

VISUAL ARTS AND INTERGENERATIONAL DIALOGUE: CULTURAL JOURNALISM PRACTICES IN TEACHER EDUCATION

• Assoc. Prof. Ayça SESİGÜR* • Assist. Prof. Dr. Bahar KARAMAN GÜVENÇ**

ABSTRACT

During the COVID-19 pandemic in 2020, people across the world experienced the transformation from traditional classrooms to virtual platforms, overcoming physical distance barriers. In visual art curricula, while local content was emphasized, pre-service teachers encountered real-world examples for implementing such content effectively. This research explored community-related teaching strategies that enhance students' learning, particularly in the context of distance education as students had returned to their homes. This study employed a qualitative case study design to investigate how pre-service visual art teachers in Türkiye incorporated their experiences with cultural journalism into their lesson plans and designs. The research involved six pre-service teachers enrolled in an art teaching program at a university. The findings of the study were analyzed using thematic analysis. The results revealed that the participants shifted their approach to plan design from a tourist perspective to a critical perspective. Cultural journalism practices played a significant role in helping participants move beyond clichéd representations of a place, allowing them to adopt a more in-depth and insider perspective. These practices encouraged questioning consumption-based perception management and promoted a more authentic focus on experiences—essentially fostering the ability to see without losing connection to the local context. Consequently, teacher reflected on and re-evaluated their perspectives of the places they lived through intergenerational dialog, revisiting these places as educational tools. In future research, an action study could be proposed to explore how visual culture and critical art education are conducted based on an object representing the tourist gaze in a specific locality.

Keywords: Cultural Journalism, Intergenerational dialog, Critical place-based art education, Teacher education.

* Muğla University, Faculty of Education, Department of Fine Arts Education, Department of Art Education, aycasesigur@mu.edu.tr, ORCID: 0000-0002-8928-3195

** Bartın University, Faculty of Education, Department of Fine Arts Education, Department of Art Education, bguvenc@bartin.edu.tr, ORCID: 0000-0003-0876-6062

GÖRSEL SANATLAR VE KUŞAKLARARASI DİYALOG: ÖĞRETMEN EĞİTİMİNDE KÜLTÜREL GAZETECİLİK UYGULAMALARI

• Doç. Dr. Ayça SESİGÜR* •Dr. Öğr. Üyesi Bahar KARAMAN GÜVENÇ**

ÖZET

2020'de ilan edilen pandemi sürecinde çeşitli lokasyonlarda ikamet eden insanlar, fiziksel mesafeyi aşarak sınıfın nasıl sanal bir platforma dönüştüğünü deneyimledi. Görsel sanatlar müfredatında yerel içerik öne çıkarılırken, öğretmen adayları bunun nasıl hayata geçirileceğine dair gerçek dünya örnekleriyle karşılaşılıyor. Araştırmanın temelini, zorunlu acil uzaktan eğitim sürecinin bir parçası olarak öğrencilerin evlerine döndüğü ortamlarda, öğrencilerin kendi öğrenmelerini geliştirecek toplumla ilişkili öğretim stratejilerinin nasıl uygulanacağı konusu oluşturmaktadır. Bu çalışma, görsel sanatlar öğretmen adaylarının kültürel gazetecilik deneyimlerini ders planlarına ve tasarımlarına yansıtma biçimlerini incelemek için Türkiye'de nitel bir durum çalışması desenini benimsemiş ve bir üniversitede sanat öğretmenliği programına kayıtlı altı öğretmen adayının katılımıyla gerçekleştirilmiştir. Araştırmanın bulguları tematik analiz ile yorumlandı. Araştırmada, katılımcıların süreçte turist bakışından eleştirel bir bakışa yönelerek plan tasarımlarını gerçekleştirdikleri ortaya çıktı. Kültürel gazetecilik uygulamalarının katılımcıları yerin klişe göstergelerinden kurtararak, içeriden ve derinlemesine bir bakış kazandırmasına katkı sağladı. Tüketime dayalı bir algı yönetimini sorgulamaya açtı ve yerel olandan soyutlanmaksızın daha gerçekçi, deneyime, başka bir deyişle görmeye, odaklanmayı destekledi. Sonuç olarak, katılımcıların kuşaklararası diyalog yoluyla yaşadıkları yerleri görme biçimlerini sorguladığı ve o yerlere bir öğretim aracı olarak yeniden baktığı söylenebilir. Gelecek araştırmalar için yaşanan yerdeki turist bakışının bir nesnesinden hareketle görsel kültür ve eleştirel bakış odağında sanat öğretiminin nasıl yürütüldüğü üzerine bir eylem araştırması önerilebilir.

Anahtar Kelimeler: Kültürel gazetecilik, Kuşaklararası diyalog, Eleştirel yer temelli sanat eğitimi, Öğretmen eğitimi.

