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The Phenomenology of Interdisciplinary Content: Contemporary Art Course [*]

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ARTICLE INFO	ABSTRACT
	Purpose: During the contemporary art lesson, it is important to have trainee teachers who are worthy individuals with an artist identity in society, experience education that makes them ask questions and think in life. In this research, the aim was to explain as meaning or information, how all the participants experience the interdisciplinary situation in contemporary art instruction. **Method**: This research was structured with qualitative research techniques and phenomenological design. The participants of the study were 13 students who follow the lesson consistently, the instructor of the lesson, and four guest instructors from various fields. To clarify the phenomenon, in addition to reviews, observation data, and various documents related to

the lesson were collected and thus a variety of data was obtained. All the acquired data were analyzed with the thematic analysis method. **Findings:** After analyzing the data, four distinct categories emerged under the main category of Selecting and Organizing the Content. These are Key Concepts, Chronology Identification, Milestones, and Interdisciplinarity. **Implications for Research and Practice**: According to the outcomes, it can be said that the interdisciplinarity content organizing approach includes some fundamental characteristic qualities. The content of the contemporary art lesson has a body that includes the knowledge of various fields, multiculturality, one hundred-broad and milestones, and a complex and paradoxical knowledge structure including modern and postmodern perspectives. The instructor converted the knowledge into interdisciplinary content by including various experts from various disciplines as a disciplinarian and utilizing an integrated content approach during the contemporary art lesson.

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Introduction

The interdisciplinary knowledge structure of contemporary art requires an art history perspective towards the components of art. By speaking about artists that caused great breaking points in art in an ontological sense, it is possible to understand and explain current art. One of the first breaking points introduced to the art world were collages made from daily life materials in Synthetic Cubism by Picasso and this was followed by readymade art objects of M. Duchamp. For Akay and Zeytinoglu (2013, p.58), M. Duchamp used ready-made objects of industrial society to give alternative meanings to object and emphasized who and who's mind was involved in the work rather than what the work of art was. After this critical approach towards representation in art, what art is, can be considered by J. Kosuth as conceptual art that questions the definition of artists and prioritizing the concept i.e. idea. Conceptual art is a new artistic type that adds dimensions to works of art, artists, and audience triangle such as concept, language, and sign by placing representation and form problem in art outside aesthetic and relating works of art with life. For Yılmaz, with conceptual art, discussions about the root of the idea that existed from ancient ages until today brought new views that defend perspective and intention (Yilmaz, 2006, p. 221). This great breakthrough towards what art and subject art is has impacted all the following approaches. With this breakthrough, the performance of J. Beuys stands out as humans are expressed as the root of the idea that led to art, and therefore, anyone who can think can become an artist. Yılmaz characterised new comparisons of J. Beuys that prioritise action in art, that is organised by philosophical questioning such as works of art created at that moment; it is also the product of the process as a pleasure of discovery (2012, p. 293). Especially, approaches that criticized completeness of work of art, being a work of art, elitist attitude, and corporatisation can be listed as process art, arte povera, happenings, Fluxus, body art, feminist art, video art, and performance art. These developments that prepared the ground for a change of various fundamental concepts such as process, materials, exhibiting, artists, action, and work of art can be considered under subject selection, material selection, change of artist concept, and interpretation form perspectives.

While subject selection in classical art was historical subjects (myth, religion, war, etc.), scenes from daily life, portraits, landscapes, and still life paintings, subject selection in modern art was influenced by scientific developments of the age, and these selections were changed to express impressions of artist. With modernism, as sciences have become corporate as a separate knowledge source, such changes have influenced artists for interpretation and expression processes. Later, with post-modernism, these disciplines were combined due to various reasons and hybrid or medium disciplines were formed (Gokbayrak, 2007, p. 7; Akay, 2009, p. 36-37; Akay, 2010, p. 8, 53). According to Saylan (2009), reflections of this holistic structure with the different sociologic phenomenon on work of art were fragmented in terms of plastic, complexity, and form of radical aesthetic changes due to eclectic structuring. Such hybridisation in science also impacted the world of artists. Since the architect of an artwork whose supremacy has been questioned by this change is no longer an individual who deals with art, artists' concept has radically changed and this change

was added in the work of art. Artists who felt representing their relationship with life on canvas as a classical carrier was insufficient, started to add all technological and vital data as a product of this era inside their work of art. Works of art are no longer objectives that desire to influence the audience with representative skill, but tools that urge audiences to question life.

An artist has a character that benefits from different aesthetic concepts to express ideas and the life of the artist as the greatest problem is expressed with intellectual artwork. In other words, the artist interacts with a discipline's information that is not directly related to art like philosophy, geography, botany, engineering, construction, cosmology, geology, sociology, technology, ecology, music, literature, or mathematics. In the production processes, in addition to knowledge of these disciplines, the skills of these disciplines are needed. In this sense, while artwork transforms into a product of collective consciousness, everyone who is intellectual and does a technical contribution to work has gained an artistic quality. This multi-structurality and versatility of exhibition styles within the work brought together multiple perspectives and monitoring. In the interpretation process, artworks have been associated with historical, sociological, psychological, and cultural data and this has led the artist to receive technical support in the artistic production of work. In this sense, it can be said that the interdisciplinary nature that comes with the unlimited nature of material and manufacture turned interpretation, technical analysis, and exhibition opportunities to interdisciplinary as well. For example, the artist who is outside the classical exhibition environment and criticizes gallery and corporate art with land art and various public area constructs directly includes work inside their life and intervenes in the interpretation processes. In classical art comprehension, while the passive attitude of the audience in front of the artwork increases the supremacy or sublime of the work and artist, with contemporary art, the interactive perception process included in the artwork has the leading role. In this sense, artworks have gained an ontological structure that finds meaning with the participation of the audience and recreated/postponed structure in each viewing. With this ontological structure becoming factual with the audience, new aesthetic analysis such as a reinterpreted relational aesthetic (Bourriaud, 2005) with the interaction of the audience, aesthetics that finds new meaning based on exhibition space where field constructs are exhibited with performance and placement (Gintz, 2010), the performative aesthetic that analyses the reformation of perception, continuity or process work (Lichte, 2016), and the plural aesthetic or multiculturalism guided by a cultural trace interpretation without sub-upper culture (Erzen, 2011) are required. For Kantawala (2020) because of these changes, the course contents should be re-framed according to the new histories.

The changing nature and theoretical structure of art have content tightly linked with various disciplines such as sociology, psychology, philosophy, policy, informatics, technology, ecology, botanic science, art history, and education where art is close to life. Lots of the artists have produced artworks reflecting the era and of which strategies (Mamur, 2014, p. 62). This content has a complex structure formed from different philosophies and practices of modernism and post-modernism.

According to Miles (2009, p.91) curriculums especially art curriculums need to be organised and be in new subjectivity in a post-modern era. In line with the complex structuring of contemporary art, complex content organization and complex teaching approaches are needed for teaching this complex structure. According to Pacheco (2020, p.244) complex knowledge structures require complex skills such as thinking, learning, doing, creating, problem-solving, etc. Therefore, shaping complex content with the interdisciplinary approach will bring interdisciplinary and advanced level gains compliant with the structure.

Knowledge Types from Interdisciplinary Approach

In the educational science field, knowledge structures that will turn into content are considered systems by higher education institutions. Accordingly, these system types are divided into three types: basic, combined (complicated), and complex according to Newell (2001). While a simple system may have multiple levels of hierarchically organised content and connection, relationships between these components are often linear. A complicated system connects basic systems in a general sense with regular relationships. A complex system connects component combinations, basic systems, and even complicated/combined systems together generally with non-linear connections. As the number of components and sub-systems increase and as connections between these components are non-linear, the system becomes highly complex (Cilliers, 1998; Flood and Carson, 1993; Cambel, 1993 and Bossomaier and Green, 1998 Transferred by Newell, 2001).

Newell (2001) considered art movements in a complex system together with molecules, cells, organs, individuals, institutions, groups, and cultures. Various theorists in art, sociology, and education field emphasised the complex structure of art under current conditions (Meek and Newell, 2006, p. 322; Efland 2000, p. 277; Holt, 1990, p. 45; Marshall, 2004; Sauvagnargues, 2010; Wilson, 2003, p. 217; Morcol, 2012). Meek and Newell (2006) developed certain techniques for the transition of complex knowledge structures from content to the teaching process. This technique is in expansion, constant change, and interpenetration. With this technique, the authors considered distinct subjects on complex systems and presented a sample application. Similarly, Pacheco stated that "[…] we can postulate that complex thinking not only promotes the construction of knowledge but also its deconstruction, especially if we consider that in the cognitive process both critical and creative thinking interact." (2020, p.251). Additionally, for him, art experience and art education learning environments contribute to complex thinking.

