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An analysis of Turkish and French literature textbooks' outer structure and visual elements

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Abstract

In the tuition of language and literature which is a process of art education, textbooks as educational tools can be used besides other variables serving the aim of the course, however, in order for the books to provide the children with art education, they have to bear specific standards in relation to visual design and outer structure. The aim of this paper is to present a comparative analysis of Turkish literature textbooks to French literature textbooks in terms of outer structure and visual design features. In this paper, outer structures of the books are examined with descriptive analysis, visual structures are, on the other hand, examined with the content analysis method. In data analysis frequency and percentage are used.
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Keywords: French and Turkish literature textbooks; outer structure features; visual design elements; and comparative study.

1. Introduction

Conducted researches display that at the present time textbooks preserve their being the primary source of education in Turkey as is the case in many other countries (Petterson et al, 1991; Aslan and Güneyli, 2008). The major part of the learning consists of reading various textbooks (Carnine, 1991). Textbook, is just one of the sources which can be applied in fulfilling the aim of the course and if prepared expediently both in terms of inner structure and outer structure and visual design, it can be used as an efficient tool in tuition and education circles (Aslan and Polat, 2008). In order for the student to benefit from the textbook as far as possible, inner structure (content) features besides outer structure and visual design features, too, should be handled precisely. A hard and durable paperboard should be selected for the textbooks; the outer surface should be covered with lac and cellophane (Erkmen, 1996). The pages of the book should be proper and the pages should be opening to both sides. The edges should be slatted burr-free and clean-cut. The paper has to be of good quality, matt, durable, high grammage, high-grade paper pulp or coated paper. The margins on the papers should minimally be 15; maximally 20 mm. Textbooks can make tuition more bouncy, interesting and efficient by using educational and tuition equipment such as figures, pictures, photographs, schemas, graphics which are relevant, informative, directive, complementary and incentive. These

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supplementary memory-supporting stimuli has to be prepared according to the students' age and stages of development, in an aesthetic manner and should be used where necessary and relevant, and has to progressively increase when classes are passed. The artistic value of the pictures used in the book should be of high level. Picture, besides its all other functions, by improving the reader's imagination allows him/her to think in a more creative and sensitive manner, and increases the selective quality of visual perception (Gökaydın, 1996; Yalın, 2002; Küçükahmet, 2003; Ceyhan and Yiğit, 2004; Özbay, 2006). While preparing the textbooks, the visual elements such as pictures, photographs, schemas have to be stimulating in order to contribute to the conveying of the message; in other words, these elements included in the textbooks have to be devised in order to activate the student's imagery ability, strengthen his/her aesthetic taste and promote enthusiasm in him/her (Alpan, 2004). According to the regulation concerning the analysis and evaluation of textbooks in Turkey the textbooks have to bear some technical, design and arrangement qualities, too. According to this, the inscription of picture, photograph, graphic, schema, plan, map and alike visual elements in page designs, puts emphasis on their educational and tuition qualities besides their role in visual perception. Visual element is prepared appropriately for the students' stages of development; from visual perception point of view, it is prepared with a clean and clear print paying attention to color harmony. In order for the objects to be learned better the informative, complementary and educational supportive materials such as maps, sketches, photographs, schemas, graphics, pictures and alike visual elements are to be adequately used (meb.gov.tr).

1.1. The place of mother tongue textbooks in art education

Art, as one of the most effective tools of educating the people, allows people to live and experience the things one cannot experience in one's daily, physical life. Work of art tends both towards thoughts and emotions; expects from us an experience and ability in our way of perceiving the real life with our entire mind, not just with our perceptive ability but with the harmony of all our psychic abilities. The individual can only shape his/her artistic potential and contribute to the forming of artistic taste by meeting with the work of art itself, as a result of direct experience, by interacting with those works of art and attending artistic activities. It is important for the individual to form and develop an artistic potential not only for the sake of himself/herself but also for the sake of society (Kagan, 1993). Tuition of language and literature is a process which aims at people's education in sensation and thought. It is a living circle affective in people's cultural development. This process, gets children adopt the habit of multidimensional thinking and sensibility peculiar to human beings. The child/teenage needs literature, art, music, theatre; the messages through which fine arts suggest the factuality of life and human beings to individuals. Besides texts of high quality, other artistic stimuli suggest the students the factuality of life and human beings. One of the basic aims of such education is to form a habit of affective availing of artistic and cultural activities. Combining the facilities of fine arts' with the expressional quality of literature improves the students' ability of imagination, thus improves their creativity. Texts in mother tongue textbooks should be supported by convenient pictures and works of art appropriate for the children's' artistic and aesthetic stages of development; the features of the books' cover and page design should contribute to the improvement of the students' visual perceptions. Including the children's' sensorial organs with an aesthetic stimulus in the learning activity provides them with the habit of discussing what they hear or think, the ability of thinking in the process of children's learning which takes place in the school means being able to provide them with democratic culture. In the class under the guidance of the aesthetic stimulus; the activities which prioritizes the education of emotions and thoughts such as producing diverse and peculiar thoughts, suggesting the existence of different thoughts, generating solutions to the problems faced are to be given place (Sever, 2002).

