

DIFFERENT APPROACHES TO THESIS PROCESS IN PRACTICE BASED ART EDUCATION IN REGARDS TO STUDENT TENDENCIES

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ABSTRACT

This paper is going to deal with thesis writing process and styles, in regards to student tendencies in graduate level art education.

There are two levels in graduate level art education in academic manner in Turkey. One of them is Master of Arts or Master of Fine Arts level after undergraduate education and Proficiency in Art education after M.A or M.F.A process. In this paper I will focus on M.A or M.F.A level thesis writing process through my experience as an academic and former art student.

The main reasons behind questioning thesis writing process and thesis styles is the different attitudes across departments of the same faculty and divergences between art faculties. The other reason is the tendencies of students as a very important determining factor in thesis writing. The outcomes will be gathered through my experiences and examination of written theses in various Fine Arts Faculties. The paper will also include thesis advisor's observations, problems that they face with and solutions they invent.

Keywords: Master of Arts, Thesis, Art Work Report, Fine Arts Education, Student Tendency

INTRODUCTION

Before beginning, there are some points that needs to be clarified. The first point is the definition. Different names are given to the written outcomes of master level studies, such as thesis, art work report, master level art work report or art work text. During this paper, written outcomes of master level students will be referred as `thesis`.

Private universities are excluded from this study, the study will be based on the state universities' policies on master thesis in Fine Arts Faculties. The reason behind this choice is that private universities usually prefer to have art and design or visual communication faculties in their structure, on the other hand, state universities have fine arts faculties.

Lastly, within the scope of this study, only some fine art faculties are examined and fine arts education departments are excluded from the context. The reason behind this selection is that education departments or faculties have a certain format about thesis process and style. Thus, the focus is going to be on the fine arts faculties and especially on their painting and sculpture departments.

Theses Titles of Universities

According to my researches and observations, I have seen that fine arts faculties does not have certain title and style about master level thesis format. The table below will manifest the situation. The results shown on the table is based on a survey across 6 state universities' web sites. Since some universities' web sites do not have English version or there is a web site with a very weak English, it is hard to detect how these universities call their Master Level practice based art education programs and how do they refer to their thesis.

Table 1. Master Level Written Outcome Names Given By State Universities

University Name	Institution Name	Program Name	Written Outcome Name
Anadolu University	Graduate School of Fine Arts	Master of Arts (MA) Degree	Master Thesis
Mimar Sinan Fine Arts University	Institute of Fine Arts	Master Level	Master Level Art Work Text
Marmara University	Institute of Fine Arts	Master Level	Master Level Thesis-Art Work Text
Yıldız Technical University	Art and Design Faculty	Master of Art and Design	Master Thesis

Hacettepe University	Institute of Fine Arts	Master of Fine Arts	Postgraduate Art Study Report
Gazi University	Institute of Fine Arts	Master	MS Thesis- Project

The table shows an interesting result: written outcomes of master level art students are titled with several names such as text, thesis, art work report, and project. The given titles are indicating the confusion. This is an important data because the issue of title is not something about just naming. This confusion continues also in working progress and style. Yet there is one certain thing: every university has its own thesis writing guidelines. But these guides usually explain which font should be used, what the paper format is, how the referencing system is etc. Context of the thesis is still stays vague. This vague context problem is the first problem.

Comparison of Theses According to Contexts

In this section of the study 5 theses were examined considering their contexts. All the thesis were gathered from Council of Higher Education Thesis Center. Departments were considered in the theses selection and painting and sculpture departments' theses were chosen. After examination of the theses a chart is prepared.