For Newell and Klein (1996, p.56), systemic linkages between the knowledge structures in graduate education shift from simple or complicated structures to complex structures. Based on this thought, although there are multi-level or multi-connections between basic and complicated systems, these connections can be analyzed for a single set of rules with a reductionist approach if organised based on a hierarchical structure. On the other hand, complex systems may cover non-linear, and non-compliant sub-systems, knowledge, and elements of basic or complicated systems. According to this view, non-hierarchical complex systems are multiple,

contradictory, and suitable for negative logic, benefiting from both positive and negative feedback, and feeding on a discrepancies structure. Therefore, instead of a reductive approach used for understanding these complex and developed united structures, approaches that can notice non-linear patterns of similar approaches are needed (Prigogine and Stengers 1984, Transferred by Newell and Klein, 1996, p. 158). Similarly, Pacheco (2020, p.252) emphasizes that the important role of art education for various systemic structures is to contribute through the productions of artistic works in all educational environments.

The approach of Klein (2004) to complex systems and interdisciplinary relations is similar. In theory, this relationship with knowledge was considered based on multi-directional concepts such as knowledge expansion, cultural versatility, social and technological problems, body, mind, or life. Newell and Green (1982) consider the interdisciplinary process approach in terms of the knowledge structure. Accordingly, three standard goals that could be adopted in principle with the knowledge structure that will be transferred to the teaching process could be considered. Thus, the purpose is to provide a combination of knowledge, awareness for the relational structure of the world,s skill, and attitude to see from a broader perspective. On the other hand, freedom of investigation represents the chance to view a subject by ignoring the artificial limits of any discipline. Lastly, modernisation or inventions that will be considered when shaping content should have the goal of capturing opportunities for unique thinking and original ideas.

Significance and the Research Problem

The complex, interdisciplinary, current, and life content structure of contemporary art can directly be included in an undergraduate-level education process in contemporary art courses. When the contribution of theory-based courses such as contemporary art courses to workshop courses and art teaching based special teaching method courses are considered, the importance of these courses in the curriculum is revealed. In addition to that, contemporary art courses are important for the modernisation of teacher training, the transition of teacher candidates between the modern and the post-modern period, and perceiving connections between art and other disciplines. Having such content that is constantly updated, becoming complex, and containing different knowledge structures in the program has various dilemmas for students in the visual arts (Grodoski, Willcox & Goss, 2017; Guo, 2017; Eker and Seylan, 2005; Pacheco, 2020; Kantawala, 2020). For example, contemporary artwork that cannot be comprehended within theory-practice and frequently encountered in daily life is becoming more incomprehensible. When interdisciplinary connections related to contemporary art are not perceived in a theoretical sense, there can be no concretisation and contemporary expression in practices. Students studying visual art education at the undergraduate level will find answers regarding how changing the art environment is interpreted with contemporary art courses and paths for new studies in educational programs needed in this era will be enabled. In this sense, it is believed that expressing how complex, interdisciplinary, and current the content of

contemporary art courses are, is reflected in educational conditions, presenting a meaning, and uniqueness of teaching approaches that will be beneficial.

Purpose of the Study

The purpose of this study is to understand how the interdisciplinary structure of contemporary art is changing in line with scientific, cultural, social, and philosophical paradigms that are interpreted in Contemporary Art courses in undergraduate art education programs. For this purpose, answers to the following research questions were investigated:

1. How can the content in line with the interdisciplinary knowledge structure of contemporary art course be prepared?
2. How is interdisciplinary content in the contemporary art course experienced?
3. How is interdisciplinary content in the contemporary art course interpreted?

Method

Research Design

Phenomenology as a thought system is based on the personal opinions of the famous mathematician Edmund Husserl (1859-1938) and his supporters Heidegger, Sartre, and Merleau-Ponty. Phenomenology was developed as a concept at the end of the 19th century by Husserl. It is a new interpretation method that emphasises the important role of consciousness and experience of subjects on the common interpretation based on the existential change of knowledge where mind and consciousness can reach for in time and space (Kucukalp, 2010). When explaining a phenomenon, the definition of all participants experiencing that phenomenon commonly is focused on, and obtaining a universal value definition is the main purpose. Theorist Moustakas (1994) that tried to create a systematic phenomenology as a thought style explained phenomenology as an action to create meaning as a process mainly focusing on the interpretation of experiences of participants rather than criticism of researchers for an existing situation. Understanding the experiences of the participants about the explained phenomenon is the fundamental aim of this research. In this study, phenomenology was adopted as a qualitative research design to interpret interdisciplinary phenomena experienced in a contemporary art course with common perception and to explain contemporary art content as a meaning.

Study Group and the Context

This study was conducted for the Contemporary Art course in the 2012-2013 academic year, spring term at Anadolu University, Education Faculty, Fine Arts Department. When the qualitative study group was selected, a universal generalisation of results was not considered. In this study, participants were selected with a critical sampling method given by Patton (2001) among purposeful sampling strategies. For various reasons, this course was planned with a different teaching

approach in different spaces, and the guest instructors were a critical situation indicator. To deeply perceive this critical situation, multiple study groups were selected to express this situation from various angles. The study group consisted of an instructor of the course, 13 students, and four guest instructors invited by the instructor of the course.

The physical context of this study differed since the contemporary art course was planned as "Contemporary Art Conversations" by the instructor of the course. The instructor invited experienced academicians in contemporary art as speakers, and this course that turned into a conference was completed in Blue and Red conference halls of Anadolu University, the Japanese garden, and the Contemporary Art Museum.

Data Collection Process and Tools

The data collection process of this study was conducted with interviews, observations, and document analysis with the instructor (shortened as I) of the course, students (used with their code names) who attended the course, and guest instructors (shortened as GI) to understand experience and views of these participants. Data collection was conducted during course weeks, and on weeks when guest instructors attended after the courses. The data collection tools are visually presented in Figure 1 with an added longitudinal structure to the qualitative structure of this research with the simultaneous planning of the data collection process in the course.
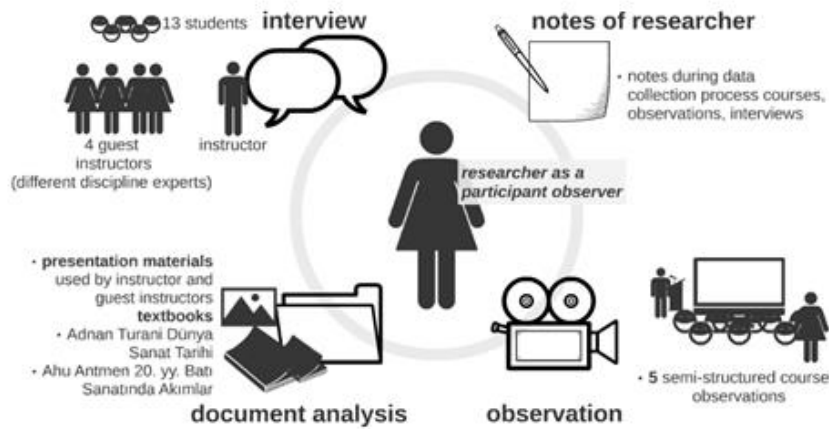
Figure 1. *Data Collection Process*

Interview: For Glesne (2012, p.141), interviews are an important data collection tool to understand phenomena with individual experience and explanations when researchers interpret observations. Accordingly, the strong side of interviews is the ability to gain knowledge for what cannot be observed and provide alternative explanations for what was observed. The study's participants were asked questions

regarding how contemporary and contemporary art course content structure was interpreted. In this process, a pre-interview and four interviews with the instructor were conducted after courses regarding experiences about the phenomena. The interviews with the course instructor, four guest instructors, and 13 students were conducted one at a time by the researcher. Consent and approval were obtained before interviews were conducted.

Observation: In addition to interviews, researchers conducted semi-structured observations for five weeks and three hours per week as a participant-observer role[4]. According to Merriam (2013, p.114), relevant information to be obtained from observations should be determined and listed in line with research questions. Accordingly, in the contemporary art course observation forms, items that could identify the content flow of the course, how content is structured for the teaching process, and disciplines that are added to the process with content were included. Regarding guest instructors' observation data in the fourth course is indicated as shortened and listed in the text as 4b and 4c respective to presentation order.

Document Analysis: In phenomenology studies, different document types can be used as a data resource. Document analysis covers the analysis of written materials, films, videos, and photographs that has information about the phenomenon that will be studied (Yildirim and Simsek, 2016, p. 190). Under the scope of this study, textbooks[5] used in the class by the instructor and the presentation materials used by all instructors in the contemporary art course were recorded and used as data. Additionally, the notes[6] of researcher for this field and process were included as documents.

