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Prospective Teachers' Views on Beauty Criteria*

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Abstract: Art is one of the most powerful ways of expressing an individual's internal state, expectations and needs with an aesthetic attitude. Different materials can be used during the expression process including colour, line, sound, movement, word, object and so on. Although the materials used in these branches of art are different from each other, the path followed in the application process and the final results are the same "to reveal an aesthetic product". In order for an artistic practice to mature and reach the beautiful one, the practitioner must have the art education discipline and acquire certain knowledge, skills and understanding of the art field concerned. The art of painting, which is one of the plastic arts, provides the ability to search for beauty through lines and colours on two dimensional surfaces, to create compositions and express the individual's self with this composition, also has its own beauty value criteria. From this point of view, it was aimed to determine the opinions of the prospective teachers studying in the Department of Painting Education in the study about the beauty criteria that should be in the picture. In this study, survey method which is one of the quantitative research methods was preferred. As a data collection tool, a five - point Likert - type scale was developed by the researchers, and 25 items were used. 110 prospective teachers from various grades participated in the study. The results of the research showed that the prospective teachers greatly contributed to the beauty criteria that should be in the picture.

Keywords: *Beauty criteria, painting, prospective teachers' opinion, survey method.*

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Introduction

Art is one of the strongest forms of expression in which the individual who is affected by the objective world and spiritual needs, can interpret his/her internal situation, expectations and needs with an aesthetic attitude. In this process of expression, the individual produces many artistic ideas for the discourses he internalizes with his whole self and through these essays he achieves an original result and art work which is an aesthetic object. Different materials and techniques can be used in the art creation process. For example, painters express themselves using colours and lines, composers' voices, writers' words or dancers' movements. Although the material and technique are different from each other, the path to be followed and the target to be reached are the same which is "to reveal an aesthetic product". Art is based on subjective values that are closely related to the aesthetic analysis that the objective world reflects on people's subconscious (Sisman, 2006). According to Aykut (2012), aesthetics is related to the attitudes and reactions of the human with the degree of beauty and ugliness of the world. The scope of the concepts of beautiful and ugly is ambiguous and subjective. Determining the concept of beauty that constitutes the basis of art brings difficulties. According to Kirisoglu (2005), finding or evaluating in art education is a difficult process because the evaluator's artistic personality and subjective aesthetic attitude can directly lower the subjectivity in his evaluation.

Tunali (2008) discussed the objective features of the concept of beauty from a contextual and formal perspective. He examined the contextual qualities of beauty in three different ways: ide, conformity to the genre, competence, vitality and expression. He also examined the external/formal qualities of beauty from three different aspects: proportion and symmetry, harmony and the principle of unity and economy. They can be shown as an addition to the material and technical level used. While determining the criteria of beauty, there are three basic themes: format, content and technique. Figure 1 shows the criteria of beauty in the painting.

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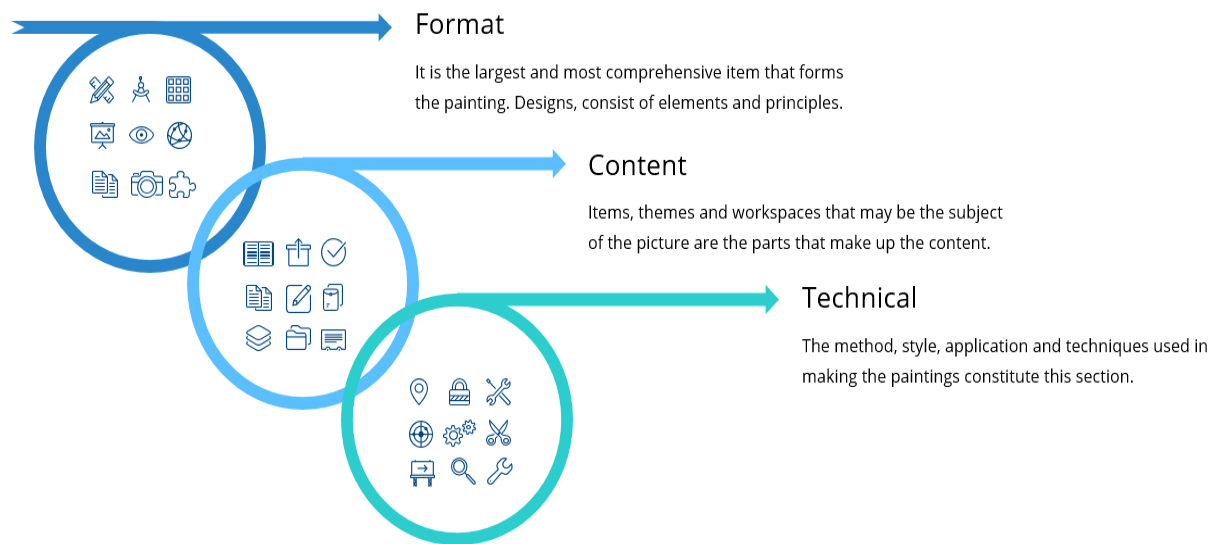