Tez No.	İndirme	Tez Künye	Durumu
410464		<p>Vahşi Kadın Arketipi ve Heykel / Wild woman archetype and sculpture Yazar: GÜLEN EREN DURAN Danışmanı: PROF. NESLİHAN DALA Yer Bilgisi: Mimar Sinan Güzel Sanatlar Üniversitesi / Güzel Sanatlar Enstitüsü / Heykel Anasanat Dalı / Heykel Sanat Dalı Konu: Güzel Sanatlar = Fine Arts Dizin: Arketip = Archetype ; Heykel = Sculpture ; Heykel sanatı = Sculpture art ; Heykel tasarımı = Sculpture design ; Kadınlar = Women ; Sansüalizim = Sensationalism</p>	<p>Onaylandı Yücelik Lisans Türkçe 2015 106 s.</p>
<p>"Vahşi Kadın Arketipi ve Heykel" isimli bu çalışmada, tarih boyunca insanın doğayla ilişkisinde kadın imgelerinin oluşumu ve süreç içerisinde bu imgelerin değişim ve dönüşümü incelenerek, heykelle yansıyan biçim ve içerik yorumları ele alınmıştır. Yirminci yüzyıl ve sonrası heykeltıraşlar üzerinden bu bağlanırların süregeltili çalışmaya dâhil edilmiştir. Birinci bölümde; alt başlıklar altında arketip kavramının açıklanması ile bilişsel ve kolektif bilişseli açıklanmıştır. Bununla birlikte, kadının tarihteki konumlandırılması ve ona yüklenen anlamlar, tarih öncesi bulgular, antropolojik savlar ve Anadolu'da Ana Tanrıça kültürünün yaşadığı kültürler, mitoloji kapsamında kalecek şekilde sınırlanmış ve incelenerek kadın arketipleri ve forma yansımaları gözlemlenmiştir. İkinci bölümde; masallar ve içgüdüsel olanın kolektif bilişseli ile ilişkisi belirlenmiştir. Arketip olarak kabul edilen masallardan verilen örnekler ile masaların yarattığı çağışlarla bağdaşan heykeller, sanatçının izlenimle ilgili bilgiler aracılığıyla açıklanmıştır. İçgüdüsel benlik ve bilişsel kodlamaları başlı ve bu başlı sanatlar tavra ve imgeleme katkısı seçilen heykeltıraşlar ve eserleri ile ikinci bölümün alt başlıklarında incelenmiştir. Üçüncü bölümde; psikanalitik okumaların, tarih öncesinden günümüze uygarlık algısındaki kadın kimliğinin, arketip birikimlerimizin, semboller ve arketiplerin kendi üretimine etkisi gösterilmiştir. Anahtar Kelimeler: Arketip, Kadın, Heykel, Durumsama, İçgüdü</p> <p>This study, "Wild Woman Archetype and Sculpture", interrogates the formation of female imagines within the framework of the relationship between human and nature throughout history. The changes within and the transformation of female imagines are examined to discuss their impacts on sculpture in terms of forms and context readings. A discussion of the works of sculptors from twentieth century and later is also included in order to show the continuity of these bonds. The first chapter elaborates on the notions of archetype, the subconscious and the collective unconscious in subheadings. In addition to this; by focusing on situating the woman in history, the meanings attributed to it, prehistorical findings, anthropologic arguments and the cultures with Mother-Goddess cult in Anatolia have been examined excluding mythology; thus the reflections on woman archetypes and form are observed. In the second chapter; the relationship of fairytales and instincts with collective unconscious is pointed out. The sculptures complying fairytale associations have been explained in company with the information about the theme of the artists, using the examples from fairytales which are accepted as archetypes. The link between the instinct and the unconscious codes is also debated to reflect on the contribution of this link to the artistic attitude and imagination. The third chapter aims to demonstrate the effects of psychoanalytic readings, the perception of female identity from prehistoric times till today and, of our archaic accumulations, symbols and archetypes on my own production.</p> <p>Keywords: Archetype, Woman, Sculpture, Sensation, Instinct</p>			

