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Printmaking Courses in Distance Education Process*

Uzaktan Eğitim Sürecinde Baskıresim Dersleri

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ABSTRACT

This study aimed to investigate academics' perceptions of printmaking courses held during the distance education period in art universities in Turkey. Given today's understanding of art, the courses in which creativity plays an essential role and new techniques are applied need to be reorganized and developed with solid content. Printmaking holds a significant position in fine arts as it offers students who want to improve themselves and their technique the opportunity to express themselves with many techniques and materials. This paper aims to identify the difficulties, advantages, and disadvantages of academics, workshop leaders, and practice-based courses in the distance education model and their views on the process. A questionnaire developed by the researchers was presented to 30 academics who taught printmaking, an applied course, in Turkey through the distance education model. The questions were based on the questionnaire communication methods and techniques, academics' competence in distance education, students' performance, and their needs and difficulties. The data was collected electronically via "Google Forms." The data obtained from this survey were analyzed and interpreted using the SPSS program. The study was limited to the printmaking course only. Based on the data analyzed, suggestions were made for making printmaking courses more efficient and effective in distance education. When the data obtained from the academics' answers to the questions in the questionnaire are studied, it can be said that the distance education model involves many more difficulties than face-to-face teaching, removes it from the quality educational environment, and causes challenges to achieving the objectives.

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ÖZ

Bu araştırmada Türkiye'deki üniversitelerin sanat eğitimi veren bölümlerinde uygulanan uzaktan öğretim sürecinde baskıresim derslerine ilişkin akademisyen görüşlerinin incelenmesi amaçlanmıştır. Günümüz sanat anlayışı ile ilişkili olarak, yaratıcılığın önemsendiği ve yeni tekniklerin uygulama alanı bulduğu derslerin yeniden düzenlenerek sağlam içerikler ile geliştirilmesi gerekmektedir. Baskıresim sanatı kendini ve tekniğini geliştirmek isteyen öğrencilere birçok teknik ve malzemeler ile kendini ifade etme imkânı sağladığı için görsel sanatlar alanında oldukça önemli bir konumdadır. Makalede uzaktan öğretim modelinde atölye ve uygulama odaklı derslerin yöneticisi olan akademisyenlerin bu süreç içerisinde yaşadıkları zorluklar, avantaj ve dezavantajları, sürece yönelik görüşlerinin neler olduklarını belirleyebilmek amaçlanmıştır. Türkiye'de uygulamalı bir ders olan baskıresim derslerini uzaktan eğitim modeliyle yöneten 30 akademisyene araştırmacılar tarafından geliştirilen anket uygulanmıştır. Anket içerisinde kurulan iletişim aracına, ders esnasında kullanılan yöntem ve tekniğe, akademisyenlerin uzaktan eğitim sürecine karşı yeterliğine, öğrencilerin kazanımlarına ve ihtiyaç ve zorluklarına göre sorular ile başlıklandırılmıştır. Veriler, "Google Forms" üzerinden elektronik ortamda toplanmıştır. Bu anket sonucunda elde edilen veriler SPSS programı ile analiz edilerek yorumlanmıştır. Araştırma sadece baskıresim dersi ile sınırlandırılmış olup, analiz edilen veriler ile uzaktan eğitim sürecinde baskıresim derslerinin daha verimli ve etkili olabilmesine yönelik öneriler sunulmuştur. Ankette yer alan sorulara akademisyenlerin verdiği yanıtlardan elde edilen veriler incelendiğinde, yüz yüze eğitime göre çok daha fazla zorlukları beraberinde getirdiği, nitelikli eğitim ortamından uzaklaştırdığı ve amaçlara ulaşmada güçlükler yaşanmasına sebebiyet verdiği söylenebilir.

Anahtar Sözcükler: *Pandemi, Uzaktan eğitim, Sanat eğitimi, Baskıresim, Akademisyen görüşü*

INTRODUCTION

The COVID-19 pandemic which started in China in 2019 and affected the whole world obstructed all kinds of activities for which people got together. The World Health Organization declared COVID-19 a pandemic in March 2020, and restrictions were imposed in all countries. On March 11, 2020, the first COVID-19 case was seen in Turkey (Ministry of Health, 2020). Restrictions have been implemented in education as in all areas within the scope of the epidemic measures to minimize the risks in Turkey. Education in primary and secondary schools and universities was suspended on March 12 (Budak and Korkmaz, 2020, p.63). Restrictions were initially implemented intermittently for a short period at a time. Then, to minimize the possible risks, physical meetings for education have been wholly abandoned, and the process of distance education techniques has begun at all levels of education.

This process, which both teachers and students experienced for the first time and witnessed the developments together, has led to interesting experiences. At the same time, our understanding of education and how we interpret it have changed with the pandemic (Bozkurt and Sharma, 2020, p.2). Distance education is an education method applied as an alternative in cases where face-to-face education cannot be performed. Awareness of distance education due to technological advancements have increased due to the pandemic process. Thanks to distance education, students are able to receive education anywhere in the world via the internet, regardless of where they are. This rapid transition was due to sudden changes and compulsory conditions, making it impossible for all the necessary preparations to be completed and ready (Özalkan, 2021, p.19). The distance education model that many of us have experienced with the pandemic has a notable history. The first implementation of distance education in Turkey was started in 1927. The physical deficits of the educational institutions have led to the development of distance education. After a while, this system of distance education was started to be applied to primary, secondary, high school, and higher education levels (Kırık, 2014, p.83). The deficiencies in the infrastructure of education

were instrumental in the beginning of the distance education process and primarily caused the start of the teaching through letters method (Bayburtlu, 2020, p.134). Distance education has become more common with the introduction of teaching through letters, radio, the arrival of the television, and the establishment of Instructional Film Centers. Later, open education schools were established in an effort to increase the number of students and graduates.

Technology makes education more efficient, scalable, and accessible (Clement, 2017, p.2). The model of distance education that exhibits a healthy development process through development in technology involves teaching activities in which the teacher and the student carry out the teaching processes partially or completely synchronously and asynchronously with all kinds of tools that allow spatially separated communication with each other (Toprakçı, 2017).