Data Analysis Process

According to Moustakas (1994), researchers in phenomenology build bridges between different resulting interpretations rather than simply defining a situation. In this system, the definition of a phenomenon, the description of related personal experience, and the collection of information from various individuals experiencing this phenomenon are followed. According to Merriam (2013, p.163), starting analysis simultaneously with the data collection process rather than completing data collection prevents the collection of unnecessary data and enables savings on effort. In this sense, data in this study were analysed simultaneously with the data collection process. During the analysis process, all documents related to a phenomenon formed a raw data set, and this data was subjected to the validity process with expert views that were deeply coded. During the coding process, the thematic analysis approach of

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[4] *Participant observer* is observer type where observation activity of the researcher is known by group but where observer does not directly participate to activities (Merriam, 2013, s.118). For detailed information regarding other observer roles see also S. B. Merriam. 2013. Qualitative Research: A Guide for Pattern and Application. Ankara: Nobel.

[5] Adnan Turani (1999). Dunya Sanat Tarihi. (7th ed.). Istanbul: Remzi, and Ahu Antmen (2009). 20.Yy.'da Bati Sanatinda Akimlar. (2nd ed.). Istanbul: Sel.

[6] These are notes that reflected observations and reactions of the researcher. Researcher took notes on observation from and among researcher notes on various topics during observation. Based on phenomenology pattern approach that excluded researcher interpretation, possible implications or reactions while taking notes were recorded separately (Yildirim and Simsek, 2008, p. 301).

Creswell (2017, p. 155) was followed from units to codes and from codes to themes. These themes were combined based on the commonalities or differences and the categories were formed to present a meaningful unity. As a result of the analysis process shaped with thematic analysis, the experienced phenomenon was explained as a meaning that could be common for different orientation relations.

Validity and Reliability

Different strategies such as plausibility, consistency are adopted to provide a standard in qualitative studies and to support validity and reliability. (Merriam, 2013, p. 210). The first of these strategies are long-term and intense participation (Creswell, 2013, p. 250). The researcher attended the courses with the participants throughout the process, recorded observation notes, and facilitated participants to get used to the observer. From data collection to analysis, another approach that reflected all processes was triangulation. In triangulation, researchers use multiple and different resources, methods, researchers, and theories together (Creswell, 2013, p. 251). In this study, the variation of data sources based on personal opinions of participants who experienced the phenomenon from a different perspective, the variation of methods in analysing observations, documents, and interviews, and the variation of researchers by taking expert views while controlling the analysis process and data collection tools as explained by Miles and Huberman (2015, p.267) were adopted.

Findings

The art of the 20th century has a complex structure containing philosophy and application types of the modern and post-modern periods. Such a complex structure is challenging when considering the structure on a single surface in unity. Therefore, the instructor organised content with an integrated surface approach containing four basic paths required by the different knowledge structures. These paths are visually presented in Figure 2 and consist of approaching content with key concepts, chronology identification, milestones, and the interdisciplinarity structure of the content. These paths as themes obtained from the analysis are presented as direct quotes and explanations selected from documents with associated codes.
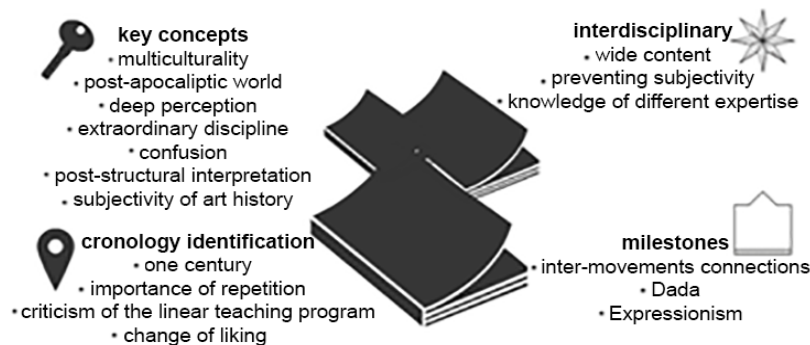

Figure 2. *Content Selection and Organisation*

Key Concepts

The "*Key Concepts*" phrase as one of the four principles to organise content is a definition that names the theme here as well as a term used by the instructor to organise content. The instructor said "Some may not accept it but if you view it from the path of art history, it is like this! I use certain key concepts (I, 2nd Interview)" and identified a unique and effective way of organising and interpreting course content.

Multiculturality. This is one of the methods used by the instructor to shape the content with concepts. The instructor approaches the contemporary art content, artists, movements or sub-culture/upper culture distinction between works with a multi-culture structure without a hierarchical classification. The view of the instructor considered multicultural was "If I need to list it, one is not accepting art history as absolute fact, I am trying to show that art history is full of deceptions, and a field full of lies. I am trying to tell that art history is a political area and it is directly related to power balances". The view of the instructor that shows how this approach reflected the course process was "When telling this, it is extremely important to give interdisciplinary examples. You need to talk about rugs or I don't know, from Turkish cuisine (I, 2nd Interview)". The instructor's view of not separating or making a hierarchical classification between art types is exemplified by stating that when an artist is characterised, this cannot be done with one work or with works in a certain period. The instructor started the explanation as "I especially will try to show works other than most famous ones (1st Observation)" and accordingly showed a statue work of Matisse and stated that there could be no distinction between art, and the artist who is known for painting and tried different works in other art disciplines.

Post-apocalyptic world. The instructor believed that this period called contemporary art was post-apocalyptic due to various tragic sociological phenomena, therefore, this post-apocalyptic case should be considered for perception and teaching. Based on this idea of the instructor, within this post-apocalyptic situation where the systematic structure of modernism has ended, new approaches are needed to turn theories in art, education, and life into practice. The view explaining this was as follows:

> Now, we are talking about a crazy post-apocalyptic world, after the 50s I mean [...] We had WWII and some people call it the world after doomsday and some call it post-apocalypse, there are theory books and so I mean there are bad things people were made into soap and things like that... Humanity lost hope, there is doomsday, worst things happened, there are these walkers in TV shows, lots of dead people walking like crawling zombies and we are in a period like that chaotic and complex! Modernism is at the same time peaceful. Like how much you complain about modernism, it offers a structure to you. It has that pyramidal structure etc. but it offered a means (I, 2nd Interview).

Deep perception. This code showed the perspective of the instructor to the contemporary art knowledge structure with the deep perception approach. Accordingly, art history including contemporary art should be perceived as deep by

the instructor and this depth of perception should be adopted as an educational approach. Views of the instructor were as follows:

> I say that perceiving art history science like everything in the books is right is nonsense, all this can be understood by personal efforts of individuals, but when less attention is paid, deep knowledge cannot be achieved.   Students should see that these things [understanding contemporary art] are not that simple (I, 2nd Interview).

In this process, certain patterns for artists like Van Gogh, Matisse, and Picasso were criticised and for this purpose, numerous visuals of other uncommon works of these artists were included in the education process. From visuals "[...] Piano Lesson is another Matisse painting. He made it the same year. What will this say for Matisse? We will say fauvist and? Cubist? Geometric abstraction? Figurative abstraction? Abstract figurative? I mean we need to understand how these words can be superficial (1st Observation)." This way, it was emphasised that art history content was the results of certain classifications and deeper interpretation is needed for the correct interpretation.

Extraordinary discipline. This key is a term used by the instructor as well as the guest academicians to provide solutions to problems. Instructors said " I don't know, maybe you have noticed, constantly said that art history is a unique discipline on its own and this can never be perceived as a science (I, 2nd Interview)" was striking. In terms of the uniqueness of art history, guest instructor Banu viewed this as shattering and questioning traditional education. Banu considered the uniqueness and indistinguishable structure of contemporary art as "]...[Because in art, there is unlimited material, unlimited subject. I mean, I believe certain limits of disciplines are shattered. Now, you can distinguish arts from each other" (GI Banu, Interview, p.1). An effective example from a class presentation of guest instructors can be given from the digital art presentation of Esra. Esra stated that "]...[In contemporary art, it is hard to talk about and define who the artist is and what the typical properties are. This can be seen as a result of the discipline's uniqueness with change in art (4b. Observation)". Shifting, non-categorised, open for constant interpretation and unique structure of the content is also perceived by students. Views of a student called Ece are striking. Ece commented that "]...[Since this course is different from other courses, I mean, first, Turkish course is different from mathematics course. It is a perspective rather than theoretical knowledge and set of rules (Interview, p.1)" and "]...[I mean as I said, I mean, this is like rules in mathematics, it is not like a course where you can say this is right! (Interview, p.2)".

Confusion: The instructor preferred complex methods from problems to solutions rather than explanatory oral information when approaching the course content. The instructor who believed that the most effective way of teaching and creating is confusion and finding solutions to this confusion, stated this approach from examples of different disciplines like music and literature as follows:

[…]For example, in my course, *"are you confused?" "yes" "good, good, thank you" "it should be"*. I mean I always think that *"seas cannot settle without storms"*. There will be confusion, I am always confused. Orhan Pamuk is confused! Since he is confused, we have this large Museum of Innocence (I, 2nd Interview).