Figure 1: Gülen Eren Duran's Thesis Abstract and Other Information

The first selected thesis was written by Gulen Eren Duran at Mimar Sinan Fine Arts University in 2015 in the Department of Sculpture. As it is seen from the abstract below the thesis starts with literature search, and continues with the explanation of important concepts such as persona, anima, animus. Then the writer refers to historical documentation and comes to 20th Century women sculpture artists. Last chapter covers writer Gulen Eren Duran's art works. In this chapter she starts with a general explanation about her works and after that explains selected works from a formalist perspective and justifies the use of forms, symbols and her emotional condition without being too emotional. At the end of the thesis there is a short conclusion part, in which she summarizes the thesis. The first chapter, which is about wild women archetypes during history and examples covers the pages between 4-34 and second chapter on fairytales, instincts and sculpture covers the pages between 39-73 and last chapter on Gulen Eren Duran's sculptures covers the pages between 77-85. (Duran, 2015).


Tez No	İndirme	Tez Künye	Durumu
438187		<p>Heykel sanatında üç boyutlu baskı teknolojilerinin kullanımı / The use of 3d printing technologies in the art of sculpture</p> <p>Yazarı: OZAN UYGAN</p> <p>Danışman: PROF. RAHİMİ ATALAY</p> <p>Yer Bilgisi: Anadolu Üniversitesi / Güzel Sanatlar Enstitüsü / Heykel Anasanat Dalı</p> <p>Konu: Güzel Sanatlar = Fine Arts</p> <p>Dizin: Baskı teknikleri = Printing techniques ; Heykel = Sculpture ; Heykel sanatı = Sculpture art ; Üç boyutlu teknoloji = Three dimensional technology ; Üç boyutlu yazıcı = Three dimensional printer</p>	<p>Onaylandı</p> <p>Yüksek Lisans</p> <p>Türkçe</p> <p>2016</p> <p>71 s.</p>

Heykel Sanatı tarih öncesi çağlardan itibaren üretim tekniklerinin dönemlere uygun olarak değiştiği aşamalara sahiptir. Zaman içerisinde değişen ve evrimleşen teknikler, heykelin tasarımı ve yapılıma sürecine etki etmektedir. Tekniklerde ve kullanılan malzemelerde yaşanan en büyük değişiklikler, Antik Yunan döneminde ve Sanayi devrimi sonrasında oluşan toplum düzeninde sanat kavramının özleşmesinden sonra yaşanan Modernizm döneminde gerçekleşmiştir. Sanayi devriminden sonra üretim sistemlerinin değişmesi ve 19. Yüzyıl'dan itibaren yaşanan makineleşme, 20. Yüzyıl'daki teknolojik gelişmelere temel oluşturmuştur. 1970'li yıllarda üç boyutlu yazıcıların ortaya çıkışı ve 2000'li yıllarda ticarileşip insan yaşamına adapte olmaya başlaması ile birlikte heykel sanatında kullanımlarının görülmeye başlanması tarihsel süreçte heykelleme tekniklerinin en sonuncusu olarak göze çıkmaktadır. Bu araştırma kapsamında, üç boyutlu baskı teknolojilerinin heykel sanatında tasarımı, üretim tekniklerine etkileri sanatçıların eserleri üzerinden sorgulanmaktadır.

The Art of Sculpture has phases that production techniques have changed since prehistoric times. Techniques that changed and evolved during time effects the sculptures design and making process. Major changes of techniques and materials have happened in Ancient Greece and Modernism era after self determination of the term of art after Industrial Revolution. Changes of production system after Industrial Revolution and mechanization since 19th century made the ground for technological developments in 20th century. With Invention of three dimensional printers during 1970's and their commercialization in human life during 2000's, their uses in Sculpture art seemed the last technique adaptation during historical process. In this research, effects of 3D printing Technologies on design, production techniques of the art of sculpture will be examined with the help of artists works.

Figure 2: Ozan Uygan's Thesis Abstract and Other Information

The second thesis is Ozan Uygan's master thesis about 'The Use of 3D Printing Technologies in the Art of Sculpture' written in 2016, at Anadolu University under the Department of Sculpture like Gulen Eren Duran. The following structure is observed in this thesis: In the first chapter he writes the relation between production techniques and sculpture and its effect on design and making process of sculpture between the pages 3-18, in the second chapter he writes about the 3D Printing Technologies between the pages 19-36 and in the third chapter he refers to artists who uses 3D Printing Technologies from current art scene. The thesis ends with a short conclusion (Uygan, 2016). Unlike Gulen Eren Duran's last chapter, Ozan Uygan's master thesis does not refer to his artistic production. This is the main difference between two theses.