Figure 1. Elements of beauty in the painting

When we examine these themes respectively, we first see the concept of form. There is a form of every work of art regardless of style. Its design forms elements and principles (Barrett, 2012). Design elements are colour, dot, line, texture, tone, stain, direction, space, occupancy and form. Design principles are balance, contrast, rhythm, repetition, accent, unity and harmony. Design elements are formulated with appropriate design principles and subjectively by the artist. Colour, which is one of the design elements, is called as the effect that the light reflects after striking the objects. The presence of light is necessary for the colour to exist. All objects except transparent objects have their own colour. Colours are categorized as primary, intermediate, hot, cold and contrasting colours. Primary colours are expressed as yellow, red and blue; mid-tones are green, orange and purple; warm colours are yellow, red and orange; cold colours are blue purple and green; contrasting colours are yellow-purple, red-green and blue-orange. New colours can be obtained by blending colours, and each colour has a different effect on psychology (Buyurgan & Buyurgan, 2012). The point considered as the simplest design element is the beginning. Lines, stains and colour fields may occur with the appearance of the points side by side (Ertok Atmaca, 2014). The line is the imaginary border that is considered to exist between two colours, stains or shapes. This boundary is applied to the surface through an object that leaves a trace and is the most basic design element for the art of painting. This element has existed in a wide range of human life, from the first to the modern-day artists, to imitate nature and to shape what it feels (Oztuna, 2007).

It is the judgment given about the surface of the object as a result of sensing and sensing the surfaces of the tissue. There is a texture of all organic and inorganic beings that exist on earth. Surface properties such as smooth, rough, soft and hard can be given as examples of tissues. The texture is important in terms of the nature of the application. Not only as an objective reality tissue but also non-real stains, lines and colours can form the texture (Artut, 2007). The tone corresponds to the colour-dependent colour gradations in the picture. Thanks to the light of the human eye, all the colours it perceives have a light-dependent tone, and these hues offer diversity and richness in composition (Yolcu, 2009). The stain is the meaning of the medium, darkness and degree of lightness of a colour. There is a stain value for each colour and the difference of the stain values of the colours may differ. For example, the stain value of the yellow colour is more meaningful than the purple colour. However, different shades of the same colour can correspond to different stain values. In order to explain an area with a clear stain value, it is necessary to distribute the value homogeneously within its boundaries (Yilmaz, 2007).

Direction is an axis-based line formed by the forms of all cases perceived by the human eye. Direction of perception begins to occur when a human starts to walk and begins to mature (Kulka, 1989). These lines are discussed in three categories: horizontal, vertical and diagonal (Atalayer, 1994). Space and occupancy are two concepts that complement each other. Occupancy is the totality of the elements that stand out in a limited area. A large number of adjacent members can reduce the perceptual value of each other and hence the space is needed. In the quality concretization of the thought that is intended to be explained in the picture is important because sometimes it can be seen as a large part of the space, sometimes in the foreground of an object (Deliduman Gence & Istifoglu Orhon, 2006). The format is the appearance on a two-dimensional surface delimited by other design elements such as colour, line, or blemish. Form and format are two concepts that can cause meaning confusion. The distinction between them is that the form has a three-dimensional structure, and the format has a meaning built on a two-dimensional foundation. Each form has a shape in the art of painting (Gokaydin, 2002). Equilibrium, which is one of the basic design principles, is formed by homogeneous or different types of objects in harmony with each other. There may be symmetric equilibrium in the pictorial composition or asymmetric equilibrium (Buyurgan & Buyurgan, 2012). Contrast is formed by the existence of a link between the entities and the opposition. Black-white, hot-cold, large-small etc. are examples of contrasts. The use