The advantage of distance education is its easy access to more audiences simultaneously with an internet connection. Moreover, physical distance does not pose a problem, as active participation in education programs organized in different cities or countries can be done efficiently. Distance education also provides excellent convenience for individuals with disabilities who cannot access the institution. Also, the possibility of recording the education sessions has eliminated the student's time anxiety. The student can decide when and where to study. Thus, the student can easily adjust the timing of his or her education according to his or her schedule. In addition, the student can progress faster or slower at his or her own individual pace without being dependent on the community. One of the main advantages of distance education is that it allows you to adapt your learning to your work and home life. Having the internet is sufficient to connect. As with a full-time course, students may find themselves gaining valuable, transferable skills such as planning and research. Distance education usually costs less than full-time tutoring. The distance education processes can be continuously improved by efficiently carrying out, monitoring, and evaluating the instructor.

Distance education has also disadvantages as well as its advantages. Distance education systems, which require a considerable internet and program infrastructure, are very

costly at the initial establishment stage. Problems with the technologic systems can often be experienced during or after the education session. The lack of being in a familiar campus and being with other students daily can also be a disadvantage. In terms of the student's progress, as mentioned in the advantages part, it can be problematic for those students who are unable to work independently and need guidance. In addition to these, students often need teachers, counselors, mentors, confidants, and empathic people in schools that offer social interaction opportunities. Distance education is regarded as disadvantageous in terms of development of social relations, and applied courses such as laboratories and workshops are also one of the problematic aspects of distance education.

Distance education in Turkey has suffered from infrastructure problems due to the pandemic. Universities experienced extensive disruptions due to technical issues and infrastructure issues. A common mistake made by academics who were faced with this compulsory and challenging process for the first time was to emulate the courses that were physically taught in the online course environment (Bozkurt, 2020, p.120).

Our country has been experiencing distance education literally during the pandemic, but there are severe problems with the applied courses in the institutions providing art education. Nevertheless, Oxford University offers distance learning arts education programs that have been around for 140 years. In addition to Oxford University, School of the Art Institute of Chicago (SAIC), California College of Art (CalArts), Rhode Island School of Design (RISD), Seoul Art Institute, and Paris College of Art also made online art education accessible to the whole world. However, although such institutions are pioneers in the adoption of educational technology, the COVID-19 pandemic has gained even more importance as universities understand that the future of higher education lies in information technology and distance education programs (Singh, 2020, p.3). Nevertheless, while the pandemic has made positive contributions to distance education in developed countries, less developed countries have faced severe problems.

There is a need to distinguish between the concepts of distance education and emergency distance education. As part of the distance education model, there is a

planned, programmed, and regular system, but the emergency distance education module should be kept separate since it must be passed in an emergency without being fully ready. The transition process of universities to online education has witnessed curricula not being adequately planned, designed, and developed. Therefore, response to the crisis experienced due to the pandemic should not be equated with effective online education or the digital transformation of universities, but rather from the perspective of emergency distance education platforms (Adedoyin and Soykan, 2020, p.8). In the emergency distance education process, the techniques frequently used during face-to-face education have been adapted to the distance education process in the same way. Conducting distance education with the logic of face-to-face education has created the source of many problems (Özalkan, 2021, p.22). According to Bozkurt (2020, p.120), "Distance education techniques should not be used to simulate face-to-face education but to provide a meaningful learning environment." Other challenges include the inadequacies of instructors due to technological capabilities and infrastructure problems in the region where they live, their attitudes toward distance learning, their lack of computer experience, and the anxiety and fear brought on by the pandemic (Bakioğlu & Çevik, 2020, p.112).

The distance education system is generally known as an adequate and valuable method preferred in theoretical courses. With the pandemic, all courses' adoption of the distance education model caused difficulties in applied and laboratory courses. Severe problems were experienced in conducting applied courses during the pandemic (Kahraman, 2020, p.54).

The workshop environments in universities provide ample space for all design and learning processes. One of the essential difficulties in the distance education process is lacking a particular and suitable study area. Due to a lack of physical resources such as ovens, dark rooms, printing machines, and equipment in art education institutions, teachers had to abandon traditional workshop practices and make creative decisions to convey art-making instructions (Singh, 2020, p.9). In a world increasingly dependent on

technology and infrastructure, art and design students may feel inadequate to learn when they do not have access to the institution's resources and tools.

In applied courses, distance education is a problem that needs to be solved as quickly as possible. COVID-19 has accelerated the drive for change. It is also evident that while digital technology is posing some challenges, it also offers great opportunities to improve a traditional education system that has recently received much criticism for its focus on theoretical, classroom, and rote learning (Singh, 2020, p.10). A hybrid model will likely not be the only part of the 'new normal.' As part of the program, being a 'learner' will be stressed by going beyond the boundaries of traditional education systems, bridging social classes, breaking down age barriers, crossing state and national borders, and redefining what is what. For educators and students only, research actions should be directed towards solving the problem of compatibility and developing a uniform online learning model applicable to all disciplines. In addition, despite the sudden transition to online platforms, it is seen that online learning will continue and education will increase by becoming more hybrid, provided that the difficulties experienced by faculty and students are well explored and turned into opportunities (Adedoyin & Soykan, 2020, p.9).

Printmaking is one of the applied courses in art education, and a course that requires a workshop in its teaching and/or learning. Printmaking refers to creating images prepared on a mold or printed directly on paper by an artist using various materials and tools. These are graphic pictures that also involve the creation of the pattern and the printing process (Aslıer, 1989, p.7). Printmaking can be classified into four groups: hollow, relief, flat, and screen printing. Printmaking techniques, which are included in the fine arts education curriculum, have key importance in students' artistic and ease of application (Yıldız, 2019, p.15). Under these circumstances, while there may be problems with missing materials even in the printmaking course workshop environment, this complex process has come to a dead-end with the pandemic period. Therefore, printmaking courses were examined in the distance education process to determine the

difficulties experienced by academicians who needed printmaking instruction in the workshop environment during the pandemic.