* Muğla Sıtkı Koçman Üniversitesi, Eğitim Fakültesi, Güzel Sanatlar Eğitimi, Resim-iş Eğitimi Anabilim Dalı, aycasesigur@mu.edu.tr, ORCID: 0000-0002-8928-3195

** Bartın Üniversitesi, Eğitim Fakültesi, Güzel Sanatlar Eğitimi, Resim-iş Eğitimi Anabilim Dalı. bguvenc@bartin.edu.tr, ORCID: 0000-0003-0876-6062

1. INTRODUCTION

Külebi (1998, p.14) said “My hometown was nice too/ Tell me about your hometown/Tell me more about it” in poem of “The story”. In this research, prospective visual arts teachers described the places they live at the intersection of art and pedagogy with critical a perspective. In 2020, face-to-face education was suspended and online education was adopted for the duration of the COVID-19 (Coronavirus disease 2019) pandemic, and this new experience led educators and researchers, as learners and teachers, to question whether it still made sense to consider the physical and cultural opportunities offered by specific places for the garnering of knowledge and to include them in the teaching curricula. This period, in which many people were operating in survival mode, saw many prospective teachers returning to their parents’ homes – places they had left with a view to gaining an education. While students were transitioning to online education, prospective teachers entered a process in which they became more familiar with the realities and needs of their places of physical residence. Their classmates thus attended classes from many different locations, as a result of which, the classroom transitioned into a virtual platform that transcended physical distance, and these ‘virtual classes’ led to a re-valuation of positions. In the debate on taking measures to avoid getting lost in the haze of neoliberal education policies, and to this end, using local and familiar environments and contents as a means of discussing global issues in class or including them in teaching via out-of-class activities. The contemporary and widespread neoliberal approach to education is necessarily institutional and commercialized, and by default severs connections with places, common spaces and communities, favoring rather future earnings, while distancing learners from their places of residence. With the additional concern that virtual classes may strengthen such an approach, it became vital to think more carefully about how to include places and communities in teaching. This led to more emphasis being placed on community-based teaching methods with a view to reinforcing the need for self-learning in teacher education during the period of mandatory distance education.

The research question was informed by concerns about how students and teachers would be able to include their knowledge of their places of residence and their local communities in their learning and teaching processes under restraints of social distancing. Further influence was drawn from the limitations of the adopted teaching medium when compared to classroom teaching, how the prospective teachers would embrace the situation upon their return to their previous places of residence, and what form cultural journalism exercises could take against this background.

Langdon (2017) argues that a common omission in the training of visual arts teachers

is the lack of curricula tailored for their specific localities and notes further that existing literature on art teacher training rarely addresses the creation of lesson plans using local resources. Similarly, training programs for visual arts teachers are expected to pay attention to local content when creating learning outcomes related to cultural heritage in particular (Council of Higher Education, 2018), however, prospective teachers have little experience in reflecting local content in their lesson plans. This study examines how prospective visual arts teachers make use of cultural journalism exercises in their draft teaching plans.

Place-based education recommends including local texts and artifacts, among other sources, in teaching, and cultural journalism exercises are one way of doing just that. Cultural journalism calls for the interaction of students, teachers and schools with the cultural lives of communities, and encourages the former to generate knowledge through the collection of information on local traditions, stories, cultural life, daily life, local issues, etc., through interviews with community members (Ball & Lai, 2006; Gruenewald, 2003; Sanger, 1997). Sanger (1997) argues that this method allows students to draw upon the accumulated knowledge of their localities, thus creating value for themselves and the future of their localities by taking their future roles into account. Cultural journalism exercises can serve as a tool for incorporating intergenerational learning and local content into art classes. They help students develop critical thinking skills, enhance their ability to interpret their surroundings, improve their esthetic understanding, and foster engagement in experimental, applied, and creative problem-solving through imagination (Drexler, 2012; Langdon, 2017; Sanger, 1997). Cultural journalism practices create opportunities to question how individuals perceive their environment, as revealed in the study analysis. The study examined how participants initially viewed local spaces through a tourist gaze and gradually developed a critical perspective. Perception is shaped not only by personal experiences but also through socially constructed perspectives. These frameworks act as lenses for those who curiously observe places during temporary or brief stays. Strengthened by the visual power of tourism—through photographs, videos, virtual tours, travel brochures, and social media posts—these lenses influence how places are perceived. Highlighting the role of perception emphasizes a strong connection between tourism and visuals. Tourist gazes are shaped by various indicators and clichés. It often focuses on postcard-like visuals disconnected from the everyday realities of urban and rural landscapes, such as the challenging a miner’s labor or other unpleasant tasks. This superficial gaze, lacking the depth of experiential seeing, is perpetuated through tourist photography. Tourist spaces—now encompassing experiences as well—are deliberately designed to be consumed as “unidentified and fabricated attractions,”

separate from the local population and their lived experiences. As a tourist returning home, there is no responsibility for developing the place, preserving its culture, or protecting the local environment during a brief stay. Therefore, their experiences in the area tend to focus more on pleasure and daydreaming (Urry and Larsen, 2022, p. 17). The “tourist gaze” represents a limited and superficial view, disconnected from the reality of the place, its responsibilities, local context, and daily life practices. Therefore, it is crucial for pre-service teachers responsible for art and culture education to question this gaze. Furthermore, Heaton and Quan (2023) highlighted the importance of managing cultural discourses in art education. They argue that incorporating Western-centered discourses and pedagogies in teacher education creates cognitive dissonance, prompting art educators to reflect on the complex relationships between power and culture.