of contrasts in the picture can lead to disorganization and disagreement as well as to movement and vitality as a result of qualified use (Yolcu, 2009). Rhythm is formed by using the differences as a meaningful whole. Differences also allow the movement to be perceived. Movement is the basic element that constitutes the rhythm in art, and it cannot be mentioned in the place where there is no movement (Say & Balci, 2002). Again, it is the repetition of all the beings perceived by human senses in a similar way. In the art of painting, the visual enjoyment of the realization of the cause of the stress is caused (Oztuna, 2007).

The emphasis is on prioritizing the case that is intended to be explained according to other cases. The emphasis in the art of painting is based on the fact that certain pieces attract more attention and are dominant. This dominance can occur with contrasting elements such as contrasting colours, light shadows or horizontal verticals (Tepecik & Toktas, 2014). All elements and principles in the design of the unit are in a meaningful integrity with certain cognitive status and aesthetic attitude. All parts used to reach a mature integrity creates the principle of unity (Ertok Atmaca, 2014). Harmony means concordance as word meaning. Two or more elements in the art of painting are in harmony together. The similarities, differences and contrasts in a composition constitute the harmony (Tunali, 2008). The second theme is content. It is very difficult to separate form and content from each other. The narrative of the expression of an artwork is called content. Only form-based studies can find themselves in a shallow process. The content proceeds in parallel with the subject and includes the meaning with self. The specificity of the individual in the choice of subject, the original interpretation of the chosen subject is considered important in determining the beauty value of the art work (Fischer, 2015). The third theme is technical. The technique in art is the application of the material used. Each material has its own unique technique. In art education, experts and critics, when they discuss the form of an artwork, also emphasize on the quality of the material and technique used by the artist through a selected material (Barrett, 2012).

Research Problem and Purpose of Study

The aim of this study is to determine the beauty criteria which should be in a qualified painting and to examine the opinions of the prospective teachers studying in the painting education department about the beauty criteria that should be in a qualified painting. When the reasons for conducting this study are examined, painting training is a performance-based training type. It is very difficult to establish criteria for determining criteria and beauty for paintings taken in this area of education because beauty is relative and psychological. Therefore, there is no fixed definition or boundary-drawn criteria. However, this does not restrict the artists to what criteria should be included in a good picture. Artists can create and classify these facts through common value judgments and specific themes. As a result, such measurement and evaluation based studies in the field of painting are not sufficient because measurement and evaluation are very different areas. It requires technical knowledge and skills. In other words, because of the statistical knowledge and mathematical skills required in the field of measurement and evaluation, such studies are not very common in the field of art. For this reason, it can be assumed that people working in the department of painting have not done much work on this subject. When the study's contribution to literature is examined, the criteria that should be included in a qualified picture are determined in the general framework and a check list which is needed in the field of measurement and evaluation has been formed. In this context, the research problems of the study are listed below:

1. What are the prospective teachers' views on the format?
2. What are the prospective teachers' views on the technique?
3. What are the prospective teachers' views on the content?
4. What are the features that should be included in a qualified painting?

Methodology

In order to determine the opinions of the prospective teachers, survey method which is one of the quantitative research methods was used. The survey method is a method that is frequently used when an event is to be investigated in depth or in cases (McMillan & Schumacher, 2009). For this purpose, this method has been preferred to determine the opinions of the prospective teachers about the criteria that should be included in a qualified picture.

Participant Characteristics

Candidates are 1st, 2nd, 3rd and 4th year students studying in the department of Art Education in the Fine Arts Department of the Faculty of Education. In particular, the selection is made from the entire grade so that the assessment can be made from different angles. The determined students were educated in this field, and they were subjected to academic training on the criteria of beauty in painting.

