

Culturally sensitive visual arts teaching*

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Abstract

How a witnessed period will be remembered and forgotten depends on the conceptualization of experiences in the memory, with the contribution of images/representations. While evaluating this period with recollections during and after it, it is considered important to read the images as plural and to make sense of the experiences with these readings in order to develop multiple perspectives within the functioning of the dominant thought of the period. Therefore, it is thought that the inclusion of culturally sensitive education in visual arts teaching will contribute to the development of students' ability to think that people's perspectives can be diverse, develop empathy, notice stereotypes, and respect differences while evaluating their situations. While visual arts practices are being facilitated for students in expressing experiences, they also have features that activate critical thinking in questioning and generating meaning. In this research, it is aimed to try to provide sixth-grade students with the multiple perspectives which is one of the principles of global education, through art. Action research was employed to conduct the research. In action research process, the framework plan, which is organized according to the six-week course curriculum, is applied and the course process was observed by a committee of experts through video recordings. Inductive analysis was performed in the research. The findings of the research are explained under the headings of recognizing different perspectives, questioning prejudice, and searching for ways of visual expression.

Keywords: Culturally sensitive education, visual arts education, multiple perspectives, stereotypical drawing.

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INTRODUCTION

The image has a structure that makes it necessary to see the environment in which it is created, the audience it addresses, and the mentality in which it is produced, (in terms of the receiver, the thing that produces the image, and the environment in which it is produced.), and to read it in depth. This structure is explained in the literature as follows; 'The authority of the image extends to the whole context in which it appears' (Berger, 2014, p. 29). This structure gains meaning with the relationship established by the seer, the signifier, and the signified, both individually and with each other. Therefore, the image is related to the way of seeing or showing the collective consciousness as much as it is related to the way of seeing the memory. In addition, the perception of images prepares the ground for creating concepts about objects and events rather than just collecting images and information. Arnheim (2012) defines this situation as a combination of perception and thinking. He says that the mind, beyond taking snapshots, structures images in the field of large images through memory and organizes the whole life experience as a system of visual concepts. As a result, he states that the thought mechanism that the mind uses while shaping concepts creates an interaction between perception and stored experience, as well as direct perception (instantaneous), and defines 'visual thinking' as the ability to see visual shapes as the structure/image of minds, societies or ideas. Therefore, it can be said that the image reading skill includes questioning, establishing a connection between the image and experience, converging, and clarifying the distance in the gaze. It can be said that it is a necessity to develop multiple perspectives at the point of reading and producing the image. Throughout the literature, it is seen that researchers have developed suggestions for individuals to make sense of themselves, art, and the world they live in from multiple perspectives under the name of visual culture education, culturally sensitive art education, place-community-based art education, ecological art education, and similar approaches. Ball and Lai (2006), Graham (2007), Inwood (2013), Luo and Lau, (2020), and Lai (2012) aim to exist in public spaces for social justice, to understand the connections between local and global thinking, by following in the footsteps of society, environment, and artists, drawing attention to local and cultural production, and conveying the lesson and content to the natural environment and public spaces. Darts (2006), Dewhurst (2014), and Duncum (2011) focus on activist arts education, which is a more direct and oppositional approach than these methods. Bell and Desai (2014), and Darts (2006) state that he realized that there should be more than just the production of artistic objects in art education, he developed projects to understand many images encountered in daily life and included concepts, problems, and ideas in his teaching by moving away from the emphasis on only materials, techniques, and objects. Similarly, researchers say that art education approaches that prioritize technique and mastery of tools, and the dominance of aesthetic formalism in art education socially, distance education from socio-cultural and historical problems. As a solution, they suggest that the meaning, which is always as important as form and technique for art, should be reflected in the curriculum (Baguley et al., 2021; Cary, 2011; Dart, 2006; Freedman, 2000).

Discipline-oriented art education (DBAE: Discipline-Based Art Education), the foundation of which was laid in Turkey in the 1960s, includes the formation of effective learning in art at the level of knowledge and practice by combining four disciplines; criticism, aesthetics, art history, and practice (Artut, 2013; Kırışođlu, 2015; Özsoy & Alakuş, 2017). In addition to the strengths of this approach, aspects that are open to criticism and development have been revealed by the researchers. In this regard, two evaluations of Kırışođlu (2015, p. 32) are considered important. The first is that DBAE has difficulty in establishing interdisciplinary balance in terms of scope and content, and the second is that it moves away from looking at art as a way of life, as a result of ignoring the comprehensive benefits expected from art education. As a result of these and similar evaluations, DBAE has expanded and evolved towards a more interdisciplinary understanding by trying to include the concepts of visual culture and multiculturalism, which is dominated by plural aesthetics and uncertain borders, in the current curriculum. As a result, it can be said that the ways to be followed by visual arts teachers who grew up with the DBAE tradition, to

achieve the gains in the new curriculum, have changed, and, accordingly, concrete practice examples are needed.