Prakash and Esteva’s (2014) inquiry of how one’s own culture or any culture can be included in classes, whether virtual or otherwise, and argue that a plural universe cannot be reduced to knowledge, inviting educators to acknowledge shortcomings in the provision of realistic cultural guidance. They argue that culture can be included in teaching through dialog with community members and gaining experiences in the community. Cultural journalism exercises compelling students to meet with members of the local community can be considered an effective means of accessing first hand local knowledge and resources, and acquiring knowledge of lived places in this way reinforces the context and provides students with more meaningful experiences (Dewey, 2021; Eroğlu, 2017; Sanger, 1997). As educational theorist Greene (1995) argues, dialog plays a critical role in social imagination, and generates potential for collective action through the creation of spaces that can bring individuals together. Dewey (2021) argues that developing aesthetic theories through exclusive focus on the work of art isolates art by surrounding it with a wall, and abstracting it away from actual life experiences, and proposes a contrary approach, claiming that aesthetic experience involves an interaction that necessitates the reestablishment of the continuity between the refined and intense forms of experience that cannot be separated from daily life experiences, and universally accepted daily life activities.

Exercises in cultural journalism, when applied in art teacher education as a means of escaping the isolation of art and reinterpreting the relationship between theory and practice in daily life, contribute to contextualization styles of thought. As Giroux (2001) notes, critical thinking is more effective than trying to make sense of, and intervening in issues of daily life by combining theory and practice, and the present study can be considered important in this regard, in that it shows how prospective teachers can enter into critical dialogs and come up with lesson plans that involve critical thinking.

2. METHOD

This study adopts a qualitative case study research approach, in which a case is described based on the findings of an analysis of data collected in real world settings using various data collection tools in a system bound by time or space (Creswell, 2013). The study examines the special case of distance education during the pandemic with particular focus on lived places, for which a case study was considered the optimum approach.

The study was conducted with the participation of third year prospective teachers enrolled on the ‘Teaching Visual Arts II’ course in an art teaching program offered by a department of fine arts education of a faculty of education in [name deleted to maintain the integrity of the review process] in the 2020–2021 academic year. The study was subsequently conducted with the participation of six volunteer prospective teachers. The courses were held online using the distance education system of the university, and the study participants were selected from among those who volunteered to participate and who regularly attended the online classes. While efforts were made to achieve maximum diversity in the sample, only one of the participants taking the course was male, and he did not attend the online classes on a regular basis, leading to a one-sided gender distribution. The gender imbalance in the sample may limit the generalizability of the findings. Ethics committee permission for the research, numbered 2020-ssb-0245, was received from [name deleted to maintain the integrity of the review process] Social and Humanities Ethics Committee on 11.27.2020 date. The gender imbalance in the sample may limit the generalizability of the findings.

Participants voluntarily joined the study knowing that they could withdraw at any time. They were also informed about the data confidentiality, as well as the procedures for storing and destroying the collected information. All participants signed consent forms outlining these details.

Data collection in the study included observation forms, participant diaries, semi-structured interview forms, and participant works. Observations were based on video recordings (visual and auditory materials) of the participants’ out-of-class learning and research activities. Additional observations were collected from class recordings and visual/auditory recordings of the participants’ cultural journalism practices in the field.

The semi-structured interviews were analyzed using transcripts of the recordings of online interviews. Diary entries were made at the end of each class session, and the semi-structured interviews were conducted immediately after the completion of the lesson plan designs. Participants documented their observations, information, sensations, and self-assessments related to their learning experiences in the local context in their

diaries. The semi-structured interviews included questions about what participants learned from the local context through the lens of cultural journalism, how they applied this knowledge in the planning process, and how they assessed the teaching and learning process throughout the research. All outputs from this process, including the recordings of class sessions, were collected on a weekly basis after each class, and subjected to macro-analysis. Pseudonyms were used in place of the participants' real names.

The findings were interpreted using a thematic analysis, in which coding played an important role in the identification of core issues. One important goal in the study was to explain how different factors affected the observations assigned the same code, and case to case variations in thematic ideas were also presented (Glesne, 2013). The findings of the present study are presented in the form of varying codes within themes. The coding was performed using NVivo software, and each code was categorized into thematic context. Data were collected using different data collection instruments for triangulation and to contribute to the credibility of the study. Transcripts of the interviews were read and confirmed by the participants. Participants provided feedback by reviewing the interview transcripts. Multiple coders were used during the data analysis process in an attempt to avoid researcher bias.