Ethics Committee

The Ethics Committee of Niğde Ömer Halisdemir University was applied to for the research. In the document numbered E-86837521-050.99-64451, the decision of the meeting numbered 10-dated 27.05.2021 regarding the project named "Printmaking Courses in the Process of Distance Education" and ethical compliance approval required for the research was obtained.

Methods

This study aims to determine how the printmaking course is carried out in the distance education process in different universities. For this purpose, the Original Printmaking Course Questionnaire in the Distance Education Process (UESÖBDA) was developed. In this respect, the research is a descriptive study (Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz, & Demirel, 2013).

Original Printmaking Course Questionnaire in Distance Education (OPCQDE)

The OPCQDE questionnaire was designed to determine the instructors' views regarding the methods and techniques used during the distance education process, the communication method, the computer program used, the assessment and evaluation methods, teacher competency, student achievement, and problems encountered. Below is a description of the process of developing the questionnaire.

Content Validity

Expert opinion was sought after creating the draft form of the questionnaire to ensure the content validity of the items. Accordingly, experts were asked to evaluate the items in the draft form of the questionnaire in terms of content validity. Six people were selected, including three field experts, an assessment and evaluation specialist, a research techniques specialist, and a language specialist. An Expert Evaluation Form (EEF) consisting of open and closed-ended questions was created to get the experts'

opinions regarding the process in the printmaking course during the distance education in EEF; each expert gave his evaluations and suggestions on whether the prepared items provided sufficient information about the teaching, scope, acquisition, and methods of the course, how the items were expressed in Turkish and whether they were suitable to evaluate the objectives.

Davis' (1992) technique was employed to assess the content validity of the items. Davis (1992) rates expert opinions on the technique as (a) "Appropriate," (b) "The item should be slightly revised," (c) "The item should be reviewed seriously," and (d) "The item is not appropriate." The number of experts choosing (a) and (b) for the evaluation of the items is divided by the total number of experts to obtain the "Coverage Validity Index (CVI)" for each item. A value of 0.80 is accepted as a criterion for the CVI obtained (Yurdugül, 2005). In this direction, this criterion value was taken into consideration within the scope of the research. According to the six experts' evaluation of the questionnaire items for content validity, the CVI's of the items ranged from 0.86 to 1.00. According to these results, it is seen that the CVI value obtained for each item is higher than the criterion value. The experts who have evaluated the draft form appear to agree. In addition, the Scale Content Validity Index, S-CVI, for the total of the questionnaire was calculated, and this value was found to be 0.88. A Content Validity Index of 0.80 and above for the total questionnaire is considered an acceptable value (Polit & Beck, 2006). With this value above the criterion value, the item and scale CVIs of the questionnaire were above the acceptable level. For the accepted items, the statements were finalized by considering the suggestions for changes in the expert opinions. The final form of the questionnaire was presented to the experts for the last time. To increase the usefulness of the questionnaire at this stage, experts' opinions were also sought on the page structure, order of questions and answer choices, text format, print quality, etc.

Data Analysis

SPSS 21.0 package program was used to analyze the data obtained in the research. After the data were processed into the SPSS 21.0 program, it was checked whether there was

any missing data. It was observed that there was no missing data. Frequency and percentage statistics were used to analyze the data. Accordingly, frequency and percentage statistics were used to determine what original printmaking techniques instructors use, how they interact in the distance education environment, what live class method they use, how they communicate with students outside of living classes, what materials are used in class, what methods and techniques are used in distance education, what computer program is used, and what assessment and evaluation method is used. Furthermore, frequency and percentage statistics methods were used to assess the instructors' and teachers' qualifications, evaluate student achievement, and identify student needs.

RESULTS

Following the order of the research questions, this section provides the results of the analysis of the data collected for the research questions and the tables and explanations.

Remote Tech

Frequency and percentage values were calculated to determine which distance technique the instructors participating in the research in the distance education process used. The frequency and percentage values obtained are shown in Table 2.

Table 2. The Distribution of the Responses of the Instructors to the OPCQDE "Which of the original printmaking techniques do you apply in distance education?"

Printmaking Technique	Category	Frequency(f)	Percent (%)
Relief Pressure	Yes	22	73.3
	No	8	26.7
Monotype	Yes	11	36.7
	No	19	63.3
Screen Printing	Yes	4	13.3
	No	26	86.7
Intaglio Print	Yes	5	16.7
	No	25	83.3
Lithography	Yes	0	0.0
	No	30	100.0
Experimental Print	Yes	1	3.3
	No	29	96.7
Stencil Printing	Yes	2	6.7
	No	28	93.3
Digital Printing	Yes	3	10.0
	No	27	90.0
Collograph Printing	Yes	3	10.0
	No	27	90.0

Table 2 shows that instructors most commonly use relief printing with 73.3% (f=22), followed by monotype with 36.7% (f=11). According to Table 2, it is seen that the frequency and percentage of those who do not use screen printing, intaglio printing, experimental printing, stencil printing, digital printing, and collagraph printing techniques are higher than those who do. Additionally, it is understood that they could not apply the lithography technique with 100.0% (f=0) among the instructors.

Communication

A frequency and percentage value were calculated to determine how the instructors interacted in the distance education environment. The frequency and percentage values obtained are shown in Table 3.

Table 3. Distribution of the Responses of the Faculty Members to the item "What are the information and communication technologies that you use to connect with your students during the distance education process outside of the live course hours?"

Communication Technique	Category	Frequency (f)	Percent (%)
WhatsApp	Yes	29	96.7
	No	1	3.3
Instagram	Yes	4	13.3
	No	26	86.7
Twitter	Yes	0	0.0
	No	30	100.0
Skype	Yes	0	0.0
	No	30	100.0
Hangout	Yes	0	0.0
	No	30	100.0
Facebook	Yes	0	0.0
	No	30	100.0
E-mail	Yes	8	26.7
	No	22	73.3

When Table 3 is examined, it is seen that the most frequently used information communication technique by the instructors to connect with the students in the distance education process, apart from the live course, is WhatsApp with 96.7% (f=29), followed by an e-mail with 26.7% (f=8). In addition, it is seen that the instructors do not prefer 100.0% (f=30) twitter, 100.0% (f=30) skype, 100.0% (f=30) hangout and 100.0% (f=30) Facebook applications.