In the tuition of language and literature which is a process of art education, textbooks as educational tools can be used besides other variables serving the aim of the course, however, in order for the books to provide the children with art education, they have to be prepared meticulously in relation to visual design and outer structure. This is possible only through the appropriate integration of other visual arts which take responsibility in art education such as caricatures, pictures, photographs, portraits of artists, miniatures, animations, sculpture and graphical design (Kantemir, 1986; Özbay, 2006); because, these opportunities visual arts present, create a convenient environment in which the students use eyesight in the process of apprehension, think multidimensional, provide imaginary and intellectual contributions to the messages of the texts, improve visional and sensual perceptions (Sever, 2008). Successful illustrations raise levels of culture and taste as well as contributing to the affective learning. They

contribute to the formation of aesthetic sensitivity in the student and development of artistic perception (Tosunoğlu, Arslan and Karakuş, 2001). After reading a literary text, the core, the themes and messages of the work should be deduced with an integrated approach. It is very difficult for the ones whose sensory perceptions and intellectual capacities are not developed to do this. In this condition, the student will only abide by the course of subjects that is the chain of incidents which are explained, thus cannot comprehend the links between the incidents. From this point of view, visual arts have to be given a predominant place in education. A person who comprehends a picture with all its features can approach a literary text from a more different point of view. With an integrated view of senses and reasoning, one can get to the core of the work by concentrating one's attention on the language, plot, composition, in short on the kneading of the used materials (İpşiroğlu, 2000). For this reason, facilities of visual arts should be given a predominant position, especially in the mother tongue education circles and textbooks. The appropriate educational pictures and drawings (For instance; in Divan Literature texts miniatures of Leyla and Mecnun) should be included in literature textbooks (Doyran, 2003). Aesthetic experience is of great importance in the development of aesthetic judgement; in other words, the more the child experiences aesthetic life and meets with the stimulus of that kind, the more aesthetic judgement s/he develops. Textbooks by providing the children with those experiences contribute to the formation/development of their aesthetic judgement.

In under classes the visual elements which enable the texts to be read easily, render learning appealing, complement the messages the text tries to give with its colours and lines, create new meaning approaches in the student's memory (Sever, 2008), should be included in language and literature books as a peculiar subjective reality by the artist. The visuals which are included in these books; should provide feedbacks about the content and period of the texts in which they are written and also they should have aesthetic qualities. In order for the other branches of art to meet with the students in an appropriate way to serve the aim and in order to have the colours and resolution in a good quality, coated paper should be used in these books. The works of artists can be included in these books instead of authors' portraits. By this way, children will both know our contemporary artists and also they can have a chance of educating themselves in plastic arts (Erkmen, 1996). Mother tongue textbooks (Turkish/Turkish Language and Literature) in Turkey examined mostly content-wisely and on that sense, it occurred that they generally do not serve the purposes (Adalı, 1991; Aşkun, 1991; Baysal, 1996; Işıksalan, 2002). The results of the research where above mentioned books are examined from outer structure and visual elements point of view are negative, too (Polat, 1991; Kaya, 1996; İşeri, 2003; Yazar, 2003; Yapıcı, 2004). According to the results of these researches; Turkish and literature textbooks are not durable enough, having problems in some issues as binding, paper, choice of colour and base and not supported by visual elements such as photography, picture, charts and drawings. Pictures and photography are poor in quality in terms of colour and print and the details are too pale in tone to be understood. Besides, they do not seem relevant to the content. Generally, the free-hand drawings of the authors are given. Illustrations are not clean and clear cut printed; in terms of form, size and placement they display a monotonous view. Most of these create blurring of meaning; two drawings of the same person are different form eachother. Typography can be barely read due to the lines' swelling, and there are print slips. Base colours do not match, thus legibility gets harder. Also, as pictures and texts are too close to each other, the comprehension of the pictures gets harder in some pages. On some pages the pictures behind them leave marks. The pages are in a total visual chaos.