Sampling Procedures

The appropriate sampling method was preferred during the research process because the appropriate sampling method, researchers, time, space and financial facilities, provides access and use (Calik & Sozbilir, 2014). Especially the prospective teachers in the university provide a great convenience to the researchers in this process. A total of 110 prospective teachers participated in the study. All of these courses are taught in the field of painting education.

Data Collection Tools

In the research, a scale consisting of 25 items and three factors was developed as a five-point Likert type. The scale includes three main themes: form, content and technique. These themes are the fundamental dynamics that make up a qualified picture. Exploratory factor analysis and confirmatory factor analysis were used in the development of the data collection tool. In the exploratory factor analysis phase, an item pool of 45 items was created and presented to the expert. After receiving opinions from 3 different faculty members who are experts in their fields, similar statements, overlapping items that did not serve the purpose were extracted. At this stage, 37 items remained. The obtained draft scale was applied to 120 prospective teachers for pilot implementation. The results obtained were analysed through the SPSS program, overlapping substances, items with low substance factor load were examined and again, the expert opinion was reduced to 27 items.

As a result of these procedures, the second stage, confirmatory factor analysis, were started. As a result of the analyses carried out through the LISREL program, two more items which distort the existing structure and have low item factor loads and high error rate values were finalized. In the last stage, the naming of the factors was done in the light of the related literature. Table 1 shows the goodness of fit indices for confirmatory factor analysis as a result of LISREL application.

Table 1. Goodness of fit indexes values

Analyze	X^2	X^2/df	RMSEA	RMR	SRMR	GFI	AGFI	NFI	CFI
Before	1842,21	2,15	0,052	0,045	0,048	0,88	0,87	0,91	0,91
After	1425,63	1,86	0,040	0,036	0,040	0,94	0,90	0,93	0,95

When Table 1 is examined, it was seen that the ratio of Ki-Square to freedom degree was 1.86. A value of 2 or less indicates that the model is a good model. In addition, the RMSEA, RMR and SRMR values below 0.06 was a good fit indicator for the model. According to RMSEA, RMR and SRMR values, the model had a good fit value. GFI and AGFI values of 0.90 and above was a good indicator of compliance. NFI and CFI compliance index values of 0.90 and above can be said to have a good fit. In the light of these values, we can say that our scale has a good fit.

When the reliability results of the developed scale were examined, it was seen that Cronbach's Alpha value of the whole scale is 0.87, and this value is acceptable in social sciences. In addition, expert opinion was applied at every stage of the scale, the 27% subgroup upper group means were compared and the items that did not serve the purpose were scrupulously eliminated. When the validity results of the study were examined, it was seen that the scope, appearance and structure validity are provided. First of all, Lawshe technique was used for scope and appearance validity. Items that were statistically insignificant and did not yield positive results from expert opinions were either revised or discarded. In the construct validity stage, items that disrupted the structural equation model and did not fit the structure of the scale were eliminated by confirmatory factor analysis. In the study, the results of the analysis were not broadly included because the main purpose of the study is to make a determination rather than developing a scale. The results obtained from the study were examined by taking into consideration the range of values shown in Table 2.

Table 2. Evaluation intervals and preferred values

Preferred Value	Value Range
1 – Trivial	1,00 – 1,79
2 – Less important	1,80 – 2,59
3 – Partly important	2,60 – 3,39
4 – Quite important	3,40 – 4,19
5 – Very important	4,20 – 5,00

Research Design

The research process lasted for seven weeks. On the first week, general information about the importance of beauty criteria was made. On the second week, the themes, content and technical themes were emphasized and these issues were studied in a deep manner. On the third week, prospective teachers were asked to find at least one picture which is sufficient in terms of form, content and technique and to present them as a report. On the fourth and fifth weeks, prospective teachers prepared a picture taking into consideration these criteria on a topic they determined beforehand. During the sixth week, the pictures taken by the prospective teachers were examined and evaluated in an interactive way in the workshop. On the seventh week of the study, the scale which was developed in order to determine the opinions of the prospective teachers about the beauty criteria which should be included in the picture was applied. Figure 2 shows a step-by-step process during the seven weeks of the research process.