3. FINDINGS

Throughout the semester, the participant studies interdisciplinary art practices, and took part in visual arts education and activity/lesson plan exercises on the Teaching Visual Arts course, and as part of this process, they carried out studies of their places of residence. The study examined how cultural journalism exercises were reflected in the teaching plans designed by the participant prospective fine arts teachers, who selected their place-based topics and lesson plan designs after abandoning their tourist gaze and adopting a critical perspective. They engaged in intergenerational dialogs and designed teaching plans that questioned their hierarchical perspectives on knowledge, art, place and community.

3.1. From The Tourist Gaze To A Critical Perspective

In their interviews, the participants engaged in dialogs with people from different age groups, some of whom they had not met before, which supported the participants in abandoning the tourist gaze and outsider's perspective in favor of a more critical and holistic perspective of their places of residence. Participants documented their observations, information, sensations, and self-assessments related to their learning experiences in the local context in their diaries. The semi-structured interviews included questions

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A participant, Sude, initially viewed her local area through a tourist lens, emphasizing “enjoying the beach,” which reflected a coastal tourism perspective, and saw the locals as “tourists who bring money.” During her cultural journalism practice, she engaged in dialog with the older generation, which helped her develop a contrasting perspective. This shift in perspective echoed the saying, “the female catches you, but the inside burns me.” She began to focus on how tourism and high tourist density were damaging the region. Sude applied her critical gaze in her plan design by reflecting on her experiences. She used a question-based approach with two contrasting visuals: one depicting the tourist gaze through a postcard-like image, and the other showing a photo taken after the tourists had left. From this inquiry, she created a poster based on the theme “I protect the place I live” as part of her art project. Similarly, Hatice, who initially viewed the historical buildings in the village merely as “magnificent tourist sites,” began to assess them within a social and cultural context after speaking with the locals. She noted in her diary: “When preparing a plan on vernacular architecture, how have different cultures influenced this architecture? How has this architecture changed according to culture? I will include studies and comparisons of these as well. I will also include my research on vernacular and modern architecture” (Diary entry, March 24, 2021). She reflected this new perspective in her design plan by comparing the vernacular architecture shaped by Greek culture, rooted in the area’s history, with the architectural structure of a shopping mall under construction in the region. Another participant, Miray, initially focused on the famous “hazelnut,” which is almost a symbol of her hometown. This reflects the tourist gaze, often asking, “What is famous here?” However, her perspective evolved into a more critical one by the end of the course. Through interviews, she discovered that the “hazelnut” theme shifted toward themes of “labor and social justice.” She structured her plan around esthetic inquiries into harvest-related paintings from art history. Despite having received art education, Sema initially embraced the popular representations of her city in public spaces as “kitsch,” viewing them as beautiful and natural. Throughout the process, she researched topics like public art, kitsch, and urban sculptures worldwide. She reflected in her diary:

Until this week, my thoughts on many things have changed. Since I started working, I have witnessed how my ideas have evolved. I have examined many theses and articles, and I've added the answers to questions I had during the process to my research. Those questions led me down very different paths. I questioned the reasons and hows (Diary entry, March 24, 2021).

In her design plan, she reflected on her research by presenting examples of urban sculptures and analyzing a symbolic photo she clicked, displaying Isparta roses in public spaces. As part of her art practice, she has designed urban sculptures using clay. Gökçen, on the contrary, questioned the relationship between art and economics; based on this perspective, she planned ecological art-themed activities focusing on the following learning outcomes: “Researching the geographical location and features of her province, explaining the human-environment interaction in her city, and understanding the importance of economic factors in the development of the city.”

This study suggests that cultural journalism practices helped participants transform their tourist gaze into a critical perspective, freeing them from stereotypical indicators and providing a deeper and more insightful view. Furthermore, they questioned a consumption-driven approach to perception management and were encouraged to focus on more realistic, experiential aspects while remaining connected to the local context. The text will further explore how participants interpreted the interviews, how their lesson plans evolved before and after the interviews, how their focus shifted over time, and how their perspectives about the places they live changed.

The participants commonly used such terms as “encounter”, “interaction”, “a part of daily life”, “utilizing the experiences of the elderly”, “curiosity about the experiences of the elderly”, “people’s perspectives”, “travelling in time”, “a meeting of generations”, “acquiring behind-the-scenes knowledge”, “realizing the importance of listening”, and “acquiring experience-based knowledge” when describing their interviews. They said that the experience made them “feel like journalists”, and prevented them from “feeling like outsiders” in the communities in which they lived. As stated by Mine (personal communication, June, 6, 2021), “I felt like a journalist”, while Hatice (personal communication, June, 26, 2021), compared her interview to time travel:

I am from the younger generation and the person I spoke to is from an earlier generation. We talked about people and places from an even earlier time period ... I felt like it was a different meeting. It was an encounter between that distant past, today and the future.