There are studies conducted on mother tongue textbooks in Turkey in comparing them with other countries' mother tongue textbooks from outer structure and visual features (İçmeli, 1996; Coşkun, 1996; Güngör, 1998; Kuntay, 1998; Durmuşçelebi, 2007). The results of those studies, too, show that the mother tongue textbooks in Turkey are prepared imprecisely. Coskun (1996) who compared and contrasted German and Turkish textbooks, concludes that German textbooks are better than Turkish ones in terms of cover, volume, sizes, illustration and photography usages and font type. Durmuşçelebi (2007)'s study in which he compared and contrasted Turkish and German textbooks from content-wise and formal points of view claim that German textbooks are better than Turkish textbooks in terms of paper quality, binding, durability and practicality, the quality and clarity of the pictures, containing more visuals quantitatively. According to the results of this study, the pictures in Turkish textbooks are drawn in a more amateur way, some of which cannot be understood. Painting, caused uncleanliness; in other words, in the name of shading uncleanliness occurred. Kuntay (1998), in his study where he compared and contrasted Turkish and French mother tongue textbooks, concludes that from outer structure and visual elements point of view French textbooks are better than Turkish textbooks.

Turkish Language and Literature curriculum was renewed in 2005 and the lessons are divided into two as "Turkish Literature" and "Language and Expression" in this curriculum which put into practice in 2005–2006

academic year. Consequently, textbooks are written under the same names. According to the investigations carried out, it is found out that there are not any researches conducted on the outer structure and visual design features of "Turkish Literature" lessons which are written in accordance with the new curriculum with an appropriate mentality and approach. Comparative education is the branch of education that studies theories and practices of education in various countries for the discussion of educational problems in a wider scope. It is a diverse field which most commonly addresses questions about schooling and school / society relations (Arnove, Altbach and Kelly, 1992). Comparative education is naturally concerned with cross-national analyses and/or cross-cultural studies, and the field encourages its participants to be outward-looking. It may draw experiences from other countries to broaden perspectives on educational change and development (Bray, 2005; Kelly and Altbach, 1989; Noah and Eckstein, 1998). Because of the importance of the comparative studies, comparing Turkish Literature textbooks to French Literature textbooks from many perspectives, particularly from outer structure and visual design features. By this way, a better analysis can be conducted regarding the qualitative features of Turkish Literature textbooks.

The aim of this work is to examine comparatively the degree of inclusion of outer structure and visual design elements in the "Turkish Literature" textbooks of high schools in 2008–2009 Academic Year and "French Literature" textbooks, taught in France, of 2006–2007 Academic Year. This study is considered significant for the area as it will take attention to the quantitative and qualitative features of outer structure and visual design features of language and literature textbooks and form a consciousness on this issue. In addition, this study is considered beneficial as it will guide the people in preparation of the textbooks, suggest the teachers of mother tongues an idea about the books to choose and contribute to the researchers conducting research on this issue.

2. Method

The textbooks of primary and secondary schools in Turkey, can be used only after being published in the ministry's media organ Tebliğler Dergisi (National Bulletin Journal) on having the approval of Ministry of National Education Head Council of Education and Morality. In France, on the other hand, the textbooks which are altered in every four years are produced by business enterprises. The books are to be written according to the curriculum and approved by Ministry of National Education, too. Schools and teachers can choose any of the books from the approved list or from the ones used in senior classes in accord with the curriculum. Classroom or branch teachers are free in choosing the textbooks. Even two branch teachers in the same school can use two different authors' textbooks (Ceyhan and Yiğit, 2004).