Tez Bilgileri Detay			
Tez No	İndirme	Tez Künye	Durumu
469215		<p>Günlük yaşam nesneleri / Daily life objects</p> <p>Yazarı: NUR YILMAZ</p> <p>Danışman: PROF. DR. İSMAİL ATEŞ</p> <p>Yer Bilgisi: Hacettepe Üniversitesi / Güzel Sanatlar Enstitüsü / Resim Anasanat Dalı</p> <p>Konu: Güzel Sanatlar = Fine Arts</p> <p>Dizin:</p>	<p>Onaylandı</p> <p>Yüksek Lisans</p> <p>Türkçe</p> <p>2017</p> <p>56 s.</p>

Bu tezin amacı günlük yaşam nesnelerinin, nesnenin görsel sanatlar içindeki yerini ve önemini ortaya koymaktır. Bu araştırmanın çıkış noktası nesnelere, her sanat yapıtı belirli bir nesneliliği kullanır; resimde renk, dil yapıtında sözcükler, müzikte ses. İlk bölümde nesnenin tanımı yapılmış ve daha sonra ise resim sanatında nesne olarak tanımlanmıştır. Resim sanatında nesne bölümünde günümüzdeki sanatçıların eserlerinin yorumları yapılmıştır. İkinci bölümde ise tez konusu bağlamında yapılan resim çalışmalarına ilişkin ayrıntılı bilgiler verilmektedir. Günlük yaşam nesnelerinin resimsel yorumları, çoğunlukla natüromort(ölüdoğa) olarak gerçekleştirilmiş ve bu çalışmaların bir kısmına, doğal yaşamın bozulması ve çevre kirliliği gibi olumsuz etmenlerin izleri yansıtılmaya çalışılmıştır. Sonuç kısmında, yapılan teorik ve uygulamalı çalışmalardan elde edilen veriler ortaya konmuştur. Anahtar Sözcükler Nesne, Sanat, Sanatçı.

The purpose of this research is to determine the place and importance of Daily life objects in visual arts. The starting point of this research is objects. Every work of art uses a certain kind of objectivity, such as colours in painting, words in language, voice in the music. In the first section definition of object explained and then object in painting defined. The works of modern-day artists are interpreted in the part of object in painting. In the second part detailed information given about the pictorial works related with the context of the thesis. Pictorial interpretations of daily life objects carried out mostly in still life (dead nature) basis and marks of negative factors such as spoil of natural life and environmental pollution tried to be mirrored on some of these studies. In the result section, the data obtained from the theoretical and practical studies is revealed. Key Words: Object, Art, Artist.

Figure 3: Nur Yılmaz's Thesis Abstract and Other Information

The third thesis was written by Nur Yılmaz, in 2017 at Hacettepe University Institute of Fine Arts, under Painting Department. The thesis starts with the definition of the object and continues with further elaboration on art object. This is what the first chapter consists of. And Nur Yılmaz refers to artists from modern and contemporary area. Unlike two previous theses, Nur Yılmaz does not refer to other artists in the second chapter. In the second chapter she writes about her art works, explains the works one by one. In the last chapter, as a conclusion, she writes about her learning outcomes especially in practical artistic area. Considering this feature, Nur Yılmaz' thesis has a similar structure to Gulen Eren Duran's thesis. (Yılmaz, 2017).