In contrast, some of the participants felt the responses they received during the interviews were less than convincing, did not meet their expectations or were lacking in some other respect. All of the participants said that they realized they were asking “biased questions”, and made a conscious effort to ask “appropriate questions” and avoid “steering

the conversation”. One of the participants admitted being apprehensive about encountering her own prejudices, but realized that conducting unbiased interviews broadened her perspective.

[...] They (the locals) have a very positive view of seasonal workers. I used to have a somewhat negative attitude [toward seasonal workers], but after the interviews, I no longer understood why I had that attitude. I guess it was because I had friends in the region and did not really get to know the seasonal workers as people; that was the source of my negative attitude ... At first, I was a bit afraid to carry out the interviews, to be honest, as I thought [the participants] would be prejudiced against the seasonal workers. I even asked a few biased questions in the beginning, but revised them later. ... After revising my questions, I realized that they really did not see the workers as outsiders, and even viewed them as family, which was a real surprise for me (Miray, personal communication, April 26, 2021).

Similarly, the participants admitted encountering “unexpected topics and perspectives” as well as “views outside of the mainstream”, which they described as “surprising” and “baffling”. In a personal communication penned by Sude (April 26, 2021), she said:

I never thought they would talk about environmental pollution. I used to think that they were mostly happy with the tourists because of the economic benefits and whatnot, but they said they did not really have much to gain. ... I found that the villagers were more concerned with environmental pollution.

Among the participants were those that stated they had acquired “information about the history of the place”, learned that “different generations had different perspectives on the same issue”, that “political leanings prevented some from taking a critical perspective”, that “class differences led to the adoption of different perspectives”, that “literacy was usually coupled with a more critical attitude”, that “people adopted popular positions in the absence of accurate knowledge”, and that “the younger generation was more critical, while the older generation was more accepting” of the issue at hand.

The participants said that they had compared the information they garnered during the interviews with their personal experiences, and identified numerous contradictions between their own observations and the content of the interviews, leading them to feel the need to consult literature on the place in question. Moreover, some of the participants said that they had been able to rid themselves of some of their own prejudices, to adopt a more critical attitude towards the issue and to gain an awareness of different points of view, having had their perspectives expanded.

Sude (personal communication, April 26, 2021), a resident of a coastal town in the Aegean region, began with the question of how to improve tourism in the area, but gained a new perspective after the interviews, asking how tourism was damaging nature in the area and why local people are not happy with increasing tourism in the region. Addressing this issue, she said:

The interviews allowed us to talk to different people and to learn from their experiences, as they might not always have the same views as us. I used to look at the issue only from an economic perspective, but my talks with local people addressed many different issues, they talked about the environment. By being able to look at the issue from their perspectives, we end up learning about different sides of the issue.

The participants were able to make comparisons of the past and present of their places of residence through their intergenerational dialog, to realize the accumulated nature of places, to understand how places change and are destroyed over time, to consider both the positive and negative aspects of economic, ecological, social and cultural change, to draw attention to the contemporary issues of places, and to forge connections between the concepts of place, community and artist. As one diary entry by Mine (April 12, 2021) revealed, “I noticed that I was acting like I was promoting the place rather than getting to know it myself. I realized that I needed to focus on my own experiences”. The participants thus acquired multiple perspectives of the places that, in the past, they had viewed with “a tourist gaze”, and came to associate them with their own experiences and to make connections between local and global situations/issues:

The economy is the most important factor, and continued production provides jobs and contributes to circulation in the economy. This is one of the positive aspects, while a negative aspect of industrialization is that it creates environmental problems. The presence of these quarries and the business they bring to local shopkeepers benefits everyone, including my dad, who is a baker. One of the main problems is that marble dust covers everything, like snow, and accumulates and hardens on the river beds, while a further problem is that excavating the marble leaves behind huge holes in the mountains, damaging the environment (Rana, diary entry, March 15, 2021).

While conducting my research, I saw on the news that the same things are occurring in every region, and while some people react negatively, others remain silent for political and economic reasons. When we think about it in the context of mining, it is clear that it is not just a local issue, being also a global issue (Rana, diary entry, April 12, 2021).

3.2. Questioning Hierarchical Perspectives

The various works of art that the participants encountered in the learning process arguably led them to rethink such issues as art and markets, access to art, art and ecology, popular culture and kitsch, functionalism in art, art and cultural heritage, conscious production, the artist’s responsibility, and awareness raising and activism through art. Furthermore, the intergenerational dialog instilled different ideas in the participants related to age, socioeconomic status, professional experience and gender, among other factors, allowing them to develop multiple perspectives and to question the hierarchical perspectives of art, history, knowledge and society.

