dance in Turkey continue to exist.

#### Biodata of Authors



**Assoc. Prof. Tan TEMEL;** He graduated from MSU State Conservatory Dance Department in 2000. With the scholarship he received from Merce Cunningham Dance School in 2001 he worked on the Cunningham Technique and took part in the works of the Cunningham Dance Company. He continued his work as a dancer and instructor in Cemal Reşit Rey Dance Company founded by Geyvan McMillen between 2003 and 2005, and as a dancer and choreographer in Istanbul Dance Theater Company between 2005-2012 under the direction of Geyvan McMillen. Together with Sernaz Demirel he was granted the "International Chicago Dance Festival Best Choreography Award" in 2007. In 2012 his choreography for Dostlar Theater Company's play "Ben Bertolt Brecht", was awarded with the "Best Theater Award of the Year" by the Theater Critics Association. His choreography for "Supernova" by DOT Theatre was awarded with the "Special Selection Committee Award" at the 17<sup>th</sup> Sadri Alışık Cinema and Theater Actor Awards and the "Best Production" awards at the 16<sup>th</sup> Yapı Kredi Afife Awards. Continuing his creative work in TORK Dance Company, of which he is the co-founder, Tan Temel was the Artistic Director of the L'O.ffcina Dance Company in Florence from 2011 to 2014. He currently is working for the IBO Global (International Baccalaureate Organization) Diploma Programs Dance Curriculum preparation committee. He has completed his Master of Fine Arts in Case Western Reserve University Theater and Dance Department in 2009 and Master of Fine Arts in YTU Art and Design Faculty in 2014. He has been continuing his academic studies at YTU Art and Design Faculty Music and Performing Arts Department since 2001. He teaches at Istanbul University State Conservatory Ballet Department and Bahçeşehir University Conservatory Musical Theater Department. He has been awarded the title of Associate Professor in 2017.

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**Assoc. Prof. Sernaz DEMIREL TEMEL;** she graduated from YTU Modern Dance Program in 2003. She continued her work in the Cemal Reşit Rey Dance Company founded by Geyvan McMillen between 2003 and 2005, and in the Istanbul Dance Theater Company between 2005-2012 under the direction of Geyvan McMillen. Together with Tan Temel she was granted with the "International Chicago Dance Festival Best Choreography Award" in 2007. In 2012 her choreography for Dostlar Theater Company's play "Ben Bertolt Brecht", was awarded as the "Best Theater Award of the Year" by the Theater Critics Association. Her choreography for "Supernova" by DOT Theatre was awarded with the "Special Selection Committee Award" at the 17<sup>th</sup> Sadri Alışık Cinema and Theater Actor Awards and the "Best Production" awards at the 16<sup>th</sup> Yapı Kredi Afife Awards. She has completed her Master of Fine Arts in Case Western

Reserve University Theater and Dance Department in 2009 and Master of Fine Arts in YTU Art and Design Faculty in 2014. She currently continues to work as a choreographer, dancer and instructor in the TORK Dance Company, which she is the co-founder of. She has been continuing with her academic studies at YTU Art and Design Faculty Music and Performing Arts Department since 2004. She has been awarded the title of Associate Professor in 2018.

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