Method Technical

Frequency and percentage values were calculated to determine which methods and techniques the instructors participating in the research in the distance education process were used. The obtained frequency and percentage values are shown in Table 4.

Table 4. The Distribution of the Responses of the Instructors to the OPCQDE "What are the methods and techniques you prefer to apply in your courses during the distance education process in terms of your original printmaking course?"

Method Technical	Category	Frequency (f)	Percent (%)
Expression	Yes	30	100.0
	No	0	0.0
Q&A	Yes	23	76.7
	No	7	23.3
Project	Yes	14	46.7
	No	16	53.3
Homework	Yes	24	80.0
	No	6	20.0
Observation	Yes	10	33.3
	No	20	66.7
Discussion	Yes	9	30.0
	No	21	70.0
Presentation	Yes	26	86.7
	No	4	13.3

When Table 4 is examined, it is seen that the technique most used by the instructors in the distance education process is 100.0% (f=30) expression, followed by the demonstration technique with 86.7% (f=26). According to Table 4, it is understood that the least used technique among the instructors participating in the research is the discussion method with 30.0% (f=9).

Program Used

The frequency and percentage values of the programs the instructors preferred to use in their distance education courses were determined during the research process. The frequency and percentage values obtained are shown in Table 5.

Table 5. The Distribution of the Responses of the Instructors to the OPCQDE "What are the programs you prefer to use in your courses in the distance education process in terms of your original printmaking course?"

Program Used	Category	Frequency (f)	Percent (%)
Corel Draw	Yes	6	20.0
	No	24	80.0
Photoshop	Yes	21	70.0
	No	9	30.0
InDesign	Yes	1	3.3
	No	29	96.7
Freehand	Yes	3	10.0
	No	27	90.0
Maya 3D Animation	Yes	0	0.0
	No	30	100.0
Dreamweaver	Yes	0	0.0
	No	30	100.0
Office Programs	Yes	5	16.7
	No	25	83.3
Video	Yes	1	3.3
	No	29	96.7
Illustrator	Yes	4	13.3
	No	26	86.7

When Table 5 is examined, the most used program by the instructors was Photoshop, with 70.0% (f=21). According to Table 5, it is seen that 100.0% (f=30) Maya 3D Animation program and 100.0% (f=30) Dreamweaver programs have never been used among the instructors participating in the research.

Assessment-Evaluation Methods

The frequency and percentage values were calculated for the assessment and evaluation methods that the instructors participating in the research preferred to use in their courses during the distance education process. The obtained frequency and percentage values are shown in Table 6.

Table 6. The Distribution of the Responses of the Instructors to the OPCQDE item "What is the assessment and evaluation methods you use to evaluate student products in the distance education process in terms of your original printmaking course?"

Assessment-Evaluation Method	Category	Frequency (f)	Percent (%)
Homework	Yes	27	90.0
	No	3	10.0
E-exam	Yes	1	3.3
	No	29	96.7
Performance task	Yes	12	40.0
	No	18	60.0
Project	Yes	16	53.3
	No	14	46.7

When Table 6 is examined, it is seen that the assessment and evaluation method most used by the instructors is Homework with 90.0% (f=27), followed by Project with 53.3% (f=16). According to Table 6, it is understood that the assessment and evaluation method used the least by the instructors participating in the research is 3.3% (f=1) E-exam.

Teacher Qualifications (TQ)

The frequency and percentage values of the instructor competencies were calculated during the distance education process of the instructors participating in the research. The frequency and percentage values obtained are shown in Table 7.

Table 7. Distribution of Instructors' Responses to the Teacher Competencies Dimension in OPCQDE

	1.Strongly Disagree		**2.I disagree**		**3.Partially Agree**		**4. I agree**		**5.Strongly Agree**	
Categories	f	%	f	%	f	%	f	%	f	%
1. I can use technological tools and equipment in the distance education process without any problems	1	3.3	2	6.7	6	20.0	13	43.3	8	26.7
2. I can present the original printmaking course content with appropriate methods and techniques.	1	3.3	4	13.3	8	26.7	12	40.0	5	16.7
3. I can organize the course considering the interests and abilities of the students.	0	0.0	5	16.7	7	23.3	10	33.3	8	26.7
4. I can follow the artistic development of the students during the distance education process.	1	3.3	5	16.7	8	26.7	11	36.7	5	16.7
5. In the distance education process, I can teach the printmaking course based on theory.	0	0.0	9	30.0	7	23.3	9	30.0	5	16.7
6. When the technique is	4	13.3	6	20.0	8	26.7	6	20.0	6	20.0

taught, I can explain it practically.										
7. While explaining the techniques, I can benefit from the videos available on the internet.	0	0.0	2	6.7	5	16.7	14	46.7	9	30.0
8. The duration of the course is sufficient for the application of printing techniques.	9	30.0	3	10.0	8	26.7	8	26.7	2	6.7
9. I can easily apply indentation techniques (engraving, dry scraping, aquatint, mezzotint...).	16	53.3	10	33.3	3	10.0	0	0.0	1	3.3
10. I can allow testing of alternative applications for inaccessible materials.	1	3.3	13	43.3	0	0.0	8	26.7	8	26.7
11. I can observe the artistic development of the student more effectively than in the workshop environment.	13	43.3	6	20.0	5	16.7	4	13.3	2	6.7
12. I can have the lithography technique applied.	22	73.3	7	23.3	0	0.0	1	3.3	0	0.0
13. I can communicate well with students.	0	0.0	3	10.0	7	23.3	9	30.0	11	36.7
14. I can apply	0	0.0	6	20.0	7	23.3	11	36.7	6	20.0