The participants came to adopt a critical attitude and to question the frequent use of current issues as subjects and activism in contemporary art:

The reason I find contemporary activist art hypocritical is that activism refers to taking action to promote change when you disagree with a situation or event. Being an activist means taking action for change. Art has always been the exclusive purview of certain social segments, and fails to reach large audiences, especially in this country. Having a large audience means involving more people in the action for change, and contemporary art fails to do this due to its use of highly convoluted language and its inaccessibility [to the masses]. When art and activism, two concepts that are meant to make a difference and initiate change, come together on paper, it gives the impression that the end result would have superpowers, but the apparent reality is that artists become just another exclusive social group with a limited audience that lack mass appeal (Rana, diary entry, April 26, 2021).

Sema (diary entry, May 17, 2021), describing her aesthetic questioning, said: When you think about it, objects that could be called statues are placed in town squares, where everyone can see them, but no one bothers to ask “Is this a good fit? How should we design it? Based on what criteria”? Most of the time, they are placed there because it is the town square, and nobody bothers to think about them.

Seda (diary entry, May 31, 2021), after interviewing her refugee neighbors, came to question how much she understood her immediate surroundings, and to consider stereotypes and her own prejudices:

Because we used to view them as foreigners, we tended to hesitate when Iraqis or Syrians were mentioned. But I the reactions and responses I got were not what I expected, which was really interesting. I ended up saying “So, this is how it is”. [...] I realized that when it came to people from other countries, Syrians and refugees in particular, we did not really ascribe them any value, instead viewing them as alien beings.

3.3. Interdisciplinary Lesson Plan Designs

The participants described the course as a “part-to-whole process” and said that while the classes were held with “active participation” and “interactions”, the out-of-class research, readings, film analyses, reflective diaries, infographics and concept maps helped them make better sense of the process. Moreover, the participants said that they found “inviting guests” and the “use of digital materials” interesting and beneficial, and the teaching and learning processes to be “detailed”, “challenging and useful”, and “confusing”. Of the sample, two of the participants recommended taking a whole-to-part rather than a part-to-whole approach, suggesting that it would make things easier to understand.

Commenting on the course, the participants said that they had “experienced a multi-dimensional course” in which they “got to learn about different teaching techniques”, “acquired pedagogical and field specific knowledge”, “made connections between society, art and education”, and “experienced different things”. Miray (personal communication, June, 6, 2021), describing his interest in the course, said that it had really caught his attention because it was “related to his life”, while Hatice (personal communication, June, 26, 2021), said that she had tried to plan her teaching based on “what is familiar”. Many of the participants found the learning outcomes of the course to be easily

transferrable to other courses, and that they were likely to use such approaches in their professional lives, stating that they found them interesting.

The participants' lesson plans were designed on the basis of the themes that emerged during their interviews, and they made use of the teaching approaches and course materials used throughout the course. Some of the participants used the entire process as a guide and reflect it in their plans step by step (Rana, Miray), whereas others were only able to make connections with specific places (Sema, Hatice, Sude), made little use of these connections in their plans (Seda, Mine), or included the intergenerational dialog experience only to a limited extent (Mine, Hatice).

Hatice (diary entry, April 26, 2021), chose to work on vernacular architecture, taking inspiration from a local village that was known for its historical Greek houses, and described her lesson plan design in a diary entry as follows:

Making a lesson plan may appear to be easy, but I realized that to make a proper plan I needed to take lots of criteria into account. You can create an effective plan when you take into account not just grade and age, but also the personal situations of students, their environments and other relevant issues.

Sude (diary entry, April 19, 2021), on the other hand, said that she discovered a holistic aspect of the use of cultural journalism in teaching, and was able to support it with research and examinations of works of art, while also making connections with global issues:

What matters most is learning by living, and from the living, rather than learning by the book. That said, dialog alone is not enough, as we also need to conduct academic research and combine both sources of knowledge. If I assign my students exercises of this sort, I give them the opportunity to learn more about the places where they live and to acquire different perspectives, including social, geographical, historical and cultural standpoints. In other words, using this approach, we start with what is familiar and expand outwards, from the house to the neighborhood and further to the city and country.

Miray (diary entry, April 26, 2021) describing how she associated a local issue with global issues, as well as her use of visuals, her effort to include students' experiences and her approach to the selection of the works of art to be used, associating all of these with the relevant learning outcomes of the program:

When preparing my lesson plan, I uploaded visual material related to the harvest that were appropriate for the interactions children are likely to have with their environment. My goal was first to get their attention, and I also used visuals of the harvest period in another region, ensuring they learned about the cultures of other cities and countries.