In Turkey, in accordance with the Council of Education and Morality's 07/06/2005 dated and 184 numbered decision regarding "Ortaöğretimin Yeniden Yapılandırılması" ("Reconstitution of Secondary Education") high schools are made to last four years starting from 2005–2006 academic year. For this reason, all the Turkish Literature (TLT) textbooks (TLT9, TLT10, TLT11 and TLT12) which are taught in 2008–2009 academic year are intended for review by Ministry of National Education. At the *lycée d'enseignement général et technologique*, in France which caters for pupils who have chosen either the first two possibilities, provision lasts three years consisting of the 'second', 'first' and 'final' classes, and leads to the general and technological *baccalauréat* examination (http://eacea.ec.europa.eu/education/eurydice...). In the final year literature is not taught (http://fr.wikipedia.org/wiki/Programme_au_lycée). Thus, among French Literature textbooks Français 2 (FLT2) which corresponds to the 1st grade of high school in Turkish system of education and Français 1 (FLT1) which corresponds to 2nd grade of high school are examined. In short, in the study six literature textbooks recommended by the Turkish and French Ministries of Education for the use of students at secondary education level were selected for the purpose of examination. These textbooks are listed in Annex 1.

Textbooks were analyzed through descriptive and content analysis. In the research, unit of analysis is determined as "Outer Structure Features" and "Visual Design Elements"; "Outer Structure Features" unit is divided into "Cover/Binding", "Paper", "Sizes", "Margin", "Page layout"; "Visual Design Elements" unit is divided into, "Picture" (Illustration, lithograph, portraits of artists, art by famous artists in different techniques, etc.), "Photograph" (of various places, artists, objects), "Graphical Design" and "Caricature". The visuals which are not definite because of print and paper quality are examined under the title of "Not Definite". Outer structure features are analyzed by descriptive analysis; visual elements are examined by content analysis method.

During categorization, the researcher benefited from content knowledge and litterateur scanning; used the "deductive method" in order to find not only the existing but also the ought-to-be-existing one (Gökçe, 2006). Then

three of the books (TLT9, TLT10 and FLT2) examined from the point of the existence of the categories determined. According to this preliminary examination, major categories have to be added by sub-categories; the categories which are determined by "deductive" method are added some sub-category by "inductive" method. In the examination of the outer structure features and analysis of visual elements two specialists are consulted one of whom is from tuition of Turkish and the other from painting[2]. To provide inter-rater reliability of the content areas, all subcategories and one book (TLT9) were randomly chosen, and coded by another educational sciences academician. An average of 98% consistency was noted, implying a good inter-rater reliability (Hall & Houten, 1983; Neuendorf, 2002). In order to provide the validity of the work sampling is not applied to the analyzed books, all the books are analyzed without eliminating any parts. Thus, it is concluded that the measuring device measures precisely the feature it has to measure and the validity of the work is provided. In data analysis, frequency and percentage are used.

3. Findings

3.1. Turkish Literature Textbooks (TLT)

All TLTs are the same size (length: 27,5 width: 19,5cm). Lightly glazed paper is used in the books. Only TLT12's cover illustration is different, except for the colour tone the other three are the same. Font size is 10 points in the books. Pictures and photographs are mostly given in small sizes. TLT9, 220; TLT10, 222, TLT11, 217; TLT12, are 210 pages.

According to Table 1, when textbooks are considered as a whole, in TLT12 the visual elements are given the utmost (%35.1) place. It is followed respectively by TLT11 (%22.9), TLT9 (%21.3) and TLT10 (%20.7). Among the visual elements in the books photographs are given the utmost place (%62.7), and followed respectively by pictures (%32.8), graphical designs (%3.0) and caricature (%0.2). In photography rate, TLT11 (%55.8) and TLT9 (%52.6) are close to each other, in TLT10 it is observed that this rate is decreased (%37.3), in TLT12 (%88.1) however, it is increased substantially. Again according to Table 1, the rates of pictures in TLT10 (%52.1) and TLT9 (%47.4) are observed to be closer, this rate is observed to decrease in TLT11 (%35.5) and especially in TLT12(%10.6). Graphical Designs are included in TLT10 (%8.5) and TLT11 (%5.8), however, not included in TLT9 and TLT12. When numbers of caricatures are observed in the books, it is seen that only in TLT11 there is a caricature.