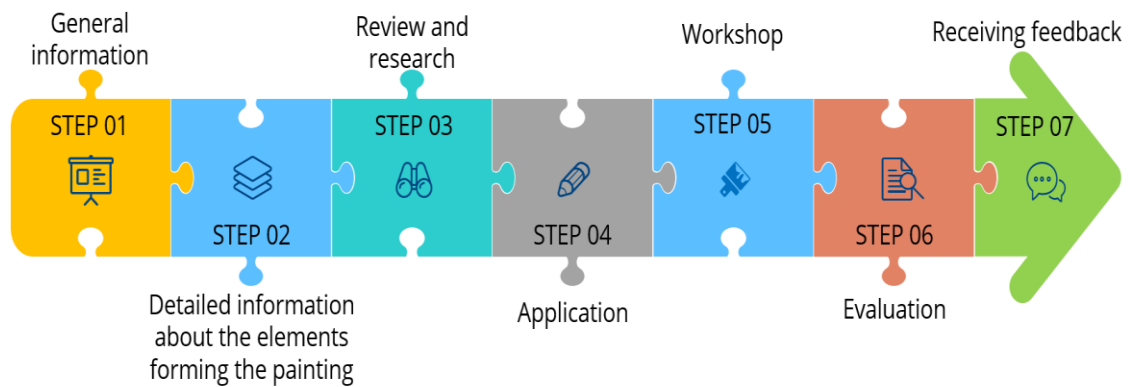


Figure 2. Application steps

Results

Descriptive analysis method was used to analyse the results of the research. The findings were discussed separately for each problem situation. First of all, the results of ANOVA analysis were presented to determine whether there was a significant difference according to year level for all factors. This table was taken into consideration in the results made in the findings section and indicated that there was a change according to year level (Table 3).

Table 3. ANOVA results for each factor

Factors	Year Level	N	\bar{X}	SS	F	p	Significant
Form	1 st Year	22	3,77	0,320	3,246	0,001	1>2
	2 nd Year	28	3,62	0,423			-
	3 rd Year	27	3,85	0,196			3>1, 3>2
	4 th Year	33	4,27	0,175			4>1, 4>2, 4>3
Technical	1 st Year	22	2,73	0,976	0,753	0,904	-
	2 nd Year	28	2,87	1,326			
	3 rd Year	27	2,86	1,274			
	4 th Year	33	2,84	1,171			
Content	1 st Year	22	3,33	0,663	2,976	0,002	-
	2 nd Year	28	3,51	0,423			2>1
	3 rd Year	27	3,77	0,322			3>1, 3>2
	4 th Year	33	4,03	0,219			4>1, 4>2, 4>3

1=1st Year, 2= 2nd Year, 3= 3rd Year, 4= 4th Year

When Table 3 was analysed, the increase in grade level in other factors besides the technical factor positively affected the students' tendencies and participation rates in the scale items. In Table 4, the results of the opinions of the prospective teachers who were the first problem situation about the form were presented.

Table 4. The views of teachers about form factor

Items	Scale items for form factor	1 st	2 nd	3 rd	4 th
		Year	Year	Year	Year
		(\bar{X})	(\bar{X})	(\bar{X})	(\bar{X})
1	Intended use of colour	3,87	4,22	4,11	4,46
2	The effect of colour on psychology	3,99	2,89	3,55	4,01
3	Intended use of the size of the point	4,36	4,01	4,44	4,87
4	Correct use of the direction of the line	4,22	3,63	3,77	4,51
5	Ideal thickness of line thicknesses	3,47	3,22	3,68	4,09
6	The use of the value of the stain in accordance with reality	4,01	4,22	4,26	4,77
7	Using the original format	3,96	3,34	3,38	3,87
8	Conformity of the used form to objective reality	4,76	4,23	3,79	4,55
9	Proper use of design elements	4,00	3,74	3,41	3,99
10	Tons of differences to create a suitable transition	4,87	4,50	4,88	4,74
11	Effective use of the tissue created with the Pentide	4,55	4,38	4,20	4,49
12	Proper use of space and filling in composition	3,12	3,39	3,54	3,99
13	Rhythmic use of design elements	3,44	3,74	3,78	4,33

