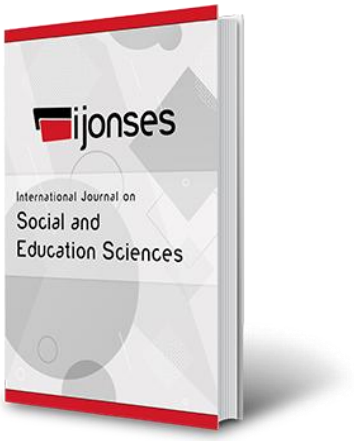

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Mustafa Lütfi Ciddi
Necmettin Erbakan University, Türkiye

To cite this article:

Ciddi, M.L. (2025). Analysis of attitudes of undergraduate art students toward painting workshop lessons. *International Journal on Social and Education Sciences (IJonSES), 7*(2), 195-204. https://doi.org/10.46328/ijonses.764

International Journal on Social and Education Sciences
2025, Vol. 7, No. 2, 195-204 https://doi.org/10.46328/ijonses.764

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Article Info

Article History

Received:
26 January 2025
Accepted:
27 April 2025

Keywords

Painting
Desing
Workshop
Attitude

Abstract

Art education has a very important place in the general education system. Given the history of education of civilized nations, the importance of art education is obvious. For this reason, we have to develop our art education by put it in the center of our education system. Students are given art drawing and painting basic art workshop lessons in many art faculties that maintain art education at undergraduate level. These lessons are different from each other regard to quality and quantity. There are also differences in students' painting workshop lessons according to their secondary education fields and types they graduated. In this study, it's been researched the attitudes of undergraduate art education students toward the art drawing lesson at first level and the painting workshop lessons at the second, third and fourth levels are analyzed according to their high school graduation fields. In the clarity of findings, some recommendations were made and it's been tried to make contributions to art education by them.

Introduction

Painting is the expression of feelings and thoughts through lines, spots, and colors. From the beginning of human history to the present day, individuals in all societies have used painting as a means of communication to convey the common values of their society and themselves, to explain events and situations, and to convey their feelings. At first, painting was a primitive means of communication for them, but later it became an art form that was integrated into life. When looking at the level of development of societies, it has been accepted by all advanced education systems today that art education cannot be independent of social, economic, and technological developments.

Determining students' attitudes toward drawing and fine arts painting workshop courses is extremely important both in terms of showing whether the art education curriculum has achieved its goals and in terms of improving students' success in these courses. Variables that determine students' attitudes toward drawing and fine arts studio courses include grade level, class hours, high school type, teaching staff, course delivery method, past experiences, studio experiences, etc. Within the scope of these variables, this study sought to examine the attitudes of students taking the drawing and fine arts workshop course toward the course based on the information provided by the students.

Just as we do not know when languages originated, we do not know when art originated. If we accept the shapes and decorations found in temples, homes, caves, and many everyday objects as art, then there is no society or community on earth without artists. If one thinks otherwise and considers only the most distinguished and exquisite examples of visual and auditory arts presented in museum exhibitions or concerts, it should be noted that the concept of art in this sense has developed and changed over the last half-century. The greatest artists of the past did not even consider art in this sense (Gombrich, 1997, p. 39).

Art science is a branch of science that chronologically researches and examines every branch of fine arts, investigates the relationships between works of art and other social cultures in terms of similarities and differences, interprets and explains the works of artists in interaction with the society in which they live, and identifies and classifies their contents and forms (Çakır et al., 2019; Öztürk, 2023; Turani, 2011; Ünal & Çakır, 2023). In other words, art is the expression of people's feelings and ideas about nature and their surroundings, using all kinds of tools and instruments to create form, shape, and rhythm. Art is a spiritual activity that arises from the artist's effort to express and present their unique style in a beautiful and effective way (Yolcu, 2004, p. 8).

Education is the process of providing individuals with the knowledge, skills, and attitudes necessary to live in harmony with society at every stage of life (Taymaz, 1992, p. 2). In this context, the fundamental objective of educators is to ensure the most appropriate learning for society during the educational process, to prevent unintentional mislearning, and to correct any mislearning that has occurred. This is only possible with conscious educators. “Since teaching is an activity that facilitates learning, education is achieved through teaching that facilitates valid learning” (Senemoğlu, 2012, p.86).