Information received with order and regular sequence led students who are used to turning general knowledge to cognitive action to deep perception and finding supportive paths for interpretation when confused about whether an artist belongs to a movement. Another indicator of confusion after the teaching process was the instructors' questions such as "What is art? This is an ontological question about the existence of art. What is the knowledge given by art? This is about the science of knowledge, epistemological, what knowledge does art give? Who determines art (2nd Observation)" and leading students to question art and life as well as hard to answer thinking. Guest instructor Esra reminded in the digital art presentation that examples are given to show changes in concepts like art, work of art, artist, art audience questioned qualities like supremacy, transcendence, and the aura that guide interpretation. Based on these reminders, the aim was to instil the following questioning in the students "]...[not everything is art. As they say, we cannot say a charcoal drawing is art right? Or we cannot say art to all oil paintings [...] Then, is everything art? Or what will we call art? (4b. Observation)". During the teaching process of the course, instead of a complete interpretation, Esra, aiming to connect questioning and implications and research, asked the students at the last moment in the fourth lesson, "How about your confusion?" and ended the presentation with the answer "very much" from the students and left students with various questions that need to be researched. As an example, to confuse students, Azize's "Art is a discipline on its own and revolt! People who perform art especially if we are talking about contemporary art, I think have anxiety and have their discipline! (Azize, Interview, p.3)" statement can be given as an example.

Post-structural interpretation. The instructor states that the contemporary art content cannot have an absolute interpretation, it has constantly postponed and opened to the interpretation structure and required a multi-dimensional philosophical approach as "We need to smash meaning, the world of a language and boundaries it has! (I, 2nd Interview)". The approach of the instructor can be characterised as the opposite view, and the post-structuralist rather than a limited interpretation linked with a single meaning, structural, and cause. The post-structural interpretation of the instructor during the course process was stated as "Can we develop various propositions about paintings? Of course, it is infinite but do it by looking at the paintings suspiciously (1st Observation)".

Subjectivity of art history. Since art history has a wide range of versatility as a science and there is an uncertain, slippery, and subjective structure to transform this versatility into content and a teaching process, teaching can be a subjective area. The instructor exemplified subjectivity as "I always believe that art history is subjective. In fact, sometimes subjective content is presented", and "for example, I can emphasise an

artist. I have 10 paintings of Paul Klee, 15 painting of Picasso but I skipped Rouault with one painting (I, 3rd Interview)." To prevent the direction and subjective interpretation caused by the content structure, the instructor emphasised there are different perspectives in resources used in the teaching period.

Chronology Identification

One century. This represents how the instructor considered the content of time. As the instructor stated that "I did it like this, for a timeframe I considered from 1900 to 2000 in this course, will I offer a course for 2011 to 2012? [...] Yes as much as I could but it is actually one century (I, 1st Interview)" it can be seen that content was created to cover one century. The textbook used by the instructor was the book 20th Century Western Art Movements published in 2008 by Ahu Antmen which covers content from the 1900s to 2000s. Guest instructor Nergis stated "]...[Because contemporary painting and post-modern art approach is fed from modernism. Especially from avant-garde art born inside modernism. The 1900s start in 1910 with Dada [...] I mean avant-garde art and if you don't start from 1900s, you can't explain contemporary art (GI Nergis, Interview, p.14)" with a similar view. Nergis considered content covering a century as well as criticism. In this view, "[...] without knowing what you are against, you can't analyse new work or contemporary work. So, it makes sense to learn things of the past, ground them. Grounding them from the 1900s makes sense (GI Nergis, Interview, p.15)".

Importance of repetition. The instructor added the subject of expressiveness of the Western Art History course to the contemporary art course while determining chronology as the teaching process started chronologically from the 1900s. This was characterised as repetition and the instructor emphasised the importance of repetition in teaching. Due to an art educator identity, the instructor knows the readiness of the students in the department and other environmental factors, therefore, the instructor can determine certain teaching needs. One of these needs was forming connections with previous (modern) movements and approaches to understand topics covering the post-1950s. Accordingly, the statement of the instructor that summarises this situation was as follows:

> [...] our students are not interested in art history on their own... One of the main principles of teachers in school is repetition. I mean, they may not do this course and talk about these topics in western art, so why do they do it? I am doing it because I need to, I believe repetition is beneficial. Also, I am doing this because these topics are not separate like in the books but approaches that interact with each other (I, 2nd Interview).

Criticism of the linear teaching program. Criticisms of the instructor commonly for content creation and other processes of the teaching design were, "]...[not only in Turkey, [it is the same in the other countries with similar conditions]. Linear programs around the world and in the US and England divided the world into compartments in a multidisciplinary form (I, 2nd Interview)". The idea of limitations of this approach in education was given as "[...] Think about it, how many disciplines can your five

senses perceive? Look, even there we have gaps, and fullness, book [...] but modernism limited this to bring order to the world and created the linear program [...] We limited things that will be taught for various taxonomies (I, 2nd Interview)". The instructor expressed "Do we need to link a painting to an art history field? [...] Was there not anyone who painted like them before impressionists? (1st Observation)" that artistic creations were not formed from successive events but from a cyclical and grift approach. Based on this example, it can be said that it is accepted as art history, artists and movements of the previous periods continued in the following periods, and in this continuity, the essence of important ones should be kept. The instructor defined this timeline in the teaching process as follows, "Simultaneously, I am saying that again, in the books we have a content page from top to bottom, but do not think of it as from 1900 to 2000. Please, it is not like that. The book needs to list things in order. Can you write without any order? You can (4a. Observation)". The instructor emphasised that there were no discontinuities between movements, not one movement followed other movements in causal final and linear order and it can be seen that this view of the instructor was perceived by the students. Various students raised awareness on this topic. One of these students was Ilkay. Ilkay stated that "I understand that movements are more connected. Previously, I thought there is this event and it ends here. Now, I believe they are connected (Ilkay, interview, p.2)". One of the most effective examples for this subject was Serap who stated that "]...[To start with, it was first to show art movements can stem from each other or all of these movements can occur at the same time. Until now, even in history courses they said this period ended like this and this period started like that (Serap, Interview, p.4)".

Change of liking. The instructor emphasised a change of preference within contemporary art and said that current preference led us to certain popular culture elements, therefore, such awareness should be raised for reading visuals. A different path of preferences and cultural differences were stated as "]...[I mean in the 17th century, if thing women like our models walked on streets, they would think that they are sick or have serious physical problems. I mean, as I give such examples, students start to understand (I, 2nd Interview)". Understanding contemporary art comes from defining works of art based on current technologies and new multicultural sociological events. Guest instructor Burcu considered a change of preference over artist and artwork relationship and stated that perception types were caused by change. According to Burcu contemporary artwork should address all the senses and "I think contemporary art and design should create a new sense of perception and we need to have the technology for that! Literature as well! Art should be a synthesis of well-combined pieces (GI Burcu, Interview, p.16)". Another example that showed a change of preference was statements of the guest instructor Nergis who considered a change of preference from the audience's perspective as "There are lots of alternatives, audiences are included. In some works, the participation of the audience can be at a cognitive level, without touching. In some others, it could be the perception of the eye. Some are related to the movement and change of the audience without direct touching (GI Nergis, Interview, p.6)".

Milestones

Inter-movements connections. The instructor evaluated the movements in the art history process as "[...] I mean these topics are not separate like in the books but approaches that interact with each other" and emphasised the connection between movements as "[...] If I can explain Dada to students as a mentality rather than names of some painters or some works or some slides. […] Then, they can understand surrealism easier (I, 2nd Interview)". Bilge, who is one of the students that perceived there was no discontinuity between movements stated that "[...] we break that this event ended and this event started in a chronological sense, Ozgur instructor criticised this. I break down this in a contemporary art course (Bilge, Interview, p.1)". Another example can be given from Emine's views. Emine stated that "]...[I knew there was a chronological order. I thought that one ended and the other one started. I don't know if this was given this way for us to memorise. This perception broke down to pieces in this course (Emine, Interview, p.2)".