alternative printmaking techniques.										
15. I believe that distance education contributes to the ability to cope with problems and produce solutions.	3	10.0	7	23.3	13	43.3	4	13.3	3	10.0
16. I can easily apply relief printing techniques (linoleum printing, wood printing...).	2	6.7	3	10.0	7	23.3	13	43.3	5	16.7
17. I can use the videos I have prepared myself while explaining the techniques.	2	6.7	3	10.0	5	16.7	9	30.0	11	36.7
18. I can gain the necessary information for students in a short time.	0	0.0	5	16.7	14	46.7	9	30.0	2	6.7
19. I can prepare educational materials suitable for the content of the courses.	0	0.0	2	6.7	12	40.0	11	36.7	5	16.7
20. I can use resources more efficiently than face-to-face training.	15	50.0	6	20.0	4	13.3	3	10.0	2	6.7
21. I can ensure the students' attendance at the course actively.	5	16.7	6	20.0	12	40.0	4	13.3	3	10.0
22. I can have the screen	18	60.0	7	23.3	4	13.3	1	3.3	0	0.0

printing technique applied.										
23. I can support the necessary style and technical development for the original printmaking course.	2	6.7	5	16.7	14	46.7	5	16.7	4	13.3
24. I can better observe student competencies that need to be developed to eliminate deficiencies in artistic learning.	4	13.3	8	26.7	13	43.3	3	10.0	2	6.7
25. I can use various measurement-evaluation tools to understand the level of the student as a result of artistic teaching.	2	6.7	3	10.0	11	36.7	8	26.7	6	20.0
26. I can have the monotype technique applied.	3	10.0	3	10.0	7	23.3	8	26.7	9	30.0
27. I can easily evaluate students' work.	0	0.0	4	13.3	12	40.0	8	26.7	6	20.0
28. Students can complete the process without the need for a workshop environment.	12	40.0	8	26.7	4	13.3	5	16.7	1	3.3
29. The absence of sharing experiences and	1	3.3	3	10.0	2	6.7	5	16.7	19	63.3

exchanging ideas with other students in the workshop environment affects the social communication and creativity of the students.										
30. It is a great deficiency that the students cannot experience the printmaking workshop discipline in the distance education process.	3	10.0	0	0.0	1	3.3	4	13.3	22	73.3
31. I am satisfied with the successful work and student progress that emerged in the end-of-term evaluation of the students.	3	10.0	9	30.0	11	36.0	6	20.0	1	3.3

When Table 7 is examined, the item "Strongly Agree" was marked with a rate of 73.3%, respectively, in the dimension of teacher competencies of the instructors, the item "The inability of students to experience the printmaking workshop discipline during the distance education process is a major deficiency" and the "Strongly Agree" category with a rate of 63.3% is marked the item "The lack of sharing experiences and exchanging ideas with other students in the workshop environment affects the social communication and creativity of the students." According to Table 7, the items that the instructors least agree with within the dimension of teacher competencies, respectively, are "I can have the lithography technique applied," in which the "Strongly Disagree"

category is marked. The item "I can have the screen printing technique applied," 60.0%, in which the "Strongly Disagree" category is marked, respectively."

Student Achievements (SA)

Student achievements ' frequency and percentage values were calculated during the distance education process of the instructors participating in the research. The obtained frequency and percentage values are shown in Table 8.

Table 8. Distribution of Instructors' Responses to the Dimension of Student Achievements in OPCQDE

	1. Strongly Disagree		**2. I disagree**		**3. Partially Agree**		**4. I agree**		**5. Strongly Agree**	
Categories	f	%	f	%	f	%	f	%	f	%
1. Increases active participation in the course.	11	36.7	10	33.3	7	23.3	1	3.3	1	3.3
2. Develops research direction	6	20.0	7	23.3	12	40.0	5	16.7		
3. Allows you to reach large audiences at the same time	2	6.7	5	16.7	18	60.0	4	13.3	1	3.3
4. Increases artistic productivity	6	20.0	13	43.3	6	20.0	5	16.7	0	0.0
5. Facilitates the learning of artistic technique	10	33.3	12	40.0	6	20.0	2	6.7	0	0.0
6. Increases motivation	7	23.3	13	43.3	8	26.7	1	3.3	1	3.3
7. Provides working discipline	10	33.3	11	36.7	8	26.7	1	3.3	0	0.0
8. Improves artistic creativity	10	33.3	9	30.0	9	30.0	2	6.7	0	0.0
9. Enriches interaction	10	33.3	8	26.7	8	26.7	4	13.3	0	0.0
10. Provides a	3	10.0	6	20.0	16	53.3	5	16.7	0	0.0

diverse perspective										
11. Enables the students to watch the recorded live course again	1	3.3	2	6.7	4	13.3	10	33.3	13	43.3
12. Enables efficient use of time	2	6.7	11	36.7	12	40.0	3	10.0	2	6.7
13. Offers equal opportunity and opportunity	7	23.3	8	26.7	10	33.3	5	16.7	0	0.0
14. Universities facilitate access to information through their open-access libraries.	1	3.3	1	3.3	15	50.0	10	33.3	3	10.0
15. Develops a sense of responsibility	4	13.3	7	23.3	17	56.7	2	6.7	0	0.0
16. Contributes to the development of aesthetic feelings	6	20.0	7	23.3	13	43.3	4	13.3	0	0.0

When Table 8 is examined, the item that the instructors agree with the most in the dimension of student achievement is the item "Enables the students to watch the recorded live course again," the "Strongly Agree" category is marked with 43.3%. According to Table 8, the instructors least agree with items within the dimension of student achievements: "Increases active participation in the course," The "Strongly Disagree" category is marked with 36.7%, respectively.