Table 4. Continued

Items	Scale items for form factor	1 st	2 nd	3 rd	4 th
		Year	Year	Year	Year
		(\bar{X})	(\bar{X})	(\bar{X})	(\bar{X})
14	Consistent use of all design elements	2,87	3,45	3,88	4,65
15	Proper emphasis is placed on the dominant element	2,74	3,00	3,75	3,79
16	Establishing contrasts in a certain distribution	3,30	3,68	3,77	3,90
17	Correct use of elements that integrate in each other	3,94	3,44	3,75	4,03
18	Re-use of the design element to strengthen its value	2,87	3,01	4,02	4,33
19	Compatible use of all design principles and elements	3,46	2,78	3,33	3,86
Overall Mean		3,88			

As a result of the scale application made for the form factor, it was determined that the prospective teachers generally participated in the form factor $\bar{X}= 3.88$, and they showed a significant tendency. In addition, the form factor in which prospective teachers showed the least interest was the item of emphasis of the predominant item, while the item of highest interest was determined as a suitable transition. When the answers to the shape factor were analysed, it was determined that the increase in the grade level and the increase in the experience positively and positively influenced the prospective teachers. Table 5 presents the results of the second problem prospective teachers' opinions on technical issues.

Table 5. The views of teachers about technical factor

Items	Scale items for technical factor	1 st	2 nd	3 rd	4 th
		Year	Year	Year	Year
		(\bar{X})	(\bar{X})	(\bar{X})	(\bar{X})
1	Correct use of the technique	2,85	2,76	3,01	2,99
2	Adding creative forms of application to the technique	2,66	2,86	2,74	2,78
3	Use of original technical applications	2,69	2,99	2,85	2,74
Overall Mean		2,82			

As a result of the scale applied for the technical factor, it was determined that the prospective teachers generally participated in the technical factor $\bar{X}= 2.82$ and partially showed a significant tendency. In addition, the technical factor which the prospective teachers showed the least interest was the addition of creative application methods to the technique, while the item they showed the highest interest was the correct use of the technique. Contrary to the content factor, the tendency of prospective teachers to increase as the grade rating increased did not increase and varied. 3rd year students showed the highest interest in technical factor while 1st year students showed the least interest. This indicates that the technical factor was not affected by the class year and the experience variable. Table 6 presents the conclusions of the prospective teachers' opinions on the content of the third problem.

Table 6. The views of teachers about content factor

Items	Scale items for content factor	1 st	2 nd	3 rd	4 th
		Year	Year	Year	Year
		(\bar{X})	(\bar{X})	(\bar{X})	(\bar{X})
1	Originality to finding topic	3,11	3,35	3,67	4,02
2	Original interpretation of the selected topic	3,21	3,33	3,66	3,87
3	Development of creative expression language in content	3,69	3,87	3,99	4,22
Overall Mean		3,66			

As a result of the scale applied to the content factor, it was determined that the prospective teachers generally contributed to the content factor with a mean of $\bar{X}= 3.66$ and showed a significant trend. In addition, the content factor, which showed the least interest of the prospective teachers, was the originality item in the preference of the subject, while the item that showed the highest interest was the development of the creative expression language in the content. In addition to these findings, the mean tendency of the prospective teachers to the questions increases as a result of the education and experience they receive as the grade rating increases. This means that the content factor, which was a criterion of beauty, can be interpreted differently according to experience and class year. Figure 3 shows the features that should be present in a qualified picture which is the last problem of the research.