Table 1: Breakdown of Visual Design Elements' Subcategories in Turkish Literature Textbooks according to Frequency (f) and Percentage (%)

Categories	Turkish Literature Textbooks (TLT)				
	TLT 9	TLT 10	TLT 11	TLT 12	Total
	f (%)	f (%)	f (%)	f (%)	f (%)
Picture	46 (47.4)	49 (52.1)	37 (35.5)	17 (10.6)	149 (32.8)
Photograph	51 (52.6)	35 (37.3)	58 (55.8)	141 (88.1)	285 (62.7)
Graphical Design	-	8 (8.5)	6 (5.8)	-	14 (3.0)
Caricature	-	-	1 (1.0)	-	1 (0.2)
Not Definite	-	2 (2.1)	2 (1.9)	2 (1.3)	6 (1.3)
Total	97 (21.3)	94 (20.7)	104 (22.9)	160 (35.1)	455

When looking at the dissemination of the subcategories, it can be seen from Table 1, in TLT9 there is a total 97 visual elements, 46 of which are pictures, 51 of which are photographs. 19 of the pictures are oil painting and watercolor and on 15 of them the name, birth place and date of death of the painter is given, however, in four of them there is not any information. Moreover, in neither of the pictures is there the information about the painting technique. 20 of the pictures are illustrations, four of them are miniatures. Generally, there is not any information

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[2] In the analysis and interpretation of the pictures Prof. Dr. Sedat Sever and Res. Assist. Ayben Kaynar Tanır are consulted.

given, too, under the illustrations which are drown according to the titles and contents of the texts. Under the miniatures, there is the information about the painter's name, birth place and date of death. Two of the pictures are charcoal drawings. These are the pictures of authors or poets; however, there is not any information under them, too. In the book, on the page where there is a poem named "Bayrak" ("Flag") there is a picture of a flag in accord with the theme of the poem. 41 of the photographs are of various places and objects, generally about the titles or content of the texts on the same page. There are four photographs of theatre scenes underneath them, too, there is not any information or very limited information is given. Six of the photographs are of the people who are famous for different features or whom are very important historical figures for instance; Atatürk, Kemal Sunal, Aşık Veysel, and Atilla İlhan. In TLT10 thereis a total of 94 elements 49 of which are pictures, 35 photographs, eight graphic designs, two 'not definite' visuals as a result of poor quality of print and lack of information. 20 of the pictures are miniatures. 17 of them contain limited information beneath them, three of them do not contain any information. The limited information given is not systematic and consistent. There are 17 pictures of different conditions and objects. About ten of these there is not any information given, seven of them have little information beneath. There are four oil paintings, underneath them there is little information about the paintings. These information are not given systematically, too. For instance; under some of the pictures there is the information about whose picture is that, in which museum and city it is in while in others the information about the period the picture belongs and by whom it was painted is given. Again in none of the pictures there is information about the technique of the pictures. Five of the pictures are decorative pictures (p.161,173,174). While there is not any information about three of them, for two of them there is little information. Besides; there is an illustration underneath which there is not any information, a picture, only the name of the person whom it belongs is given (Katip Çelebi), and an engraving. 13 of the photographs depict various events and conditions without proper information. There is some little information about 12 pictures of such objects as inscription, statue, and mite. There are 10 photographs seven of which are portraits (Nasrettin Hoca, Ziya Paşa, Hacivat and Karagöz, etc.), three of which are newspaper articles. There is some short information under the six of eight graphical designs.

In TLT11, there is a total of 104 elements 58 of which are photographs, 37 pictures, 6 graphical design, a caricature, and for the same reasons 2 'not definite' visuals. Most of the photographs belong to the important historic people of Turkish history and culture such as Atatürk, Ziya Paşa, Halide Edip Adıvar, Şinasi and Yakup Kadri. The others are the photographs of Orhon Inscriptions, various views from Istanbul, the original of The Rescript of Gulhane, etc. Only four photographs have some little information beneath them. 27 of the pictures are the ones made with different techniques. All nine lithographs are engravings; two of them have little or no information beneath them. One of the pictures is illustration. Graphical designs lack even the least information. In addition to these there is a caricature.