Dada. The instructor characterises Dada as a separate milestone since Dada caused a significant breakthrough in art history. The instructor emphasised the privileged position of Dada artists in art philosophy as "Picabia, Duchamp, Max Ernst, with a versatility of what these men have done [..] with interdisciplinary aspects, whatever we call the art of this century whether it be conceptual art, current art, this art, or that art. There are no contemporary artists who say we don't stem from Duchamp (I, 2nd Interview)". "]...[I mean, for example, I emphasised Dada. Because Dada is something else! Start of something else I mean it is also the start of the conception, the start of the surreal, Fluxus, and movement after that one, it is the precursor of all (I, 2nd Interview)". The instructor believes that due to the privileged position of Dada, this should be given in a separate timeframe. These views were shared with students as "In this course, Dada is a separate topic, our most important topic. Because Dada is the key topic of the past century (2nd Observation)". By adding Dada to the content, in addition to the connections between the movements, the purpose was to question characterising artwork as artwork, the uniqueness of the artist, who the artist is, and what value did the artwork add to the exhibition area. There were student views on this topic as well. Gokce stated that "Dada symbolises this, when you get a present from your loved one, you will keep it even if it is absurd, the important thing is that there are emotions and not the object itself. The work has no meaning, the important thing is the emotions linked with that work, and so, I love Dada (Gokce, Interview, p.3)". Other views belong to Ece and Vahit. Ece stated that "I remember Dadaism the most (Ece Interview, p.1)" and Vahit stated that "Dada was the movement that attracted my attention because there are interesting works, this is a great revolution! (Vahit, Interview, p.1)" and these statements reflect that Dadaism is defined as a key concept by the instructor and was perceived as intended.

Expressionism. The instructor allocated one week to expressionism and saw this topic as an important combining point in contemporary art. In the first week of the course, this movement was explained based on definitions provided in the *World Art*

History book of Adnan Turani and *Primitive concept* of Antmen and examples were set under this scope. In this course, various details including the life and artistic work style of Henry Matisse were evaluated and three paintings were emphasised. After that position of Raould Dufy, Maurice Vlaminck, August Macke, Ernst Ludvig Kirschner, Emil Nolde, Franz Marc, Alexei Van Javlensky, Vasily Kandinsky, Paul Klee and even Pablo Picasso in primitivism and expressionism, various plastic applications, examples from other disciplines, images related to primitivism, and explanations over these visuals were presented. Imitation and affection samples from music were explained with the following views.

> [...] Think of jazz players, they take a standard ballad, arrange and reorganise it. They change the melody, start improvising in the middle of the song, and voices that were not present in the original ballad are heard. Actually, an expressionist painter is trying to do this, 'improvisation'. I am talking about Aziza Mustafa Zadeh and his band. This is expressionist music, the painter is using the intensity of colour where the musician uses instruments, audio, or his voice (1st. Observation).

Interdisciplinarity

Wide content. Wide content forced the instructor to form certain connections, make selections to better present these connections, and follow chronology at certain points. The views of the instructor on this subject were given as follows.

> 20th century is where art had changed more than any other previous centuries. I mean, in this course, interestingly, I have to talk about Vlaminck, I mean I have to talk about someone who painted for the rest of his life, I have to talk about Joseph Kosuth, from Cindy Sherman, digital art (I, 1st Interview).

For interdisciplinary wide content of contemporary art, guest instructor Burcu made her contemporary art definition as "[...] It is not just using technology or a computer; I am talking about contemporary art that combines the sensitive, smart, intelligent, conceptual, and philosophical contemporary art (GI Burcu, Interview, p.6)". According to Burcu when we talk about the change of art and artist concepts and unpredictable dynamics, there are diversities in philosophy, religion, sociology, history, physics, and mathematics that are linked with contemporary art. Due to this versatility, contemporary art symbolises a unique unity born out of various meanings of all variables supported in a technical sense. It could be said that the content has expanded due to alternative approaches and the artist, artwork, audience, and perception under the scope of contemporary art as post-1950s being added to the content. Such wide content also brought discipline versatility in line with this expansion. In this sense, it can be said that the perception of discipline versatility occurred in students. Student opinions that showed how this perception was shaped were expressed by Bilge as "Land art is interlinked with geography. I combine mathematics and painting. I think without mathematical thinking, sense of symmetry, geometric shapes are all mathematics. I think if you don't have mathematics

somewhere in your mind, you cannot paint. Generally, I link mathematics with contemporary art (Bilge, Interview, p.2)".

Preventing subjectivity. The instructor stated that the personal content balancing method to prevent subjectivity while designing content, scope, and planning of contemporary art content as *"[...] I am trying to do this, I don't want to impose what I like, my world view, my dominant approach to students in an authoritarian way. I think maybe the main thing that will be covered in this course is that standing on three legs and two legs will balance it (I, 1st Interview)"*. One leg of this system defined by the instructor as a three-legged system were printed materials which are an effective way to prevent subjectivity. Accordingly, one of the legs of the three main legs selected by the instructor was using printed materials. As printed material, *Movements in 20th Century Western Art* by Ahu Antmen was used as a textbook and this textbook was introduced to students. This source is an important source where personal notes, letters, movement manifesto, and news from exhibitions of that period were compiled. Probably, to prevent subjectivity, this source considered providing theoretical knowledge in this manner to be used as reading materials where it is not possible to show visuals. Students have a positive attitude toward source selection and recommendations of the instructor. Azize stated that *"We had Ahu Antmen's book Western Art, Alternative Searches in Art. Adnan Turani's World Art History book contributed to us greatly (Azize, Interview, p.1)"*.

Knowledge of different expertise. The instructor formed the interdisciplinary aspect of the content by using his knowledge, titles from various books, and knowledge of experts in the art field. An effective example was created from the personal knowledge of the instructor in various fields such as the painting of Matisse. For painting used as a material during the first lesson, called "Spanish Still Life" and dated 1910 (on a documentary from 1st Observation), the instructor tried to transmit knowledge for cognitive processes rather than orally explaining the formalist or harmonic connection of colours.

> Spanish Still Life, 1910, Henry Matisse. One of the most important properties of Matisse is that he has one of the most significant oriental textile collections. When we say Oriental, we talk about the east. [...] A period, Ottomans, then India, then England is ahead. But India and the Ottomans are always leaders in textiles. Think of the man in Vienna. Royals in Vienna are wearing Ottoman silk in the 1600s. Bursa silk. East always dominated textiles. This is still the case. Currently, we are one of the most important countries in textiles with our heritage from the Ottomans. But now this is caused by low-cost labour (1st Observation).

The instructor addressed commercial, sociologic, historical, and political knowledge based on the life of the artist through Spanish Still Life. This way, the instructor addressed certain historical and cultural changes from the Ottoman period until today (Researcher notes, p. 6).

Discussion, Conclusion and Recommendations

Opening the Complex Contemporary Content with Key Concepts

It was seen that when the instructor wanted to transform the contemporary art knowledge structure into the contemporary art course content, he approached it with four different keys; *qualifier, analyser, constructivist, and preventive*. The most effective ways to achieve these learning fields where content is directed with combined content editing or opening is using keys. With *the qualifying key*, the main objective is viewing knowledge structures from a metacognition perspective for all participants as mentioned by some theoreticians (Acuff 2018; Klein 1996, Meek, & Newell, 2006; Cilliers, 1998; Klein, 2004; Pacheco, 2020), forming creative relationships between fundamental concepts (Acuff, 2018; Mamur, 2014; Cilliers, 1998; Guo, 2017, Eker, & Seylan, 2005; Hellman, & Lind, 2017) and applying previous learnings to different events experienced in life (Boosmaier, & Green, 1998; Guo, 2017; Kantawala, 2020; Pacheco, 2020). Contemporary art as a unique discipline is weaved around extraordinary connections as an *extraordinary discipline* defined by Akay (2009), non-linear historical line as explained by Klein (1996), Akay (2010), Wilson (2003), and constantly "*postponed* (Foster, 2009, p.14)" or deferred meanings as claimed with *difference* concept by Derrida (Sarup, 2010, p.71). This pattern creates new patterns that are re-analysed. Hellman and Lind (2017) defined similar pattern forms as *assemblages*. In contemporary art, there is complex structuring and historical formation developed from non-linear breaking in philosophical terms. In addition to a new formless approach without certain forms in technique, exhibition, and subject selection, there are certain disciplinary connections with direct or indirect ways in theory and practice. It can be said that when contemporary art content is transformed into the teaching process; paradox, relational, locational, and multiple aesthetic perception forms of post-modernism, and postponed/referred or different meanings of contemporary art have an impact on essential characteristics. These characteristics are *qualifying keys* of interdisciplinary contemporary art.