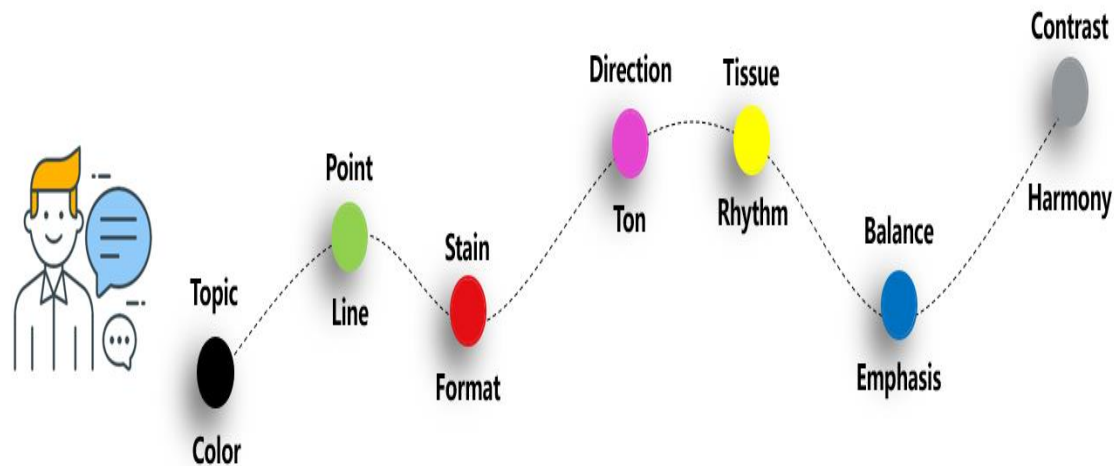


Figure 3. Criteria for a quality painting

Discussion and Conclusion

When the results of the research were examined, it was seen that the prospective teachers tend to the criteria of beauty in almost every level about the criteria that should be found in a qualified painting and these trends were at a high level. However, it was determined that prospective teachers' opinions differed for each year level, and their tendency increased as the grade level increased. The division of the application into seven different stages and the realization of a different activity at each stage positively affected the quality of the study. The qualifications required in the picture were examined in three themes as form, content and technique. Considering the importance of using these themes;

In terms of form; the use of appropriate colour is sometimes directly related to reality and sometimes to the different colour of the desired form of expression, and the use of colour in accordance with the purpose is important in terms of aesthetic value. The effect of colour on psychology and its parallel use in the picture directly support the subject (Amirshahi, Denzler & Redies, 2013). The colour choices according to the emotion in the content can be transformed into a more mature expression in the work. The proper use of the size of the point is important because it will result in meaningful dimensioning of the area covered by the line that will emerge with the joining of the points (Locher, Gray & Nodine, 1996). The correct use of the direction of the line is of great importance both for its conformity to the objective reality and for the maturation of the equilibrium element from the design principles (Augustin, Wagemans & Carbon, 2012). The ideal use of line thicknesses is an impressive case for the picture since it will provide an appropriate perception of the form that supports the content. The use of the value of the stain in accordance with the reality of reality is a feature that should be observed in the works of the individual working in accordance with the objective reality (Furnham & Walker, 2001). In the study, even if the colour is not used correctly, the correctness of the stain value of the used colour can be transformed into a saturated expression in the work. The use of original forms is directly related to creativity. The expression of the phenomenon that is intended to be expressed in a subjective developed form can be transformed into a much more impressive expression. The conformity of the form used with objective reality is an important determinant for realistic works (Hoening, 2005).

The use of proper direction in design elements is an important element both for plastic balance and for rhythmic pattern. The creation of an appropriate transition of tone differences is deemed worthy of counting the visual fluency of the work of art. The effective use of the tissue formed with the Pentide is considered important because the object or phenomenon to be interpreted will be expressed by a qualified plastic value and will be perceived as valuable in the aesthetic context. The proper use of space and fullness in the composition is important for an easy understanding of the main theme and a comfortable composition. The rhythmic use of design elements helps the work to be perceived as a whole (Wallraven et al., 2009). Because the pattern of rhythm in the works relieves the eye, the viewer can visually interpret the work without clogging and visually drowning. It is very important that all design elements are used in a balanced manner (Marchenko, Tat-Seng & Irina, 2005). As a result of this quality, all the elements observed in the form will be used in order to elevate each other. The dominant element is important for the content-based main theme to come forward and to prevent meaning confusion. The formation of contrasts in a certain distribution is necessary for an effective expression (Bolat, 2017). It is opposite value that makes one element worthwhile. The correct use of elements that provide integrity within each other is very important to ensure the principle of unity from design principles. Thus, all the elements used in the work are used to support a whole. It is important that design elements are re-used to strengthen their value (McManus, Cheema & Stoker, 1993). The repetition principle created with the repetition of the design elements in the work causes the aesthetic expression in the work to be strengthened.