Art education does not refer to formal and informal creative artistic education that encompasses all areas and forms of art in general. In a narrow sense, it refers to courses related to this field taught in relevant classes and departments in schools (San, 2003, p.17). Art education is necessary for individuals to express themselves in their social interactions, to complete their work in the best possible way, and to raise productive and enterprising individuals. Art education is fundamentally aimed at satisfying the individual's creative drive, meeting their aesthetic needs, developing their sense of appreciation, and making them more sensitive to the reality in which they live through artistic activities and interactions (Uçan, 1994, p.35).

When all branches of art education are examined, they contribute significantly to the development of the creativity processes of individuals in education. In the art education process, students need to be encouraged to develop positive attitudes and approaches to art (Tavşancıl & Yalçın, 2016, p. 668). Creativity is present in all humans. Creativity that lacks a certain foundation disappears in the process. The purpose of art education is not to train simple artists, but to train individuals who seek beauty and have aesthetic sensitivity. An individual with these qualities is both an indirect producer and consumer of art. Achieving such a goal requires a special program, effort, and practice. One of the fundamental aims of art education is to equip individuals with the knowledge and skills to see and love beauty and to bring forth new beauty with their minds and bodies using what they have learned (Kavcar, 1986, p. 206).

Regardless of the art form or stage, art education develops individuals' cognitive, emotional, and motor skills and keeps all their mental processes active. One of the main objectives of art education is to enable individuals to perceive their environment correctly and guide them to shape it. The prerequisite for this is that art education must teach individuals not only to see but to look, not only to hear but to listen, not only to touch but to feel and sense what they touch (San, 2004, p. 25). In everyday life, the concept of attitude has been used in many different ways in various fields. Attitude is an emotional and mental state that arises as a result of experiences and interactions, and has an influential or dynamic effect on a person's behavior towards all objects and situations they interact with (Allort, cited in Tavşancıl, 2006, p.65).

Attitudes are also acquired through learning. Attitudes are one of the components that make up an individual's acquired personal characteristics. Personality traits, on the other hand, are acquired through classical and operant conditioning or by observing and imitating models. An individual's attitude toward a phenomenon or object can be learned by observing their behavior. It cannot be observed directly. In this context, attitude consists of three components: mental (cognitive), emotional (affective), and behavioral (Morgan, 2006, p.363).

The cognitive element is the totality of knowledge, thoughts, and beliefs related to the event or object toward which the individual is expected to show an attitude. Example: Drinking a glass of milk every day is good for your health. The affective element refers to the individual's personal positive and negative feelings. Example: I love milk. The behavioral element involves behaving in relation to the situation or object that forms the attitude. For example, I drink a glass of milk every day.

It is generally assumed that there is internal consistency between these elements. According to this assumption, the information an individual knows about a subject or object forms the cognitive element. If this cognitive element requires the individual to view or approach the subject or object positively or negatively, this is done through the affective element. Ultimately, the individual behaves positively or negatively toward the subject or object or expresses this verbally, which forms the behavioral element (İnceoğlu, 2000, p. 8).

One of the psychological variables that is measured and researched in behavioral sciences is attitude. The measurability of attitudes depends on their definability. Attitude is a learned tendency to respond positively or negatively to certain objects, situations, institutions, or other people. From this perspective, attitudes are similar to interests. However, interests are limited to an individual's feelings and preferences regarding their own activities. Attitudes, on the other hand, involve a tendency toward a certain behavior, such as approving or disapproving of a moral value judgment (as cited by Tufan and Güdek, 2008, p. 28).

Instead of asking direct questions to obtain information about people's attitudes, there are techniques that collect information about attitudes indirectly. Indirectly, another situation that is functionally related to the situation to be measured is examined. In measuring attitudes indirectly, it is important that the subject's attitude is measured without any influence on it and that the purpose of the measurement is concealed from the subject. However, there may be some difficulties and drawbacks in determining a functional relationship between the situation being measured and the attitudes toward the situation from which conclusions are drawn (Eren, 2001, p. 184).