The constructivist key concept approach that emerged during the viewing or shaping content explained the reasons for an interdisciplinary structure during learning teaching processes. The instructor structured contemporary art content in an *expansive, horizontal way* with a unique style of thinking based on the *multicultural* approach. *The multicultural approach* is adopted when viewing the content presents an anti-hierarchical perspective between visual cultural elements and the distinction between sub-culture/upper-culture. The instructor adopted criticism towards subjectivity and popularity caused by subjective approaches of art historians when determining content theories and visuals. These ways were offered by Mamur (2014) and Kantawala (2020) and Guo (2017), as well. Because, it is believed that power, capital, and potency relationships guided art allover the world. With this perspective, the instructor adopted content that could open new doors to different theories and that are not intensely known in the learning process, talked about wars, societies, and art relationship during the learning process. Meek and Newell (2006) offered to talk about events and doing various connections in the classroom through social events or

literature. Multicultural content that is structured with an anti-hierarchical perspective of the instructor was activated in the content selection as well as perspectives to the visual arts by using an effective way as mentioned by Mamur (2014), Guo (2017), Kantawala (2020). All alternative approaches that criticise the meta-object form of artwork and based on the importance of the process have an important place in contemporary art literature. In line with this, including alternative art approaches such as digital art, performance art, feminist art or land art with guest instructors showed that the instructor approached art with simultaneous, multiple and horizontal content and adopted the multicultural approach. *To expanding the content approach*, based on the views of the instructor, content in interdisciplinary learning can be expanded with the support of direct or interactive relationships with art based on the multicultural approach. In this sense, learning formed by *the expansion of the knowledge structure* of students has multicultural characteristics that are inside life rather than limited content. All learnings gain more effective form through complex learning and thinking environments to Pacheco (2020). In addition to visual selection, anti-hierarchical attitudes supported by using printed sources and additional reading recommendations support that different knowledge can be accumulated from all types of sources and supports the expansion of multicultural content over knowledge, based on creating various knowledge fields of a context like mentioned by Guo (2017, p. 190). With the purpose of knowledge expansion throughout the course, the instructor fundamentally aims to raise awareness of students regarding versatility in the world. For Kantawala (2020) this expansion is vital. Pacheco emphasizes the educators' responsibilities for utilising everything for this purpose that "*For this, it is necessary that both the curriculum and teachers have a vision linked to critical or self-critical approaches to the systems of representation.*" (Pacheco, 2020, p.252). Therefore, the multicultural concept as an educational approach can be defined as an approach that supports and creates grounds for an interdisciplinary structure with expansion over knowledge.

With *the analyzer key concept*, the main objective is viewing knowledge structures from a metacognition perspective, forming creative relationships between fundamental concepts, and applying previous learnings to different events experienced in life. For Mamur (2014), daily culture and all visual elements are vital for learning and Meek and Newell (2006) life phenomena are essential for connections. Approaching content with certain ways determined learning fields for content in terms of learning design. Content that the instructor focused on had adjustments for cognitive skills such as distinguishing from learning fields, problem-solving, identification of principles, and solving with concepts. It is too important for planning the course. Accordingly, it could be said that oral information as fundamental phenomena that answer to who, what, where, when, and how much questions, explains the concepts, and do not change for everyone were indirectly included. Guo (2017), Pocheco (2020) and Kantawala (2020) especially emphasize these questionings during the planning and teaching processes. Additionally, it was seen that for most of the content, it was creating values, beliefs, and emotions i.e. attitudes as well as cognitive skills. The confusion statement directly expressed by the instructor and guest instructors showed the analysis approach when viewing content. *Confusion* terms indicated that content cannot be transferred with direct explanation and linear

connections but can be analysed in the following steps with different and distant connections. *The post-structuralist interpretation* that is a suitable way for the complex structure of content was the thought that ideas explained to interpret content cannot indicate single, absolute, unchanging, and strict proposition text regardless of being art-related, historical or philosophical text. In the process of interpreting a phenomenon, there are perceptions of different conditions of that phenomenon or various perceptions of the same phenomenon by different individuals. For Pacheco (2020) complex thinking is a structure containing critical and creative thinking parts. Based on this idea, the thesis that says there cannot be understanding and learning without a single discourse or single resource completely impacts the interpretation of art, criticism, philosophy, production, and education. The instructor aims for students to perceive at a minimum level, thus, to analyse based on different meanings of single work with a metacognitive perception in a post-structuralist interpretation. As a result, it can be claimed that interdisciplinary contemporary art content is related to *analysing keys* such as complexity, confusing, post-structuralist interpretation, and metacognitive or deep perception.

Preventing the subjectivity key, due to the subjectivity of art history, the content approach of the instructor prevents such a problem. To prevent subjectivity, students were reminded to be careful about the development and evaluation of artwork. Additionally, the instructor faced a subjectivity problem due to the wide content under an interdisciplinary title. The need to select visuals that will be used in the content and topics to be emphasised had been an important subject for the instructor. The instructor developed personal sensitivity to this subject and tried to decide far from subjective preferences as the teacher. For Mamur (2014) selection of visual materials is too important especially not only for interdisciplinarity, multiculturalism or anti-subjectivity but also taking advantage of visual culture for learning. Furthermore, Acuff (2018), Guo (2017), and Kantawala (2020) gave instructors vital responsibilities for the content developing process. Additionally, the instructor developed an effective way to prevent this subjectivity and positioned the course on a three-legged structure like the *tree metaphor* explained "it makes complex and ill-structured subjects superficially easier to learn" by Efland (2000, p.281) as a postmodern art education technique. These were his knowledge, knowledge from other instructors/field experts, and printed materials (textbooks) through the course.

Contemporary Art Content as an Interdisciplinary Knowledge

Content-based interdisciplinary experience should be emphasised for this study. This emphasis is on the relationship between interdisciplinary knowledge structure and the content creation process. According to Newell (2001), discipline knowledge structures to create content are classified as simple, combined, and complex. Such classification towards knowledge types is important to guide interdisciplinary work for the discipline connection within the content. Accordingly, the contemporary art knowledge structures that are used as knowledge structures against historical, artistic, technological, sociological, and modern and post-modern knowledge and transition to fundamental principles. Since post-modern structure within contemporary art

knowledge both accept and reject principles of modernity, it is possible to talk about the structural contradiction in content. Such a contradiction may have various paradoxes when transferred to education and this will require sustainable creative adjustments. These transfers may be described in contemplative ways. In reference to O'Donoghue (2020), the contemplative way "*[…] requires that one holds in abeyance their previous knowledge of the thing contemplated as well as the interpretative, analytical, and meaning-making practices that they might typically apply to make sense of things they wished to figure out.*" *(p.103).* The instructor adopted a general chronological approach that covers *one century* to meet this requirement or to contemplate things. Within this chronological perspective, the instructor aimed to form an interrelation between consecutive knowledge types of modernism and post-modernism. To Isikoren and Kalkan "*comparative analysis in visual art education upon symbols, images enclose structural and narrative composite components of that very image and its relative value changes as a sign.*" (2017, p.7337). Although this chronological perspective reflects hierarchical and additive analysis within the content structure, there is no such hierarchy between small knowledge fragments within the content. Modernism and post-modernism as sociological concepts in content were considered before and after 1950 in line with the structural and historical successors. Additionally, philosophies and the ontology of the alternative art approach after the 1950s were added to the teaching process with interdisciplinary, multicultural and simultaneous approaches that could have the simultaneous and paradoxical structure of post-modernism. For this purpose, this interdisciplinary and multicultural structure of content aimed to form knowledge that students can gain knowledge from experts that explain different fields. Additionally, the movements of modernism with small knowledge structures were formed with interdisciplinary, multicultural, concept-based, inter-movements without the chronological and ontological analysis approach and were included in the teaching processes without subjectivity. Therefore, this structure has a complex form that feeds from the paradox and each other. The instructor characterised the contemporary art knowledge structure as complex and unique that cannot be directly applied to the teaching process and believed that certain adjustments are needed to create content. According to Acuff, for being an effective multicultural art educator, rather than to utilise or create a new model to be a reflective and critical educator is vital (2018, p.37). For this purpose, the integrated content selection approach was adopted to turn knowledge structure into content. Accordingly, evaluating knowledge pieces of activity of interdisciplinary and complex structured contemporary art content within the teaching process was provided in a non-linear integrated content approach. The comparative approach mentioned by Isikoren and Kalkan (2017, p.7337) "*All visual production has purposes that have direct links to its peripheral effects*" may be utilised for this integration.

In the integrated approach, content formed from oral information, mental skills and attitudes were formed with the approach from problems to solutions with concepts or certain principles rather than from material to abstract or from easy to hard throughout the course (Simsek, 2011, p. 143). In this analysis that is suitable for unique and complex structured knowledge structure, analysing each sub-content type with a suitable technique made it mandatory to apply a few techniques in a coordinated and

complementary form. For example, modernist art movements that had a wide area in content were planned with historical data and aesthetic look principles of modernism hierarchically but alternative art approaches after the 1950s content were planned with post-modern, simultaneous, interdisciplinary, and multicultural approaches. These findings regarding the organisation of contemporary art content are in line with the study of Ekiz (2006) on the content creating processes from the knowledge structure of the academician in higher education that showed the importance of the combination of field knowledge, special learning methods, and pedagogical field knowledge. In addition to this structural content integration, this integration is related to O'Donoghue's (2020) approaches to learning through contemplation.