In TLT12; there are a total of 160 visual elements 141 of which are photographs, 17 pictures, two "not definite" s. There are information about the eight pictures, however, about the other eight pictures and engraved lithograph, there is not any information given. The information given is not systematical, either. While there is not any information given about the 70 of the photographs, 53 of them has brief information. It is not clear if some photographs in the book belong to the author or to the translator (p.45). In TLT12 there are some clip arts composed of various photographs (p.41,65,97); yet without any information. There are photographs of eight films and theatres with brief information about which film or drama they represent. At the back of this book there is a "Bibliography of Pictures" title. Under this title, the web addresses from where the pictures are taken are given; however, which pictures these addresses refer to is not clearly mentioned.

3.2. French Literature Textbooks (FLT)

French Literature textbooks are of the same size, too (length: 27,5, width: 20 cm). Coated paper is used in the books. The covers of the books are made of cardboard. The cover illustrations are different from each other and expediently illustrated. Font size is 11 points in the books. Pictures and photographs are mostly given in large format. In terms of paper count FLT1 is 544 pages; FLT2 is 574 pages. When textbooks are examined, visual elements are given the utmost place in FLT1 (%54.2). The rate of visuals in FLT2 is %45.8. Among the visual elements in the book, contrary to Turkish Literature textbooks, the pictures are given the utmost place (%57.8), and followed respectively by photographs (%37.3), graphical design (%3.1) and caricatures (%1.8). FLT1 has the a

maximum number of photographs and pictures among others. In FLT2, however, graphical design is more (%6.5). In terms of the number of caricatures the two books are nearly the same.

Table 2. Breakdown of Visual Design Elements' Subcategories in French Literature Textbooks according to Frequency (f) and Percentage (%)

Categories	French Literature Textbooks (FLT)		
	FLT2	FLT1	Total
	f (%)	f (%)	
Picture	139 (59.9)	154 (56.0)	293 (57.8)
Photograph	74 (31.9)	115 (41.8)	189 (37.3)
Graphical Design	15 (6.5)	1 (0.4)	16 (3.1)
Caricature	4 (1.7)	5 (1.8)	9 (1.8)
Total	232 (45.8)	275 (54.2)	507

When looking at the dissemination of the subcategories, it can be seen from Table 2, in FLT2, there is a total number of 232 visual elements 139 of which are pictures, 74 photographs, 15 graphical designs, and four caricatures. 87 of 139 pictures are oil painting; the remainders 28 are the pictures which are drawn with different techniques such as charcoal and pastel drawings, guaj, watercolor, dry painting, and acrylic. The others are mostly engravings (metal or zinc print), lithographs (13), illustrations (4), mural paintings (3), and pictures of theatrical scenes (2), miniatures (1) and a portrait (1). In terms of photographs, there are mostly the photographs of dramatic scenes and film scenes (33), various photographs in which the photos of famous people (Simone de Beauvoir, Marguerite Duras) and photographs by famous photographers are placed (26), cover photographs (3), bronze and marble statue photographs (7), photographs of ceramics and mosaics (3) and theatre photographs (2). In this book, there are 15 graphical designs and four caricatures. In FLT1, there are a total of 275 visual elements. 154 of which are pictures, 115 photographs, five caricatures, and a graphical design. While in FLT2 the information about the technique of the pictures is systematically given, in FLT1 there is not any information of that sort. 101 out of 154 pictures are of different techniques, 25 of them are illustrations, 13 lithographs, 12 portraits, two ceramics and mosaics, and one model picture. 43 of the photographs belong to the scenes from theatres, cinemas and concerts, 29 of them belong to various photographs, 19 to book covers, 12 to statues, eight to celebrities, four to banners of various artistic activities.

4. Discussion

In familiarizing the children/teenagers with art and providing them with art education, the textbooks also bear a great responsibility. As a result of this research which aims at a comparative analysis of "Turkish Literature" textbooks and "French Literature" textbooks in relation to what extent the outer structure and visual design elements are given place, it is observed that Turkish Literature textbooks are not sufficient in relation to the outer structure and visual design elements when compared to French Literature textbooks. Since lightly glazed paper is used in Turkish Literature textbooks the color resolution of the visuals are not qualified, thus most of the visuals cannot be understood (TLT10, p.208,209; TLT11, p.101; TLT12, p.51,53,71). The covers of aforementioned books are made of low-grammage paperboard and are not covered with lac or cellophane. The cover illustrations are not of good quality as a result of both poor quality of printing and of colors. In addition, colors of some pictures are far too different than their original versions and there are slips in printing (TLT9, p.158; TLT10, p.8). However, cover illustrations, paper quality and presentation of the visuals are very important factors in art education. In French literature textbooks, on the other hand, coated paper is used both on the cover and within the books and thus the printing quality and the quality of the pictures are as desired. The visuals in the book can be clearly understood as printing and paper are of good quality and as there are related information beneath them. Cover illustrations of the books are different than one another and the cover is prepared accordingly both in relation to printing quality and colors. Both countries' books are convenient and similar in such factors as pages' being opened to both sides, the edges' being cleanly and burr-freely slatted, and the fonts' sizes (illegibility). As the margins in Turkish Literature