Tez No	İndirme	Tez Künye	Durumu
428151		<p>Nakkaş Nakşi'nin minyatürlerinde görünen perspektif arayışları / The Nakkash Nakashi's common perspective miniature references</p> <p>Yazar:ZÜLEYHA ZOR</p> <p>Danışman: DOÇ. DR. LÜTFÜ KAPLANOĞLU</p> <p>Yer Bilgisi: Atatürk Üniversitesi / Sosyal Bilimler Enstitüsü / Resim Anabilim Dalı / Resim Bilim Dalı</p> <p>Konu:Güzel Sanatlar = Fine Arts</p> <p>Dizin:Geleneksel Türk sanatı = Traditional Turkish art ; Minyatür = Miniature ; Nakkaş Nakşi = Nakkash Nakashi ; Perspektif = Perspective ; Resimler = Pictures</p>	<p>Onaylandı</p> <p>Yüksek Lisans</p> <p>Türkçe</p> <p>2016</p> <p>71 s.</p>
<p>Türk sanatında önemli bir yere sahip olan minyatürler, yapıldığı döneme ait olayları görsel yönden anlatmaya yönelik belge niteliği taşıdıklarından dolayı kitap sanatlarında ayrıcalıklı bir yere sahip olmuşlardır. Her biri birer sanat eseri olma özelliğini de taşıyan minyatürler, çoğunlukla sultanların yaptığı seferleri, kazanılan zaferleri, tarihi olayları, edebi metinleri ve önemli şahsiyetlere ait portreleri konu almışlardır. Minyatürler konu, düzen ve teknik yönünden incelendiğinde iki boyutlu resim olma özelliğini yansıtılmalarına rağmen bazı nakkaşlar yaptıkları minyatürlerinde perspektif denemelerine yer vererek kompozisyonlarında derinlik etkisi oluşturmaya çalışmışlardır. Bu çalışmada; Osmanlı minyatür sanatçılarından biri olan Nakkaş Nakşi'nin eserlerinden bir örneklem seçilerek perspektif yönünden incelenerek durum tespiti yapılmaya çalışılmıştır. Yapılan incelemeler sonucunda; Nakkaş Nakşi'nin minyatürlerinde yer alan bazı mimari unsurların resmedilirken çizgi perspektifi kurallarını göre yansıtıldığı, figürlerin ise hiyerarşik öneme göre üst kısımdan alt kısma doğru küçültülerek kompozisyona yerleştirilmesiyle tersten perspektif uygulandığı tespit edilmiştir.</p> <p>Miniature, which has an important place in Turkish art, the events of that era, because they carry the document to explain the nature of the visual aspects of books have a privileged place in art. Each miniature bearing the distinction of being a work of art, mostly his time of the sultans, victory, historical events, literary works and portraits of important personalities has taken as an issue. Miniature issues are analyzed in terms of layout and technical two-dimensional projection of the image. However, some miniaturists try to give perspective in their miniature to create an effect of depth. In this study; one of Ottoman miniature artist, The Nakkash Nakshi's works selecting as a sample to identify cases examined in terms of perspective. As a result of the investigations; Nakkash Nakshi's miniature located reflected by linear perspective rules that portrayed some of the architectural elements, while the figure in hierarchical importance had been placed to belittle from top to bottom, applying reverse perspective has been found in the composition.</p>			

Figure 4: Züleyha Zor's Thesis Abstract and Other Information

The fourth thesis was chosen from Ataturk University, Painting Department. Writer of the thesis is Züleyha Zor, starts with elaborating on the importance and aims of the topic like 3 previous theses. Yet unlike previous theses, Zor's thesis also has a material and method part. The first chapter of the thesis is about the term miniature, conceptual explanations of it and its practical usage in the historical context. In the second chapter, Züleyha Zor explains second important term of the thesis which is perspective. In the third chapter she writes about the selected artist Nakkas Naksi, his life and examines his works according to data given in the first and second chapter of the thesis. In the conclusion part she makes a general overview. Her thesis is similar to Ozan Uygan's thesis in the sense that none of the writers refer to their own art works. (Zor, 2016)