Requirements and Challenges (RC)

In the distance education process of the instructors participating in the research, the frequency and percentage values related to the needs and difficulties dimension were calculated. The obtained frequency and percentage values are shown in Table 9**.**

Table 9. Distribution of Instructors' Responses to the Needs and Challenges Dimension in OPCQDE

	1.Strongly Disagree		**2.I disagree**		**3.Partially Agree**		**4.I agree**		**5.Strongly Agree**	
Categories	f	%	f	%	f	%	f	%	f	%
1. Technology (such as internet connection, image and sound problems, and computer models) has a substantial impact on the efficiency of a course.	2	6.7	1	3.3	10	33.3	6	20.0	11	36.7
2. Students may have trouble accessing design programs on their personal computers	2	6.7	1	3.3	10	33.3	7	23.3	10	33.3
3. Students and teachers are exposed to high levels of radiation	1	3.3	1	3.3	16	53.3	8	26.7	4	13.3
4. It is impossible to fully understand student contributions to given projects	1	3.3	3	10.0	11	36.7	12	40.0	3	10.0
5. Understanding that students cannot follow the course creates a problem	1	3.3	2	6.7	8	26.7	14	46.7	5	16.7
6. Students may have difficulty in obtaining the	0	0.0	1	3.3	7	23.3	14	46.7	8	26.7

tools and materials used in some artistic techniques.										
7. It becomes challenging to gain experiences that will facilitate the solution or increase the speed of invention in design.	0	0.0	2	6.7	9	30.0	13	43.3	6	20.0
8. Technical skill or creativity for practical work is dulled	2	6.7	2	6.7	12	40.0	10	33.3	4	13.3
9. It is more difficult to give feedback to students about their deficiencies in artistic learning compared to face-to-face education	3	10.0	2	6.7	5	16.7	8	26.7	12	40.0
10. The methods and techniques to be taught for the first time cannot be achieved with the efficiency of the courses in the workshops. In terms of artistic development, it is more difficult to get effective results from student products compared to	0	0.0	2	6.7	4	13.3	7	23.3	17	56.7

face-to-face education										
11. In presenting products to students, critical giving cannot be realized at the time of need.	1	3.3	4	13.3	7	23.3	6	20.0	12	40.0
12. The quality and effectiveness of teaching artistically decreases	2	6.7	0	0.0	8	26.7	7	23.3	13	43.3
13. Students cannot use time efficiently	0	0.0	3	10.0	9	30.0	12	40.0	6	20.0
14. Students cannot have experiences such as using the material together in the workshop, developing ideas together, gaining workshop discipline	1	3.3	0	0.0	3	10.0	5	16.7	21	70.0
15. Inequalities occur since not every student can access technology at the same rate	1	3.3	2	6.7	5	16.7	5	16.7	17	56.7
16. It is more challenging to motivate students	0	0.0	3	10.0	5	16.7	11	36.7	11	36.7
17. The original and the digital images (color, texture, etc.) of students' work may differ.	1	3.3	2	6.7	5	16.7	9	30.0	13	43.3
18. The sense of belonging	0	0.0	1	3.3	9	30.0	9	30.0	11	36.7

weakens										
19. The socialization of students decreases	1	3.3	1	3.3	5	16.7	9	30.0	14	46.7

When Table 9 is examined, the items that the instructors most agree with in terms of needs and difficulties are the item "Students cannot have experiences such as using the material together in the workshop, developing ideas together, gaining workshop discipline," in which the "Strongly Agree" category is marked with 70.0%, and "Strongly Agree" category with a rate of 56.7%, "The methods and techniques to be taught for the first time cannot be achieved with the efficiency of the courses in the workshops" and "Strongly Agree" category was marked with a rate of 56.7%. The efficiency of the courses in the workshops cannot be achieved in the methods and techniques to be taught for the first time. In terms of artistic development, it is more challenging to get effective results from student products compared to face-to-face education, and the item "Inequalities occur because not every student can access technology at the same rate," in which the "Strongly Agree" category is marked with a rate of 56.7%, respectively. According to Table 9, the instructors least agree with the items in terms of needs and difficulties: "It is more difficult to give feedback to students about their deficiencies in artistic learning compared to face-to-face education" with 10.0%, respectively.

DISCUSSION and CONCLUSION

In our country's universities, fine arts education is given within formal education rules in systematic typesetting. Although it varies from institution to institution in terms of course load, approximately 70% of this training consists of applied courses and the other part of theoretical courses. Printmaking classes, which include independent fields such as relief printing, intaglio printing, flat printing, and screen printing, are also applied courses held in the workshop environment. The main difference that distinguishes printmaking courses from other applied courses is that the practice workshops of each printing area vary in terms of equipment and materials. The COVID-19 pandemic, which has been declared a pandemic by the World Health Organization as of March 2020, has also caused printing courses to move away from the workshop environment and begin using the distance education model. In this study, in which we examined the impact of distance education on printmaking courses during the pandemic process, 30 academics conducted printing courses using the distance education model across the country. They responded to questionnaires prepared by the researchers. SPSS was used to analyze and interpret the data from the answers provided by the participants.

According to this, it has been concluded that the technique that the participant academicians use most in the application phase of the distance education model of the techniques, which are the requirements of the field, is the relief printing technique. The application level of other printing techniques is minimal. Any academician in this training model cannot apply the lithography technique. In terms of accessing and applying the material, academicians may prefer relief printing techniques in the home environment to make it easier to apply linoleum printing and wood printing techniques in the home environment. However, as the process lengthens, the need to apply other printing techniques increases and the impossibilities encountered are much thought-provoking in terms of making the quality of education inadequate.

Communication, which is one of the essential requirements of our time, is also essential to the educational setting. Parallel to technological developments, the distance between individuals has shortened, access to information has gotten more manageable, and different digital communication tools have become common in social media. When the answers given by the academicians to another question regarding the findings of the research were examined, it was determined that they generally used the WhatsApp information communication program to communicate with the students, except for the live courses, during the distance education process, and they also rarely preferred the e-mail and Instagram programs.

Teaching methods and techniques play an important role in formal education. These methods and techniques may differ depending on the instructor's approach and the nature of the course. As a result of examining the responses provided by the instructors participating in the research to the question asked for this purpose, there was a finding that they preferred the lecture and demonstration method in terms of teaching methods and techniques in distance education. It is pleasing that the demonstration method, which is frequently preferred in the workshop environment, is also used in the distance education process. However, it is so thought-provoking that the observation method, which has an important place in following the development process of the students in the classroom environment, cannot be preferred due to the impossibilities since practice is as crucial in the process. In the distance education model, it does not seem easy to follow the student in this respect.

During the distance education process, it was observed that 70% of the academicians who participated in the study preferred Photoshop as a computer program. From this perspective, it can be said that the use of technical programs during the draft and sketch stages of a student's printmaking education is beneficial.