The foundations of art education given to students are laid in primary education and continue in secondary education in schools with different curricula. Students who wish to become artists or art educators in a professional sense complete their education by receiving art education at an academic level in the relevant faculties and departments at the undergraduate level. At the undergraduate level, students take eight semesters over four years, with some differences in class hours, taking design in the first two semesters and main art painting workshop classes in the following semesters. These courses, which are taught both practically and theoretically, are conducted by experts in the field. Students' success is primarily determined by the evaluation of their painting work during the semester.

Students' previous experiences and the quantity and quality of the education they receive during their undergraduate education cause them to develop a perspective on this course and to display different attitudes. These attitudes will affect the practice of the profession and career advancement in the future on a personal level, and the perspective on art on a social level. In this context, art education, as a branch of educational science, should seek solutions to all issues related to art, aesthetics, art history, education, and teaching by relating them to other scientific disciplines (Kırışoğlu, 1991, p.7).

Determining students' attitudes toward drawing and fine arts studio courses is extremely important both in terms of showing whether the art education curriculum has achieved its goals and in terms of improving their success in this course. Variables that determine students' attitudes towards drawing and fine arts studio courses include class levels, course hours, high school types, teaching staff and course delivery methods, past experiences, studio experiences, etc. Within the scope of these variables, this study sought to reveal the attitudes of fine arts department students continuing their education at the undergraduate level toward design courses in their first year and toward main art painting workshop courses in their second, third, and fourth years, based on information provided by the students, depending on whether they came from fine arts high schools or other secondary education fields.

Drawing and main art painting workshop courses first begin in secondary education alongside program differences. Determining the attitudes of students who begin art education in secondary education and continue their education at the undergraduate level toward main art painting workshop courses at the beginning and throughout their four-year education period will enable the achievement of the targeted successes by increasing students' enthusiasm and desire in main art workshop courses, which will be used in the educational programs to be developed. In the journey of art education from high school to academy, it is important to instill a love and internalization of art in students. Art education should not be evaluated solely within the scope of fine arts. Art education has a nature that will affect every area of life. The dissemination of art education and the creation of a society of artists and art lovers is of vital importance for the development of our country in all areas.

Method

Item and Factor Analyses

Item analysis: For each item, it is the correlation between the scores obtained by the group on that item and the

total scores obtained by the group on all scale items. In item analysis, items that show a high degree of correlation with all scale scores are retained, while the others are removed. The most important feature of the Likert scaling technique is one-dimensionality, thus ensuring that all items measure the same attitude. Since this feature of the scale ensures construct validity, item scores are subjected to factor analysis. As a result of this analysis, the statements with the highest first factor loadings are selected for the scale and itemized (Turgut and Baykul, 1992, p. 162). Before the factor analysis process to determine the construct validity of the scale, a sufficient number of samples must be reached. Kaiser-Meyer Olkin [KMO] test is performed to determine whether a sufficient sample size is provided for factor analysis. When the data of the attitude scale were analyzed, the KMO value was found to be 0.81 as shown in Table 1.

Table 1. Reliability Value

Cronbach's Alpha	Number of Articles
0.81	15

The value found as a result of the KMO test indicates that if it is below 0.50, the analysis cannot be performed, if it is 0.60 and 0.70, it is mediocre, if it is 0.80, it is very good, and if it is 0.90, it is excellent (Tavşancıl, 2006, p.50). In this context, according to the KMO value found, it can be said that the scale is very good for factor analysis. Another analysis performed before factor analysis is Bartlett's Test. The purpose of this test is to examine whether there is a relationship between variables on the basis of partial correlations. A significant chi-square statistic is an indication that the data matrix is appropriate (Büyüköztürk, 2011, p.126). For this reason, Bartlett's test result was found to be significant. After the positive results of these tests, it was seen that there was no problem in applying factor analysis to the scale. Thus, factor analysis was applied.

When Table 2 is examined, the result of Barlett's test was found to be 1452,264. The Alpha reliability coefficient of the scale in its final form was found to be $\alpha = 0.852$. In this case, it is seen that a valid, reliable, homogeneous and unidimensional scale was obtained. $\alpha=0.05$ was chosen for the significance level.