Content creation with concepts and certain principles aspect of integrated content organisation approach was in line with *key concepts, milestones, chronology*, and the *interdisciplinarity* findings (expanding, expertising, preventing subjectivity) of the content organisation of instructor. *Identifying Milestones.* When the instructor was organising the content, certain subjects within the knowledge structure were seen as privileged and these subjects were especially emphasised when analysing the content. Based on the observations and interview data, it was determined that these special subjects had a binding role in the comprehensive and complex structure of content. While the "Milestones" theme that was explained with the "Inter-movements Connection", "Expressionism", and "Dada" codes gave an idea about the content structure, these also guide how to approach the content. *Chronology* is an important aspect of content selection and organisation. In this sense, it was clear that the content should cover *one century*. It can be stated that the students will see some of the topics in other courses, but this will make them understand topics better due to the repetition rather than going back. The instructor was critical about the linear teaching program and the instructor criticised organising content with a single and certain purpose linearly and purposefully. Accordingly, when the content was shown with a development-based single perspective, there was the danger of perception of going on in the same direction. An effective example that reflected the teaching process was that there was no essential element between movements and it is impossible to talk about the progressive structure in art history. Based on the views of the instructors, in history, there were multiple events of getting bored from tradition and large breakdowns, and these never happened on cause final development line. Therefore, while explaining art history, the linear explanation should be criticised. In this sense, the common approach of sourcebooks in the art history process that ordered movements in a historical sense should be criticised. The instructor believed that a horizontally structured unique table was more suitable than the top to bottom approach.

These findings on content organization showed that certain solutions were searched due to the complex knowledge structure of the design process. The purpose of this analyser and structuralist approach regarding the complexity formed a new knowledge structure towards the teaching process. This purpose has similarities with the explanation of the interdisciplinary knowledge formation approach by Klein (1996) and Repko (2008, p.25) in various aspects. Both studies focused on the complex

knowledge structure and aimed to create a new knowledge structure by using the knowledge accumulated from other disciplines. Accordingly, this knowledge was interdisciplinary, and, in this sense, it can be thought that the integrated content organisation were precursor elements to activate interdisciplinary structure in contemporary art content. Interdisciplinarity as a content creation approach can be regarded as a multi-dimensional phenomenon that can guide the perception of students with transitions and questioning while selected and organized by the instructor. Especially the integrated content selection approach within complex contemporary art content that contains various and opposite knowledge structures together brings interdisciplinary connections and creates a new interdisciplinary knowledge similar to the knowledge stated by Guo (2017, p.186), with Hellman and Lind's (2017) assemblages of knowledge, and additionally, with contemplation contents (O'Donoghue, 2020). Figure 3 shows the symbolic visual to represent the integrated structure of a contemporary art course as interdisciplinary knowledge content. As seen from this visual, the content of the contemporary art course was formed from the knowledge and skills of different disciplines with the integrated and key concepts mentioned above and reflects such complex, horizontal, and multicultural unity.

Figure 3. *Contemporary Art Content as Interdisciplinary Knowledge*

The instructor used *multicultural, post-apocalyptic world, deep perception, extraordinary discipline*, *confusion*, *post-structural interpretation* and *subjectivity of art history* concepts to interpret the content. In this structure, using such concepts is information that needs to be emphasised. With this structuralist attitude and by using key concepts, knowledge and experience of modernism and post-modernism as two different knowledge structures of contemporary art were combined and "*re-framed* (Kantawala, 2020)" with various interdisciplinary, multicultural, and simultaneous connections. This finding that reflected the relationship between the knowledge structure and content was in line with findings where these components were linked with non-linear connections (Newell, 2001; Klein, 2004; Kantawala, 2020; O'Donoghue, 2020; Hellman, & Lind, 2017). Findings related to the key concept used in content were

similar to the findings of Newell (1992) that emphasised the importance of the use of concepts, theories, realities, and methods used for creating interdisciplinary content.

When interpreting content, multiculturalism was dominant among key concepts. Approaching content with an anti-hierarchical perspective based on a multicultural structure guides the approach to knowledge and reflects how interdisciplinary knowledge that formed contemporary art content was combined. Accordingly, the knowledge structure was considered from a general perspective, suitable key concepts to all structures were identified, and a horizontal multicultural approach was shown by assigning separate and equal value to small knowledge pieces. Based on these findings, it can be said that the multicultural approach is an important element to and from interdisciplinary knowledge. Findings regarding the multicultural structure cover basic ideas, principles, generalisation and theories adopted by teachers when explaining a subject and presenting with examples, data, and knowledge, based on the content integration principle of Banks (2013, p.34). Similarly, Acuff (2018, p. 39) claimed that "*student work can reflect and/or shed light into the theoretical and pedagogical framework that a teacher assumes, especially if it is a critical one*" and showed the links between the teacher and student through multicultural pedagogy. On the same subject, Mamur (2014, p.65) claims that it is important to focus on teaching the critical interpretation of visual culture within an interdisciplinary approach in pre-service teacher education. Therefore, with horizontal and multiple perspectives provided by content, multicultural structure guided interdisciplinary. On forming the structure process, Miles (2009) emphasizes that preventing subjectivity is a necessity for an art curriculum. The instructor developed personal sensitivity to this subject and tried to decide far from the subjective preferences as the teacher according to the approaches mentioned by Kantawala (2020, p. 260). Besides, the instructor developed an effective way to prevent this subjectivity and positioned the course on *a three-legged structure*. These were his knowledge, knowledge of other instructors, and printed materials (textbooks). On educators' responsibilities, approaches, skills or visions Pacheco says that "*There also needs to be an expanded and interdisciplinary vision, understanding that art is not circumscribed to a specific discipline, which would allow its transfer to other disciplines or subjects of the curriculum.*" *(2020, p.252).* This was highly effective as it reflected non-linear connections between internal dynamics of the contemporary and knowledge structure and with the connection of other disciplines and need for an interdisciplinary approach to content. This knowledge is similar to assemblages which are explained by Hellman and Lind (2017). For doing assemblages, it is essential to answer some questions such as how content expanded, knowledge of which expertise was included in the content, and how such expansion was added to the course content and how subjectivity can be prevented in these selections was explained. In this manner the instructor transformed wide and complex structured contemporary knowledge into an interdisciplinary content by creating meta-affective gains that can turn into attitude; besides the oral and knowledge-based explanations regarding works; and using transitions that guide to historical and interdisciplinary questioning was to question the role of the historical process in culture creation. The interdisciplinary structure experienced as a content creation approach can be regarded as a multi-dimensional phenomenon through contemporary art courses that can guide the perception of

students with transitions and questioning while selected and organized by the instructor.

Recommendations

Recommendations to practitioners. The results obtained from the findings of this study indicated that the knowledge structure of a contemporary art course contained different types of knowledge structures. Therefore, when planning other courses with similar characteristics, an integrated interdisciplinary content organising approach can be applied as a suitable organising approach to the complexity of the knowledge structure. There were findings regarding the transformation of the knowledge structure of contemporary art to contemporary art course content with the interdisciplinary knowledge creation approach. In this sense, in the interdisciplinary content creation approach, a multicultural structure is an effective key concept. In similar studies, a multicultural structure as well as other key concepts can be adopted. Multicultural structures within the contemporary art content creation process, the anti-hierarchical approach was adopted towards the knowledge structure. This approach can be determined in similar studies with content and visuals.

Modernism, post-modernism, Dada and conceptual art were common areas mentioned by all experts in the contemporary art knowledge structure. These knowledge areas can be considered when courses with similar characteristics are planned. When turning this knowledge structure into content, qualified keys were used to define and contain certain knowledge structures. Similarly, instructors that will plan this course content can identify and use suitably qualified keys for their approach. Additionally, similarly qualified keys can be used when creating interdisciplinary course content in different fields. The instructor adopted analyser keys for the complex knowledge structure of contemporary art course content. Similarly, the contemporary art course with a different interdisciplinary context and other courses with similar structures can adopt these analyser keys. The instructor adopted keys that prevent subjectivity in art history that is wide, unique, and subjective. These keys can be listed as preventing subjectivity, combining knowledge of different expertise, and combining content in various ways during the teaching process. Based on this result, instructors can try to prevent content subjectivity with similar keys in subjective areas like art history. The content with expert participation brought knowledge from other disciplines. By increasing and the diversification of disciplines within the process, fundamental principles of the interdisciplinary teaching approach could be followed. Additionally, the application of various teaching methods by experts within the teaching process enriches this process. In this sense, experts may be encouraged in this direction.