Whether face-to-face or via distance education, assessment, and evaluation methods are important aspects of the process. In the research, the participants were asked which Homework, e-exam, performance assignment, and project methods they preferred more in the distance education process. At least 90 percent of students prefer the homework

method in the assessment and evaluation phase, and the e-exam method is preferred at least. However, it can be said that evaluating Homework by looking at the screenshot rather than seeing it closely may bring some problems in terms of objectivity. It is thought that the interaction obtained by closely observing a study will not be the same as the interaction obtained by looking at a screenshot.

In this study, the participants were asked questions regarding teacher competencies in the distance education process, and they were asked to answer them using a 5-point Likert scale. It was concluded that the academicians strongly agreed with the items "It is a great deficiency that the students cannot experience the printmaking workshop discipline in the distance education process" and "The absence of sharing experiences and exchanging ideas with other students in the workshop environment affects the social communication and creativity of the students" to a large extent. In addition, it was observed that the instructors mostly answered, "I strongly disagree" to the items "I can have the lithography technique applied" and "I can have the screen printing technique applied," based on the idea of technical infrastructure inadequacies. The fact that the velito stones, such as the contact copying device, mold drying oven, printing bench that should be in the screen printing workshop, or the printing press, printing benches, and velito stones that should be in the lithography workshop, can be considered necessary in terms of showing how consistent the answers are.

It was found significant that 43.3% of the academicians answered item "Enables the students to watch the recorded live courses again" as "Strongly Agree" and again 36.7% of the participants answered item "Increases active participation in the course" as "Strongly Disagree" to the questions asked about student achievements in the distance education process, which is another dimension of the research. In addition to these, the data obtained from the research were critical in showing that the distance education process causes some problems such as improving the students' artistic creativity, enriching the interaction, providing study discipline, and facilitating the teaching of artistic techniques.

In terms of needs and difficulties, which constitutes the last dimension of the research, it was observed that 70% of the 30 academicians who participated in the research marked the item "Students cannot have such experiences as using the material together in the workshop, developing ideas together, gaining workshop discipline" as "Strongly Agree" with 56.7% the item "The methods and techniques to be taught for the first time cannot be achieved with the efficiency of the courses in the workshops. In terms of artistic development, it is more difficult to get effective results from works of the students compared to face-to-face education" and again 56.7% the item "Inequalities occur since not every student can access technology at the same rate." The items that instructors least agree with in terms of needs and difficulties are "It is more difficult to give feedback to students about their deficiencies in artistic learning compared to face-to-face education" with 10.0%, respectively.

Taking a closer look at the responses provided by the academicians to the questionnaire, it can be seen that the printmaking courses are more challenging in distance education due to both technical limitations and inadequacies in obtaining the necessary materials and the quality of the educational environment. They are therefore more distracted and have a difficult time achieving their goals.

In literature review, no study was found specifically on printmaking courses in the distance education process. However, it is possible to come across distance education evaluations in general terms. Sen and Kızılcalıoğlu (2020), in their study, examining the opinions of students and academicians during the pandemic process, revealed that academicians and students were not satisfied with this process in general. In their study, Adnan and Anwar (2020) concluded that traditional classroom learning is more productive and efficient than distance education in underdeveloped countries such as Pakistan. Likewise, a study conducted in Ireland (Burke and Dempsey, 2020) concluded that defective equipment and technological skills cause problems for both instructors and students.

It is clear that the developed countries have gone through the pandemic period more efficiently than the developing countries. The necessary investments and improvements

must be made immediately to reduce the gap. Since distance education is not a method integrated into our education system, in-service training should be given to academicians first. Then, students should be provided with an orientation towards the process. Their awareness should be increased about the difficulties they will encounter during the process. In the distance education system, which is very productive for theoretical courses, alternative opportunities should be provided for applied courses. Considering that the lack of hardware and infrastructure generally causes the problems in the process, it seems inevitable that improvements should be made in the internet infrastructure in solving this problem of interruption. Necessary measures should be taken immediately to ensure equal opportunity in education. Appropriate techniques should be preferred to adapt printmaking courses to the distance education process. The printmaking course, which is far from a qualified education environment in the distance education model, is not considered sufficient in terms of student achievements. For this reason, appropriate techniques should be preferred in order to adapt printmaking lessons to the distance education process, and it should be ensured that students gain workshop experience in the most appropriate environment so that they can experience the application processes. In the distance education process, students should be assisted as much as possible to access the materials. Due to these results, the pandemic process should be viewed as an experience in distance education, and measures should be taken to switch to distance education at any time. It is important to avoid transferring face-to-face printmaking education to the online environment as much as possible. Otherwise, printmaking courses may not achieve their intended purpose.

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GENİŞ ÖZET

Baskıresim, sanatçısı tarafından çeşitli araç gereçlerden faydalanılarak doğrudan veya kalıp kullanılarak oluşturulan resimlere denir. Baskıresim dersi uygulamalı sanat eğitimi derslerinden olup, öğretimi sırasında atölye ihtiyacı olan bir derstir. Baskıresimde temel malzemelerin ve atölyelerin olmaması durumunda üretim yapılamamaktadır. Birçok üniversitede donamımlı baskıresim atölyeleri bulunmamaktadır. Bu bağlamda baskıresim dersi atölye ortamında bile eksik malzemeler ile aksaklıklar yaşanabilmekteyken, pandemi dönemi ile bu zorlu süreç çıkmaza girmiştir. Bu nedenle atölye ortamına ihtiyaç duyulan baskıresim dersi ile pandemi sürecinde akademisyenlerin yaşadıkları sorunlar tespit edilmesi için uzaktan eğitim sürecinde baskıresim dersleri araştırılmıştır.

Yöntem

Bu çalışmanın amacı, özgün baskıresim dersinin farklı üniversitelerde uzaktan eğitim sürecinde nasıl yürütüldüğünü belirlemeye çalışmaktır. Bu amaç doğrultusunda Uzaktan Eğitim Sürecinde Özgün Baskıresim Dersi Anketi (UESÖBDA) geliştirilmiştir. Bu yönüyle araştırma betimleyici bir çalışmadır. Araştırmanın çalışma grubunu, Türkiye'deki 26 farklı üniversitede görev yapan öğretim elemanları oluşturmaktadır. Araştırmada elde edilen veriler SPSS 21.0 paket programı aracılığıyla analiz edilmiştir. Veriler SPSS 21.0 programına işlendikten sonra kayıp veri olup olmadığı kontrol edilmiştir. Kayıp veri olmadığı görülmüştür. Verilerin analiz edilmesinde frekans, ve yüzde istatistikleri kullanılmıştır.