textbooks are not enough the pages seem to be very crowded. The margins in French Literature textbooks are sufficient and the pages are successfully designed in all aspects.

Within the scope of this research, four Turkish Literature, two French Literature textbooks are examined. It is observed that although French Literature textbooks are less in number they involve more visuals. This can be associated with French Literature Books' having much more pages and thus much more spaces to include more texts, activities and visuals. It is observed that in Turkish Literature textbooks a large number of visuals' information related to the photographer's name, if existed the name of the photograph; again about the pictures, the drawer's name, the name of the picture, the techniques applied are not sufficient or not given at all; besides these are not systematically and consistently given. Furthermore, the drawers of some pictures are not even mentioned (TLT9, p.67,97; TLT10, p.116,117,134; TLT11, p.52,53,71; TLT12, p.34,69,88). The pictures of those famous painters like Picasso are not included in their original forms and colors but instead their black and white versions are given (TLT9, s.59). Photographs mostly are given in black and white. Most of the photographs lack proper information, too. Among the four books examined, the name of the photographer is given beneath Aşık Veysel's photograph only in TLT12 (p.107). The information about the pictures in TLT9 are given relentlessly, at the back of the book (s.219). In TLT12 there is a section under the title of "Bibliography of Pictures". Under this title, the names of the web sites where those pictures are taken are given, however, which pictures in the book these sites refer to are not clearly mentioned. In this condition, the student may not see this information or may not be benefited from the source. However, in order for the student to interactively involve in other branches of art and thus to learn about art ; in other words, in order for the visual to serve its aim, the information must be given beneath the visuals. Not configuring it in that manner or the information related to the pictures being on another page may limit the child's benefit from the opportunities of the visual arts. In French Literature textbooks, on the contrary, especially in FLT2, information about the techniques of the picture, the sizes, the names of the pictures and drawers are given place.

In Turkish Literature textbooks while the students have the chance of observing oil painting and watercolor mostly, in French Literature textbooks besides these, they are exposed to different techniques such as charcoal and pastel drawing, guaj and dry painting, acrylic. Moreover, in French Literature textbooks the numbers of paintings which are painted in different techniques are in great numbers. Especially in FLT2 the student is meeting with the picture stimulus and thus considerable interaction can be provided. In these books, the number of lithographs and engravings are also much more than the ones in Turkish Literature textbooks. Only in TLT11 are there more samples of lithographs, especially engravings. According to İçmeli (1996), if the book contains different topics then different techniques may be applied. This will help the children to have a knowledge of various kinds of visual arts and helps him/her to develop an aesthetic taste. In this sense Turkish Literature textbooks can be considered as insufficient. Miniatures used mostly in TLT10. These pictures take more place in this book in order to teach the relation between the literary periods and the mind while the topic "The criteria in Separating the Turkish Literature into Periods" under the unit of "Turkish Literature within the History" is being taught. In TLT12, the considerable use of photographs can be bound to the fact that the topic of The Republican Period Turkish Literature's being taught and the artists of the period are given much more place. In this book there are also photograph collages and photographs of theatre and film scenes. In Turkish Literature textbooks it can be observed that there is not a progressive increase according to the age and developmental state, on the contrary, when the class levels increase, the number of the pages decrease. It is observed that the visuals are not in a progressive increase in the first three grades in TLT12, there can be seen an increase especially in the number of the photographs. Pictures and photographs are mostly given in large sizes and side-by-side. Three visuals are placed on the same half of some pages (TLT10, p.19,23). In fact, the pictures which are too close to each other or to the text cannot be distinguished easily and distract the child's attention (Becer, 1996); this results in the child's not being able to interact with the visual. In the textbooks some photographs of the artists are placed in the same form on many pages (TLT12, p.9,43). This is nothing more than a pointless repetition and a misuse of the pages. The numbers of pages in French Literature textbooks, on the contrary, are nearly two and a half times more than the Turkish Literature textbooks. Therefore, the child has the chance of seeing more visual and textual elements in this book. Moreover, the visuals are placed in more larger sizes. When in book design a wide area of two facing pages should be spared principle (İçmeli, 1996) is considered these books can be claimed to be prepared more meticulously, sensibly and consciously.