Table 2. KMO and Bartlett's Test Results

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	0.852
Bartlett's Test of Sphericity Approx. Chi-Square	1452.264
Bartlett's Test of Sphericity df.	105
Bartlett's Test of Sphericity Sig.	0.000

Factor analysis is frequently used in scale development in social sciences to investigate the construct validity of the scale. In other words, it is necessary to examine whether the items in the scale measure the same construct. In this context, principal component factor analysis was conducted to reveal the construct validity of the 15-item attitude scale. As a result of the analysis; the fact that the first factor loading values of the items in the scale before rotation were high, the variance explained by the first factor was remarkable and the eigenvalue of the first factor was more than 3 times higher than the eigenvalue of the second factor can be considered as evidence that the scale is unidimensional (Büyüköztürk, 2011, p.137). As intended, it was determined that the scale had a single-factor

structure for measuring attitude and the item factor loadings ranged between 0.420 and 0.711

Table 3. Eigen Value Results

Article	Initial Eigen Values	
	Total	Percentage of Variance
1.	4.494	29.963
2.	1.293	8.618
3.	1.234	8.225
4.	1.116	7.440

The principal component analysis method with varimax transformation was used in the factor analysis. According to this analysis, it is seen that the eigenvalue of the identified factor is greater than 1. The factor that emerged as a result of the principal components factor analysis performed according to the Varimax orthogonal rotation technique explains a strong level of validity for the scale. Table 3 above shows that the first four items of the scale explained 54.245% of the total variance.

Results

The attitudes of the students in the study towards the drawing workshop course in the 1st grade and the main art painting workshop courses in the 2nd, 3rd and 4th grades were determined. Independent variables such as gender, age, graduated high school, weekly course hours, class and faculty, which were the subject of the personal information form, were determined with the attitude scale developed and their statistical distributions were interpreted in tables. Attitude scores indicate the position of individuals in the attitude dimension measured. Since the most negative item in attitude scales is scored with at least 1, a person with a very negative attitude will have the least score as the number of items in the scale. For this reason, before interpreting the arithmetic mean of the score or scores obtained from an attitude scale, the meaning of the scores that can be obtained should be calculated according to the response categories. For example, in a 20-item attitude scale, the most negative attitude score for the object is 20x1=20 points. A score of 20x2=40 indicates a negative attitude, 20x3=60 indicates a neutral attitude, 20x4=80 indicates a positive attitude, and 20x5=100 indicates a very positive attitude (Arseven, 1993, p.88).

Based on the problem of the research, first of all, it was tried to determine the general attitudes of the students towards the Drawing and Main Art Workshop Courses. In this 15-item attitude scale, the lowest attitude towards the course is 15x1=15 points, while the highest attitude towards the course is 15x5=75 points.

Table 4. Students' General Attitude Scale towards Drawing and Main Art Workshop Lessons

N	$\overline{X}$	SS	Min.	Mak.	Number of Articles
410	52.08	9.53	19	70	15

When Table 4 is examined, the average of the total attitude scores of the students towards the Drawing and Main

Art Workshop Courses and the minimum and maximum attitude scores of the students as a result of answering the scale are given. The average of the students' total attitude scores from the scale is $\bar{X}$=52.08. While the minimum attitude score is 19, the maximum attitude score is 70. This value shows that they have a positive attitude towards Drawing and Main Art Workshop Courses.

Students' General Attitude Scores Towards Drawing and Main Art Workshop Lessons According to the High School They Graduated From

When Table 5 is examined, the arithmetic mean value of the students participating in the research is the highest in vocational high schools ($\bar{X}$=52.2869). Fine arts high school ($\bar{X}$=52.1141) comes next. The students with the lowest arithmetic mean were from other high schools ($\bar{X}$=51.8705).