Bulgular ve Sonuç

Ülkemiz üniversitelerinde güzel sanatlar eğitimi sistematik bir dizgi içerisinde örgün eğitim kuralları çerçevesinde verilmektedir. Ders yükü açısından kurumdan kuruma değişiklik göstermekle birlikte bu eğitimin yaklaşık olarak %70'ini uygulamalı dersler, diğer kısmını ise teorik dersler kapsamaktadır. Bünyesinde yüksek baskı, çukur baskı, düz baskı ve serigrafi baskı gibi birbirinden bağımsız alanları barındıran baskıresim dersleri de, atölye ortamında gerçekleştirilen uygulamalı derslerden biridir. Baskıresim derslerini, diğer uygulamalı derslerden ayıran temel farklılık her bir baskı alanına ait uygulama atölyelerinin ekipman ve materyal açısından değişiklik göstermesidir.2020 mart ayından itibaren Dünya Sağlık Örgütü tarafından pandemi olarak ilan edilen Covid-19 salgını baskıresim derslerini de atölye ortamından uzaklaştırmış ve uzaktan eğitim modeli ile yürütülmesine sebebiyet vermiştir. Pandemi sürecinde uzaktan eğitimin baskıresim derslerine etkisini araştırdığımız bu çalışmamıza yurt genelinde baskıresim derslerini uzaktan eğitim modeli ile yöneten 30 akademisyen katılmış ve araştırmacılar tarafından hazırlanan anket sorularını yanıtlamışlardır. Bu yanıtlar analiz edilerek yorumlanmıştır. Buna göre;

Ankette yer alan sorulara akademisyenlerin verdiği yanıtlardan elde edilen veriler incelendiğinde, uzaktan eğitim sürecinde baskıresim derslerinin gerek atölye ortamından uzaklaşılması gerek teknik olanaksızlıklar ve malzemeye ulaşma konusunda yetersizlikler ve gerekse de öğrenci kazanımları açısından, yüz yüze eğitime göre çok daha fazla zorlukları beraberinde getirdiği, nitelikli eğitim ortamından uzaklaştırdığı ve amaçlara ulaşmada güçlükler yaşanmasına sebebiyet verdiği söylenebilir.

Gelişmiş ülkelerin pandemi sürecini, gelişmekte olan ülkelere nazaran daha verimli geçirdikleri aşikardır. Aradaki skalanın daralması ve sürecin sağlıklı bir şekilde yürütülebilmesi için ihtiyaç duyulan yatırım ve iyileştirilmelerin ivedilikle yapılması gerekmektedir. Uzaktan eğitim süreci, eğitim sistemimize entegre bir yöntem olmadığı için öncesinde akademisyenlere hizmet içi eğitimler verilmeli, sonrasında ise öğrencilere işleyişe yönelik oryantasyon sağlanmalı ve süreç esnasında karşılaşacakları güçlüklere karşı bilinç düzeyleri arttırılmalıdır. Teorik dersler için oldukça verimli olan uzaktan eğitim sisteminde, uygulamalı dersler içinde alternatif imkanlar sağlanmalıdır. Süreç içerisinde yaşanılan olumsuzlukların genellikle donanım ve alt yapı eksikliğinden kaynaklı olduğu göz önünde bulundurulduğunda, çözüm için internet alt yapısında iyileştirmeler yapılması gerekliliği kaçınılmaz gözükmektedir. Eğitimde fırsat eşitliğinin sağlanabilmesi için gerekli tedbirler ivedilikle alınmalıdır. Baskıresim derslerini de uzaktan eğitim sürecine adapte edebilmek amacıyla uygun teknikler tercih edilmeli ve öğrencilerin uygulama süreçlerini deneyimleyebilmeleri için mümkün olan en uygun ortamlarda atölye deneyimi kazanmaları için zaman yaratılması gerekmektedir. Çünkü uzaktan eğitim modelinde nitelikli bir eğitim ortamından uzak olan baskıresim dersi, öğrenci kazanımları açısından yeterli görülmemektedir. Uzaktan eğitim sürecinde malzemeye erişim hususunda imkanlar dahilinde öğrencilere yardımcı olunmalıdır. Ulaşılması çok zor olan malzemelerin öğrencilerden talep edilmemesi gerekmektedir. Bu sonuçlar dikkate alındığında yaşanılan pandemi süreci uzaktan eğitim alanında bir tecrübe olarak kabul edilmeli ve her an uzaktan eğitim sistemine geçilebilecek tedbirler alınmalıdır. Atölye ortamında yüzyüze uygulanan baskıresim eğitimi mümkün olduğunca online ortama taşınmamalıdır. Aksi taktirde baskıresim derslerinin amacına ulaştırılmasında güçlükler yaşanabilecektir.

Appendix 1. Ethics Committee Approval Certificate

Evrak Tarih ve Sayısı: 31/05/2021-64451

T.C.
NİĞDE ÖMER HALİSDEMİR ÜNİVERSİTESİ REKTÖRLÜĞÜ
Genel Sekreterlik

Sayı : E-86837521-050.99-64451 31/05/2021
Konu : Etik Kurul Kararı

Sayın Arş. Gör. Buse KIZILIRMAK

Üniversitemiz Etik Kurulunun, yürütücülüğünü yaptığınız "Uzaktan Eğitim Sürecinde Baskıresim Dersleri" isimli projeye ilişkin 27.05.2021 tarihli ve 10 sayılı toplantısının 05 sayılı kararı ekte gönderilmiştir.
Bilgilerinizi rica ederim.

Prof. Dr. Muhsin KAR
Rektör

Ek:Karar (1 sayfa)

Bu belge, güvenli elektronik imza ile imzalanmıştır.

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