In all of the Turkish Literature textbooks there are a total of 12 photographs of theatre and film scenes four of which are in TLT9, eight of which are in TLT12. In FLT1 there are 33 theatre and film scene photographs, two

theatre stage photographs, two theatre photographs; in FLT2 there are 43 cinema and theatre scenes, one concert photograph, four various banners; in total in these two books there are 85 visual elements in relation to such artistic activities. Besides these, in French Literature textbooks, unlike Turkish Literature textbooks, there are mural paintings, photographs by famous photographers, model pictures, photographs of bronze and marble statues and photographs of ceramics and mosaics. In these books, unlike Turkish Literature textbooks, there are cover photographs and on the same page, the information concerning the author and content of the book whose cover photograph is taken, is given. These visuals are very important as they enable one of the most important aims of the mother tongue education which is to raise literary reader.

The results of Erkmen (1996)'s research on Turkish mother tongue books put forward that the illustrations in the books are not contemporaneously painted and most of them are imprecisely painted and lack aesthetic quality. In the Turkish Literature textbooks which are examined within the scope of this work, the illustrations which comply with the text and the title of the text have important quality problems in their drawings (TLT9, p.36,131,132). The visuals which do not have any artistic value, and which are cliché and ordinary are also in great numbers (TLT10, p.137; TLT11, p.39,73,194; TLT12, p.92). In French Literature textbooks, on the other hand, the drawings of the illustrations are successful and there is hardly a visual which lacks artistic value. While it is given more place in French Literature textbooks, in fact in both countries' textbooks caricature is not adequately included. Only in TLT11 is there a caricature (s.62), in this caricature, the children are wanted to write the speeches into the balloons. In other words, the children are nor exposed directly to any caricatures in textbooks in four years time. However, caricature as a means of arousing curiosity in different branches of art supports the process of the development of the cultural infrastructure of the child (Sever, 2007; 2008) and makes the knowledge permanently situated in mind. Having the artistically qualified caricatures which are prepared with an aesthetic sensitivity in mother tongue education is important in impelling and developing the mental and visual abilities of the child as well as many other benefits. The graphical designs which have tutoring and educating quality besides being a means of developing the visual perception of the child and reifying some topics in teaching Turkish (Özbay, 2006) are lesser in TLTs than FLTs. In TLT9 and TLT12 there is not any. In FLT1, there is information about the visual though not as successful as FLT2, and when evaluated from many aspects, among the books examined the most expediently prepared book is FLT2. The findings of this research in relation to the Turkish Literature textbooks match up with the findings of other researches. (Yapıcı, 2004; Coşkun, 1996; Kuntay, 1998; Durmuşçelebi, 2007). According to the findings of the research Yapıcı (2004) carried out in which he examined ninety-three Turkish textbooks, the covers of textbooks are not durable enough and the pictures, photographs and schemes are not adequate in numbers. The pictures in the books are of poor quality in printing and color. The paper used is of poor quality, too. The pictures are not match up with the content.

5. Conclusion and Recommendations

This research proves that Turkish Literature textbooks are not in expected quality when compared to French Literature textbooks from both outer structural elements such as paper, cover, margins and page design quality and visual elements, to what extent they are given place, such as photograph, picture, graphical design and caricature. The following recommendations can be put forward in relation to the findings of this research:

The Turkish Literature textbooks which are prepared according to the new curriculum should be put into use of teachers and students after specialists of outer structure and visual design elements (field specialist, education technologist, graphic designer, program development specialist, and assessment and evaluation specialist) revision. Teachers should choose books which are meticulously prepared in outer structural and visual design elements in order to educate their students in art. In this work, the Turkish Literature textbooks are examined according to their conformity to the principles of outer structure and visual design elements. Secondary school Language and Expression textbooks and primary school Turkish textbooks should be evaluated with the same point of view.

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