Tez No	İndirme	Tez Künye	Durumu
261483		<p>Sürrealizm ve rüya / Surrealism and dream</p> <p>Yazar:PINAR AKARSU</p> <p>Danışman: DOÇ. DR. RÜÇHAN ŞAHİNOĞLU</p> <p>Yer Bilgisi: Marmara Üniversitesi / Güzel Sanatlar Enstitüsü / Resim Bölümü / Güzel Sanatlar Anabilim Dalı / Resim Bilim Dalı</p> <p>Konu:Güzel Sanatlar = Fine Arts</p> <p>Dizin:Rüya = Dream ; Sürrealizm = Surrealism</p>	<p>Onaylandı</p> <p>Yüksek Lisans</p> <p>Türkçe</p> <p>2010</p> <p>222 s.</p>
<p>"Bu çalışma, Sürrealizmi ve XX. Yüzyılın başında Endüstri Devrimiyle değişen insanın iç dünyasını, sosyoloji, felsefe ve psikoloji bilim dallarının rehberliğinde incelemiş ve bu akımın kendine yeni bir gerçeklik yarattığını kanıtlamaktadır."İnsanın kendi içine kapanması birçok ruhsal problemi de beraberinde getirdi. Freud, psikolojik dünyanın keşfi için rüyaları, dil sürçmelerini, psikanalizi bilimsel bir platforma taşıyarak, bilinçaltını konuşturmayı denemiştir. Rüya yorumu psikanalizde, rüyaların açık içeriğindeki sembollerden hareketle kişinin bilinçdışı arzu, dürtü ve çatışmalarını açığa çıkaran bir tekniktir. Rüyalar bilinçdışına açılan ana kapıdır. Rüya, gerçeğin ve bilinçaltında yatan duygu ve düşüncelerin toplandığı verimli bir kaynaktır. Kaynağını, bilinçaltına itilen korku, kısırlılık duygusu ve bunu kırma isteği oluşturmaktadır."Sürrealist sanatçılar, burjuva sınıfının yaslandığı ve kısırattığı maddiyatçılık, akılcılık, işlevsellik ve bunların üzerindeki süsleyici örtüler gibi duran ahlak, estetik ve sanat gibi değerlere karşıydılar. Kendilerine ve topluma "yabancılaşan" sanatçılar, toplum dışı kalır ve yeni bir çıkış yolu ararlar."Birçok Sürrealist ressam, düş tekniklerini resimlerinin yanı sıra, resmin dışındaki alanlarda da sergilemiştir. Sanatçılar resim, heykel, film yapmakla kalmayıp ?simgesel işlevi olan nesnelere yaratmışlardır. Bu nesnelere düşlerin içi çevrilmesini aşmış ve daha yüksek bir düzeye ?hayal ile gerçeği? kaynaştırmayı başarmıştır.</p> <p>"This work analyzed the surrealism, the internal world of the man which changes with the industrial revolution of the beginning of the XXth century, in the light of sociology, philosophy and psychology; it proved that this current built up to itself a new reality."The isolation of the man took numerous psychological problems. Freud tried to make the subconscious speak for the discovery of the psychological world by bringing dreams, the slips of the tongue and psychoanalyses on a scientific platform."The interpretation of dreams in psychoanalyses is a technique which brings to the light the unconscious desires, impulses and conflicts from the symbols openly contained in dreams."Dreams are doors opened to the unconsciousness."The dream is a fertile source where meet the reality as well as the feelings and the thoughts are founded under the subconscious. Its origin is formed by the fear, the feeling to be trapped and the will to get rid of it."The surrealist artists were against values as the materialism, the rationalism, the utilitarianism which support the bourgeoisie and the values which decorated them as the morality, the aesthetics and the art."The artists who become strangers to each other and to the society are excluded from the society and look for a new way of release."Numerous surrealist painters exposed their techniques of dreams not only in their painting. Artists did not content with making paintings, statues or films, but they created "objects having a symbolic function". These objects exceeded the introspection of the dreams and managed to merge "the dream and the reality" on a higher level.</p>			