The participants often used such terms as “a broader perspective”, “unusual semantic approach”, “integrative”, “holistic”, “intersectional”, “comprehensive”, “connected to other disciplines”, “involving popular culture”, and “related to the environment and daily life” when describing the research and the interviews they conducted, and their lesson plans, all of which were part of the thematic (interdisciplinary) approach adopted for the course. Sema (diary entry, March 29, 2021) drew attention to the role of art education in

general and interdisciplinary education, saying, “I learned about the integrative nature of art education and how it allows different disciplines to be brought together”.

4. CONCLUSION, DISCUSSION AND RECOMMENDATIONS

The goal of this study is to enable visual art pre-service teachers to benefit from cultural journalism experiences when designing lesson plans. Throughout this process, participants developed a critical attitude toward art, culture, prejudice, and public art by distancing themselves from popular viewpoints through interviews.

Their discussion and questioning of these issues led them to produce lesson plans that reflected the changes in the process, while the interviews, their analyses of various teaching approaches and works of art in class and the exchanges of ideas with their peers helped them gain plural perspectives.

The participants in the study at first tended to adopt a tourist gaze in their analyses of their places of residence. In other words, they focused on common images considered representative of the place rather than focusing on their own experiences and observations. Urry (2009, p.135) notes that, “When tourists see two people kissing in Paris what they capture in the gaze is ‘timeless romantic Paris’”, and like Urry’s example, the participants’ initial perspectives were focused on such representations. According to Urry (2009, p.135) “The tourist gaze is intrinsically part of contemporary experience, of postmodernism”. The postmodern culture has an anti-hierarchical nature, in that it makes no distinction between the high culture of the elite and the popular or low culture of the masses, and in doing so refutes the argument that “art is of a different order from life” (Urry, 2009, p.137). In this culture, the viewer cares about what an aesthetic object evokes in them as an individual, in addition to its formal properties. The intertwining of daily life and art, therefore, carries the risk of creating a consumption-oriented perspective, while also requiring a deeply critical perspective. It was found in the present study that the intergenerational dialog engaged in by the participants allowed them to adopt a critical perspective, while their approach to intergenerational dialog was reinforced encouraging participants to have encounters with, evaluate, and conduct individual research on visual cultural objects and contemporary works of art that are not divested from daily life, which helped them develop plural perspectives and supported their design of place-based lesson plans.

Lumping daily life and art together shapes consumption practices, while at the same time precluding definitions of culture that feature a vertical differentiation. This anti-hierarchical perspective not only brings the audience closer to familiar aspects of the

art field but also increases the risk of “uniformity.” At this point, it is important to create opportunities for the development of plural perspectives in art education. By starting with what is familiar in art education, it is possible for the individual to make sense of life and art on the basis of their own experiences. In the present study, the participants said that their own lives were involved in the exercises, which helped them make better sense of the process and reflect it in their lesson plan designs. Lai (2012) notes that teachers create art projects around what is culturally familiar (e.g. poetry, music, hip-hop, rap, theatre, digital stories), and students thus find it easier to identify issues in their homes or immediate surroundings and generate knowledge. There is a frequent claim among educators that while such projects are not always part of formal curricula, the recognition of local art and culture through inclusion of these topics can be a liberating experience, and can contribute to academic achievement through the creation or strengthening of a sense of belonging. That said, starting with what is familiar also involves questioning. In the present study, by taking their places of residence as a starting point, the participants were able to question their knowledge of local history, the social status and personal interests of their interviewees, and their own perceptions of them, aside from works of art and art education in general. Graham (2009) argues that researching how to create learning experiences that allow students to question the social structures that surround and limit their lives is a responsibility of teachers, but can be a challenging task. The author claims further that associating art making with student experiences that are personally meaningful is one way of turning the learning process into an active and critical activity. At the core of his study were the interviews conducted by his students with migrants in their communities, as well as drawing, painting and photography exercises, and he subsequently reported cultural journalism to be a powerful means of understanding and appreciating differences between people. For art students in particular, he claims that cultural journalism is effective in allowing them to develop their own visions and personal voices through a visual language that facilitates great differences and creative reactions in the process of creating a work of art. Similarly, in the present study the classes and reflective diaries in which the students recorded their individual researches were used as data collection tools, and were identified by the participants as an important component of the course that contributed considerable to their learning. Graham (2009) also recognized the benefit of cultural diaries, although they are usually viewed as little more than written documentation, identifying the keeping of such a diary as a process that links interviews and learning, and integrates visual elements such as drawings, paintings and photography, as was the case in the present study.