Table 5. Frequency, Arithmetic Mean, Standard Deviation and Variance Values Showing the Differentiation of Attitude Scale Scores According to High School Variable

High Schools	N	$\bar{X}$	SS
Fine Arts High School	149	52,1141	9,94480
Vocational High School	122	52,2869	9,13849
Other High Schools	139	51,8705	9,47524
Total	410	52,0829	9,52967

One-way analysis of variance (ANOVA) was performed to determine whether the arithmetic averages of the attitude scale towards drawing and main art workshop courses showed a significant difference according to the high school variable. When Table 7 is examined, the difference between high school arithmetic averages was not found statistically significant (F=0.063; p=0.05). This reveals that students' attitudes towards drawing and main art workshop courses do not differ according to high school variable.

Table 6. One-Way Analysis of Variance (ANOVA) Results to Determine Whether Attitude Scale Scores Differentiate According to High School Variable

Attitude	Sum of Squares	Sd	Mean Squares	F	p
Between Groups	11.492	2	5.746		
Within Group	37131.688	407	91.233	0.063	0.939
Total	37143.180	409			

Table 7 shows the distribution of other high schools within themselves.

Table 7. Frequency, Arithmetic Mean, Standard Deviation and Variance Values Showing the Differentiation of Attitude Scale Scores According to Other High Schools Variable

Other High Schools	N	$\bar{X}$	SS
General or Regular High School	86	51.6744	9.02994

Other High Schools	N	$\bar{X}$	SS
Anatolian High School	27	50.0370	11.99513
Science High School	3	53.0000	13.11488
Private High School	16	54.5000	6.99524
Other	7	54.8571	7.84068
Total	139	51.8705	9.47524

Students' Attitude Scores Towards Drawing and Main Art Workshop Courses According to the Faculty of Education

When Table 8 is examined, it is seen that the arithmetic averages of the students of the Faculty of Fine Arts ($\bar{X}$=53.8738) and the arithmetic averages of the students of the Faculty of Education ($\bar{X}$=51.4821). It is seen that this difference is not significant (t= 2.309; p=0.05). According to this result, it can be said that there is no significant difference between the attitude scores of the students of the Faculty of Fine Arts and the Faculty of Education towards drawing and main art workshop courses according to their faculties, and both groups have the same attitude.

Table 8: Students' Attitude Scores Towards Drawing and Main Art Workshop Courses According to the Faculty of Education and t Test Results

Faculty	N	$\bar{X}$	SS	Se	Sd	t	p
Faculty of Fine Arts	103	53.8738	8.89225	0.87618	408	2.309	0.22
Faculty of Education	307	51.4821	9.67387	0.55212			

Conclusion

As a result of the research, the following suggestions were made based on the findings. Although there is no statistical difference in the attitudes developed towards the drawing course, as a result of the observations made in the drawing lessons, it was seen that the students who graduated from fine arts high school were bored because they were repetitive, and those from other high schools had difficulties due to their inadequacy towards the drawing course.

The attitudes of the students who graduated from fine arts high schools are that the main art workshop course content given to students who fall in the 2nd grade is not at a level that will contribute to the education they receive in high school and the student falls into repetition in this year. In the course applications, students get bored and their attitudes decrease. In the 3rd grade, especially the increase in oil painting applications in the course content and leaving it to the student's own experiencing process improved their attitudes. In the last year, internship practices and preparation for various exams, especially with future anxiety, negatively affected students' attitudes towards the course.

The attitudes of students graduating from general high schools are at a high level in the first grade. The content of the design course given to the students is learned for the first time and attracts their attention. In the 2nd grade, especially the increase in diversity in the course content and the transition to colorful applications positively affected the attitudes of the students and their attitudes developed positively. In the 3rd grade, the fact that the students were left to their own experimentation process and did oil painting applications for the first time created a sense of inadequacy compared to fine arts high school students and negatively affected their attitudes. In the last grade, despite the preparation for various exams and internship practices with future anxiety, the students' attitudes towards the course increased slightly in a positive direction as a result of the experiences they gained in the 3rd grade.

In this context, the differences in students' attitudes towards the course according to the grade level they attend and the type of high school they graduated from will enable students to develop positive attitudes by applying different educational strategies within the program and curriculum by the educator to increase students' interest and interest in the course.

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Author Information

Mustafa Lütfi Ciddi

https://orcid.org/0000-0002-6406-1369

Necmettin Erbakan University

Türkiye

Contact e-mail: *lutficiddi@email.com*