Figure 5: Pinar Akarsu's Thesis Abstract and Other Information

The last thesis is Pinar Akarsu's thesis written in 2010 at Marmara University Painting Science Major. In her thesis Pinar Akarsu's subject is the relation between Surrealism and Dream. In the first chapter she makes a very detailed research. Unlike 4 previous theses, her thesis refers to many disciplines including philosophy, sociology, cinema, theater, architecture, psychology, and art history. In previous examples, the theoretical background provided in the

theses usually relies on art (especially visual arts), and art history. In the first and second chapter she investigates one of her main themes “surrealism” and in the second chapter she investigates second main theme “dream”. In the third chapter, Pınar Akarsu examines the relationship between Surrealism and dream by adding examples from Surrealist art. In the conclusion part, she writes about why dream and surrealism are related and important subject considering modern individual's condition and how art functions in this context. In this thesis, again we do not see a part showing her art works like Ozan Uygan and Zuleyha Zor and unlike Nur Yılmaz and Gulen Eren Duran. She also includes a glossary of terms section in the thesis, which is unique among the five theses. (Akarsu, 2010).

As a result of the examination of five theses, a chart was designed by considering their common and distinctive points. The outcome of the research shows that each university, faculty and department in the fine arts area has its own style.

Table 2. Theses Context Analysis

Writer	Thesis Title	Year	Total Pages	Conceptual, terminological part/Historical background	Art historical examples / Examples from current artists	Writer's Art Works
Gülen Eren Duran	Wild Woman Archetype and Sculpture	2015	106	Pages 4-34	Pages 39-73	Pages 77-85
Ozan Uygan	The Use of 3D Printing Technologies in the Art of Sculpture	2016	71	3-18 / 19-36	17-52	-
Nur Yılmaz	Daily life objects	2017	56	1-2	3-18	19-32
Züleyha Zor	The Nakkash Nakkashi's Common Perspective Miniature References	2016	67	3-7 / 18-28	29-56	-
Pınar Akarsu	Surrealism and Dream	210	222	1-102 / 103-149	150-192	-

Difficulties in Thesis Process Resulting from Student Tendencies

Students' tendencies are also important in thesis writing process, students' nature might be a reflection of art's nature. To start with an area of fine arts might be reasonable. Fine arts area is a very distinctive from other scientific areas. Knowledge of the art area is not a cumulative and chronological one. And every artist/writer should put her/his special topic to the forefront. The area of art is mainly intuitive, visual and imaginary. To explain it with words creates a weakness in expression. At this point the most important problem reveals itself: to define a research question or thesis problem is really difficult. From this point we can jump to student tendencies. Due to the features of fine arts students usually cannot define their thesis problem. And also since fine arts faculties provide more practice focused education, students cannot capture the keen relationship between theoretical and practical field.

Fine arts students' reading rate is not high and their educational background is not sufficient for conducting research. These factors also contribute to the problem. In these conditions, it is hard to have development in research area in two years graduate program.

The era we live in and its facilities creates problems on student profile as well. Since digital age is a visual age, students prefer to use digital facilities instead of printed materials such as art catalogs and books. Knowledge coming through internet makes the students' knowledge superficial.

CONCLUSIONS

In order to reach a conclusion, all the parties involved in shaping the writing of the theses, that of students, institutions and advisors should be considered. It should be taken account that there is no custom solutions, thesis style may vary from student to student. Each student's process might need some unique decisions.

Institutions should put their aim clearly whether the aim of the faculty is to train artists or artists/academicians.

Art students in the fine art faculties graduate level are the future academics potentially. Thus they should be aware of recent art, art history, and art theory. Thus to have a theoretical part with a conceptual and art historical

background in their theses would be necessary. On the other hand, art produce a special kind of knowledge. This knowledge reveals itself through art work. This special knowledge should be revealed and dispersed. Thus, a thesis advisor should be careful about not destroying personal knowledge and tendencies of the art student. As a result, a thesis should be designed in a very well balanced way including both theory and knowledge in general sense and personnel artistic knowledge.

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