Nature, environmental issues and ecological art were featured in the lesson plan designs

of three of the study participants, revealing that their intergenerational dialogs raised their awareness of environmental issues. George et al. (2011) report intergenerational teaching to be a valuable tool for environmental education and sustainability, and claim that the concept of intergenerativity can overcome the ideologies and physical barriers of age-segregated learning, leading to powerful exchanges of ideas. In combining experiential learning and appreciative inquiry models, the importance of in-depth thinking among people with different backgrounds and perspectives is underlined, revealing ways to take action in line with their line of thought. Liu and Kaplan (2017) offer a different perspective on sustainability, arguing that intergenerational education enriches the learning experiences of participants of all ages, encourages mutual understanding, cooperation and dialog, is implementable in different settings (rural towns, schools, parks, back yards, community centers), and is a key part of sustainable education. In the present study, the participants said that they came to understand that incorporating local perspectives and individual learning in the research process provided them with access to different sources of knowledge, and stated that as they listened to the experiences of people from different age groups, they had the opportunity to gain personal insights and make self-assessments. Similarly, Wexler (2011) claims that intergenerational dialog facilitates the collection of data in community-based and participatory studies, facilitating communication between the young, middle-aged and older adult groups. Providing young people with the opportunity to reflect on stories they hear and to (re)present them using their own digital stories, she suggests, is complementary in cultural terms, and states that this dialog, which can also be considered a research approach, provides a clear path between research and application. Such an approach, she claims, ensures the active participation of all community members (older adults, adults and young people) in the production of knowledge. She admits to being surprised by the level of learning achieved through this process, and came to recognize the importance of allowing students develop their own understandings, without her contributions as an educator. La Porte (2000) argues that intergenerational dialog can contribute to material culture studies, as well as to the teaching and understanding of the art and artifacts of different cultures, and draws attention to the importance of including local volunteers with direct experience of the historical and cultural contexts. The present study did not involve local artists in the process, however, the participants were encouraged to approach community members with direct ties to the places and topics in question. Lai and Kan (2020) recommended creating projects through collaboration between hosts and tourists within the pedagogical framework of critical tourism, particularly for those who have experienced short-term art education abroad in different cultures. They suggest that this collaboration should synthesize the perspectives of both the guest and host, rooted in local knowledge. They

argue that a democratic and reflective production space emerges from the perspective of global citizenship. Prakash and Esteva (2014) argue that in grassroots cultures, elders, parents and neighbors are nurtured by the places in which they live, and take care to learn and teach traditions that can contribute to the strengthening of the knowledge and skills that would allow such places to nurture and develop themselves, thereby enriching the community. In the present study, the participants came to question their own stereotypical views and prejudices when their expectations did not overlap with the reality in their interviews. In her 'Picture Pals' study involving an undergraduate-level art class in which people from different age groups shared their experiences, and featuring also community service, social transformation and out-of-school learning aspects, Whiteland (2013) found that her class had the potential to address the intergenerational prejudices through the art experiences it offered, and to make a socially-relevant impact at an individual level.

Lawton and La Porte (2013) argue that intergenerational art exercises offer not only physical, social and psychological benefits, and art-related knowledge and skills, but also the ability to engage in self-discovery and self-analysis, supporting a person's connections with their community through both traditional and non-traditional routes and experiences of visual art. For the mobilization of these cognitive skills, they recommend that art educators adopt a transformative learning approach that includes intergenerational dialog. In the present study, that participants stated that intergenerational dialog gave them access to information about the place in question that they could not get from any other source, while also providing them with different perspectives on various issues and access to background knowledge through the older, more experienced respondents. Sesigür and Edeer's (2020) study, the respondents who searched for visual modes of expression based on cultural journalism exercises made similar comments. According to Drexler (2012), interviewing local farmers about their lands can help students better understand the stories behind these lands, such as those related to their functions and purposes. Notably, Prakash and Esteva (2014) argue that community-embedded learning does not require classrooms, computers, laboratories or even libraries, as communities never forget the art of survival and development. Similarly, Gutbrod (2021) encouraged art educators to reconsider classroom spatial dynamics. He argued that place-based education offers an opportunity to explore the connections between students and their learning environments by analyzing physical as well as non-physical elements. This approach disrupts spatial hierarchies and contributes to the decolonization of the classroom. Bertling (2021) added that pre-service teachers need opportunities to structure geographies engaging with their as well as their students' lives. In his research, he

observed that pre-service teachers map and critically analyze school districts, which, in turn, significantly impact students' perspectives. Students begin to identify and reinterpret misleading impressions and concepts about schools and communities. According to Bertling, this process provides an opportunity for pre-service teachers to develop their perspectives and envision the relationship between place and pedagogy.

The participants in the present study came to question their perspectives of their places of residence through intergenerational dialog, and by adopting different perspectives, they were able to come up with lesson plan designs that underlined the connections between place, daily life and art. Thus, visual art education can be enriched not only with technical knowledge but also with local and cultural contexts, fostering a critical perspective toward places.

On the basis of these findings, future studies are recommended that put forward design learning and teaching processes involving collaborative and participatory art exercises and intergenerational dialog, and that analyze the difficulties encountered in their implementation. Building on this, future research can investigate the outcomes of similar lesson plans in practice by tracking their implementation. Additionally, an action research study could be proposed to design art education with a focus on visual culture and critical perspectives, beginning with the object of the tourist gaze in a place and exploring its applicability.

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