Recommendations for researchers. Studies to investigate methods to create different content in line with the basic characteristics of contemporary art may be conducted. Studies to plan a contemporary art course and other courses with similar knowledge structure with an interdisciplinary approach may be conducted. Studies regarding training experts in faculties that can give interdisciplinary courses may be conducted. Studies regarding interdisciplinary content creation and a contemporary art course

design based on an interdisciplinary teaching approach can be conducted with action research to determine practical difference.

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Disiplinlerarası İçeriğin Fenomenolojisi: Çağdaş Sanat Dersi

Atıf:

Özet

Problem durumu: Yuksekogretim, bireyleri mesleki yaşamlarına hazırlamanın yanı sıra, onları donanımlı birer birey haline getirme temel fikrini de taşımaktadır. Bu fikir, birer öğretmen olarak yetişecek öğrencilerin yaşamlarında ve mesleki deneyimlerinde kullanacakları temel ve ileri düzeyde bilgileri ve deneyimleri edinebilecekleri sistem ve yaklaşımları geliştirmekle mümkün olmaktadır. Bu yaklaşımlardan biri olan disiplinlerarasılık, eğitim durumlarında farklı amaçlarla kullanılmaktadır. Literatürde, disiplinlerarasılığın bir öğretim tasarımı yaklaşımı olarak kullanıldığı

çalışmaların yanı sıra, içerik tasarım yaklaşımı ve otantik bir değerlendirme yöntemi olarak kullanıldığı çalışmalar da mevcuttur. Lisans düzeyi eğitim programlarında disiplinlerarasılık, genellikle farklı alanlardan bilgilerin çeşitli dersler yoluyla bir araya getirileceği, öğrenende bilginin çoklu bir yapı ile etkin bir biçimde kurgulandığı bütüncül bir eğitim yaklaşımı olarak kullanılmaktadır. Bunun yanı sıra disiplinlerarasılık, farklı uzmanlık alanlarının bilgi ve deneyimlerinin doğrudan öğretim süreçlerine katıldığı çoklu bir öğretim yaklaşımı ya da bilgi yapıları karmaşık olan derslerin içeriklerinin farklı alanların bilgilerinden sağlandığı bir içerik yaklaşımı olarak da kullanılabilmektedir. Buna göre lisans programlarda yer alan bazı dersler, çeşitli bilgi alanlarının karmaşık yapısına benzer yapılanmıştır. Çağdaş sanat dersi, çeşitli disiplinlerin bilgilerini barındırması ve karmaşık yapılanmış olması nedeniyle, disiplinlerarası niteliktedir. Çağdaş sanat bilgi yapısının, öğrencilerin sanatla yaşam arasındaki bağları kuracakları içerikler şeklinde programda yer alması, mesleki gelişimlerinin yanı sıra kişisel gelişimleri açısından da son derece önemlidir. Çağdaş sanat dersiyle, birer öğretmen adayı olan ve toplumda sanatçı kimliğiyle de değer kazanacak olan öğrencilerin, düşünerek ve sorgulayarak yaşama yaklaşacakları disiplinlerarası eğitim süreçlerini deneyimlemeleri önem kazanmaktadır.

Araştırmanın amacı: Bu araştırmada, çağdaş sanat dersinde ortaya çıkan disiplinlerarasılık fenomeninin, deneyimleyenlerce nasıl anlamlandırıldığını açıklamak amaçlanmıştır.

Araştırmanın yöntemi: Araştırma, nitel araştırma yöntemleri benimsenerek ve fenomenoloji deseni ile yapılandırılmıştır. Fenomenoloji, aklın ve bilincin ulaşabildiği bilginin varlıksal olarak zaman ve mekâna göre değişiminden yola çıkan, öznelerin bilinçlerinin ve deneyimlerinin ortak algılamalarda önemli bir rolü olduğunu vurgulayan yeni bir anlamlandırma yöntemidir. Bir fenomenin açıklanmasında, onu ortak olarak deneyimleyen tüm katılımcıları ile tanımlanmasına yoğunlaşılır ve evrensel bir değerin tanımlanması amaçlanır. Bu araştırmada fenomenoloji, çağdaş sanat dersinde deneyimlenen disiplinlerarasılık fenomenini ortak algılar yoluyla anlamlandırmayı ve çağdaş sanat içeriğini bir anlam olarak açıklamayı amaçlayan nitel bir araştırma türü/deseni olarak kullanılmaktadır. Araştırma, 2012-2013 eğitim öğretim yılının bahar döneminde Anadolu Üniversitesi Resim Öğretmenliği Programı'nda bir dönemlik ders olan Çağdaş sanat dersinde gerçekleştirilmiştir. Araştırmanın çalışma grubunu; derse sürekli katılımı olan 13 öğrenci, dersin öğretim elemanı ve farklı bilgi alanlarından dört konuk öğretim elemanı oluşturmuştur.

Araştırmanın bulguları: Yirminci yüzyıl sanatı, modern ve postmodern dönemlerin felsefelerini ve uygulama türlerini içeren karmaşık bir yapıya sahiptir. Bu karmaşık yapının bütünlük içerisinde tek bir düzenleme yaklaşımıyla ele alınması zorlaşmaktadır. Bu nedenle öğretim elemanı, içeriği farklı bilgi yapılarının gerektirdiği dört temel yolu içeren bütünleşik bir düzenleme yaklaşımı ile düzenlemiştir. Bu yollar; "Anahtar kavramlar", "Zamandizin belirleme", "Kilometre taşları" ve "Disiplinlerarasılık"tır. İçeriğe bir takım belirli kavramlarla yaklaşma, öğretimi tasarlama anlamında içeriğin yönelik olduğu öğrenme alanlarını da belirtmektedir.

Öğretim elemanının yoğunlaştığı içerikte, öğrenme alanlarından ayırt etmeye, sorun çözmeye, ilkeler belirleme ve kavramlar yoluyla çözüme gitmeye dayanan zihinsel becerilere yönelik düzenlemeler dikkat çekmektedir. Buna göre; kim, ne, ne zaman, nerede, ne kadar gibi sorulara cevap olan, açıklayıcı nitelikte ve kişiden kişiye değişmeyen temel olgular olan sözel bilgilere, dolaylı yollarla yer verildiği söylenebilir. Bununla beraber, içeriğin büyük bir kısmının söz konusu zihinsel becerilerin yanı sıra değerler, inançlar ve duygularla kazanılacak davranışlar, diğer bir deyişle tutumlar oluşturmaya yönelik belirlendiği görülmektedir. Bütünleşik içerik düzenleme ile içeriğin yönelik olduğu bu öğrenme alanlarına ulaşabilmenin etkin bir yolu anahtar kavramlar kullanmaktan geçmektedir. Anahtar kavramlarla, bilgi yapılarına üst bilişsel bir bakışla bakabilmek, temel kavramalar sonrası yaratıcı ilişkiler kurabilmek ve yaşamda karşılaşılan farklı durumlarda önceki öğrenmeleri uygulamaya geçirebilmek hedeflenmektedir. Öğretim elemanının içeriğe bakışta kullandığı bu anahtar kavramlar, öğretim elemanının hedeflediği öğrenmelere yönelik değerlendirildiğinde; niteleyici, çözümleyici, yapılandırmacı ve önleyici olarak tanımlanabilir. Öğretim elemanının eleştirel yaklaştığı doğrusal eğitim programı, öncelikle içeriklerin doğrusal ve amaçlı bir biçimde tek ve belirli bir amaca yönelik hazırlanma durumunu eleştirmektedir. Buna göre içerik gelişme odaklı tek bir bakış açısıyla gösterildiğinde hep aynı doğrultuda ilerliyormuş gibi algılanma tehlikesi oluşmaktadır. Bu konuda içerikten öğretim sürecine yansıyan etkili bir örnek, akımlar arasında gelişme temelli bir durumun söz konusu olmadığı, sanat tarihinde ilerlemeci bir yapıdan söz edilemediği üzerinedir. Disiplinlerarasılık, öğretim elemanının içeriği seçme ve düzenleme yollarını birleştiği temel ilkelerden biridir. Bu ilkeden hareketle, içeriğin nasıl genişlemiş olduğu; hangi farklı uzmanlık alanlarının bilgilerinin içerikte yer aldığı; bu genişlemenin ders içeriğine nasıl gireceği ya da bu seçimlerde öznelliğin nasıl önleneceği açıklanmıştır. Bir içerik oluşturma yaklaşımı olarak deneyimlenen disiplinlerarasılığın, öğretim elemanının seçme ve düzenleme aşamaları ile öğrencilerin algılarını geçişler ve sorgulamalarla yönlendirecek çok boyutlu bir olgu olduğu düşünülebilir.

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Anahtar Sözcükler: Karmaşık bilgi yapısı, Karmaşıklık kuramı, Postmodern sanat eğitimi, Görsel sanatlar eğitimi, Öğretmen yetiştirme.