The harmonious use of all design principles and elements is the basic principle of harmony, and a harmonic structure glorifies the quality of aesthetic existence (Townsend, 2001). When the overall means of the form, technique and

content factors for the concept of beauty were examined comparatively, it was seen that the highest mean was 3.89 with the form factor. Form was the object perceived objectively in art work and was closely related to perception. As Jarocinski says, there is no beauty except perception, which shows that the concept of beauty exists within the boundaries of form and reality. Dot, line, colour, tone, texture, stain, form, space, fullness, direction, rhythm, balance, emphasis, unity, diversity, repetition and harmony are related to perception that form the format and also take place in the form factor (Timucin, 2008). The attributes used against the work of art are not limited to beauty. A number of other concepts, such as meaningful, balanced and harmonious, are also considered. Therefore, the form factor includes substances such as the appropriate use of the relevant concepts. Many items in the form factor, such as the appropriate transition of tone differences, the proper use of stain value to reality, the appropriateness of the form used to the objective reality, have been associated with appropriate usability. Appropriate use of these substances is related to objective reality in form and therefore to beauty (Aykut, 2012).

In terms of content; the originality of the subject matter is important because of the innovations introduced by the many artists who have produced works until now (Palmer, Schloss & Sammartino, 2013). The original interpretation of the chosen subject although the subject is familiar and studied by other artists, the authenticity of the subject may cause impressive results. In the context of creative expression, the development of the language is parallel to the original interpretation of the subject, and this new language is very important. For the content factor, prospective teachers tend to show a significant trend. However, there is a different point that draws attention. While the mean of the classes for each item in the form and technical factors of the candidates showed fluctuating differences, the mean of classes for each item in the content factor grew at the correct rate according to their grade. The reason for this was that the candidates took different courses for artistic content in each academic year. Apart from applied workshops and art history courses, visual culture and art, art philosophy, art criticism and contemporary art courses can be shown as examples.

Candidates who are mature and develop their readiness with the aim of these courses have increased their awareness of the importance of the content in the artwork each year with their cognitive skills. With the increasing cognitive level, the items on the importance of the content became more important at each level. As the famous painter Picasso says, there is nothing new under the sun, and the famous director and critic, Jean-Luc Godard says that the question of where to get something and not where they take them. No matter how original the choice of subject is in artistic practices, if the artist cannot bring an innovation to him with his own aesthetic attitude and cannot interpret it with the language of creative expression, then problems may arise about the beauty value of that work (Gompertz, 2018).

From a technical point of view; the correct use of the technique is important for the visual suitability of the intended result in the work of art (Vessel & Rubin, 2010). In cases where it is not used correctly, the subject to be expressed may not be qualified. The inclusion of creative forms of practice in the technique plays an important role in developing a new narrative language. Since the use of original technical applications is a creativity-based application, it can have a positive effect when supported with aesthetic attitude (Beyoglu & Ergin, 2018). It is the only form of application in technical artistic applications. Different materials and the usage of the related materials constitute the technique. In art practices with aesthetic concerns, form and content may be the main concern of the artist, while the technique may remain in the background. Especially with the modern era in art history, the technique has been turned into too much subjective values and has become a unique phenomenon by moving away from the standard practice (Eristi Bedir, 2017). There is less mention of the accepted technique only (Cumming, 2008).

In this study, it was determined that prospective teachers showed a significant tendency in form and content factors while they showed a significant tendency in technical factor. The reason for this is that the relationship between form and content in artistic beauty is more prominent than the technique applied in the art work (Tunali, 2008). Depending on the results of the research, we can recommend the following suggestions to everyone who wants to work in this field;

- They must formulate the elements that make up the picture (format, content, technique) and the sub-branches of these elements.
- The scale items that were developed by the researchers for the beauty criteria in the picture can be used as a guide.
- This study was conducted on prospective teachers studying in the faculty of education of painting. The boundaries of the study can be extended and similar studies may be conducted in other departments offered at the Faculty of Fine Arts.

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