On the other hand, as Özal (2016) states that one of the situations that strengthens adherence to DBAE is that art educators see the possibility of students' thinking that "anything can happen' while making sense of today's art world as a danger. Art education, which is blended with a critical educational science, opens the way to question where, how, and by whom information is produced, without rejecting the current situation in today's art world, and paves the way for the discussion of these and similar dangers through art and visual cultural studies. The practical response to opening this path leads the individual to question what can offer a single and correct answer, and to read from multiple perspectives, 'with a pluralist repertoire, not with single and final consensuses', as stated by Soğancı (2019, 37). In addition, as Soğancı (2019) and Charland (2011) state rather than creating a diversity of perspectives or information stacks of plural readings, one of the most vital purposes of art education is to serve the purpose of expand the capacity to make sense of the human condition and to empathize with it, and to facilitate the development of individuals as learners and the world from another's perspective, overlapping with the main purpose of culturally sensitive education. Furthermore, the 'multiple perspective' principle of global education, which is an application area of culturally sensitive education, means that the individual is aware of the existence of various thoughts or perspectives other than his own, recognizing this diversity, and evaluating events, situations and people from different perspectives. In culture-sensitive teaching, multiple perspectives are accepted as the basis of a broad worldview (Açıklalın, 2010; Günel, 2016; Kirkwood, 2001).

On the other hand, Knight (2015) states that changing demographics in schools is an important reason for the need for a culture-sensitive education. Considering the demographic characteristics that have changed in schools as a result of global movements in the world, such as migration, especially in Turkey due to increasing political conflicts, especially in recent years, increasing diversity necessitates the development of multiple perspectives in terms of recognizing, understanding, and empathizing with other cultures and perspectives (Günel & Pehlivan-Yılmaz, 2015; Öztürk & Günel, 2016).

Hanley and Noblit (2009) argue that art should be at the center of any curriculum that aims to be culturally sensitive, as arts curricula that include a student's culture and identity will likely result in learning a wide variety of competencies. They also emphasize that critical awareness can be created by evaluating possibilities, empathizing, and visualizing them in our minds through art. Encompassing the goals of culturally sensitive education, art (CRAE) is a model where critical reflection, imagination, and creativity intersect with artists and the world. They state that this model includes six pedagogical models; art production, art integration, aesthetics, multicultural education, critical pedagogy, and contextual teaching. Art production includes acquiring and developing skills for the transmission of emotions and thoughts corresponding to the field of application through various media. Integration of art refers to teaching and learning the subjects in which art is not directly involved; in other words, an interdisciplinary perspective. Aesthetics, on the other hand, is to discover and recognize the experience and perspective of art and the artist. This discovery leads to discovering the history, context, and culture of the artist or their cultural accumulation. In addition, it provides an opportunity to examine artists and artistic productions that represent universal diversity, including mainstream culture (Hanley, 2013; Hanley & Noblit 2009).

The Visual Arts Curriculum in Turkey, DBAE, which came into being in 2006, was expanded in 2013 with the organization of learning areas such as 'visual communication and shaping', 'art criticism and aesthetics', and 'cultural heritage and was updated in 2018 (MNE, 2018, p.3-8) In the curriculum, which is still used, it can be seen that the expression of multiple perspectives is 'Multi-dimensional thinking' (MNE, 2018, p.9) and that critical thinking takes place in the form of perception. In this context, it is stated that the aim is to raise critical and creative individuals with visual literacy, perception, and aesthetic awareness. However, to achieve these gains, as many researchers have pointed out, it can be said that

there is a need for more diverse examples of what problems face the inclusion of unofficial aesthetics in education, without prioritizing aesthetic formalism in practice, and how solutions are offered to these problems (Darts, 2015; Freedman, 2000). Research shows that critical art pedagogy merges the world of art with the world of students by moving the art object from the isolated sphere (leaving the educational field to decide what the correct aesthetic experience should be, avoiding situations where the high culture and dominant culture that create a hierarchy of aesthetic value exalt certain art objects into the socio-cultural sphere. This plural aesthetic understanding allows students to get to know multiple culture-art worlds and to engage with the artistic and aesthetic experience that also creates their art world (Cary 2011, Hanley & Noblit, 2009).

As a result, there is a need for various examples on how to follow the current curriculum, which has been expanded by incorporating the concepts of visual culture and multiculturalism into the discipline-based art education approach, in practice. Accordingly, there is a need for experience in reflecting suggestions that the meaning should take place in a balanced way in art education by including the culture and identity of the student, as well as aesthetic formalism. The purpose of this research is to contribute to the development of multiple perspectives, which is an element of culturally sensitive practices in visual arts teaching at the sixth-grade level. Therefore, the research aims to examine the following questions:

- How can students be enabled to understand and respect differences?
- How can students be enabled to describe and make sense of values through art?
- How can students be enabled to visualize their experiences by avoiding stereotypes?

METHOD

Research Model

The critical theory focuses on the interaction of other social institutions and cultural dynamics, such as issues of power and justice, economic direction, race, class, gender, discourse, education, religion, and so on. (Kincholoe & McLaren, 2005; Patton, 2014). This research is based on a critical paradigm, as it was carried out in a school that is socio-economically lower than the other schools around it, and it was employed during the pandemic period to improve the current educational environment.

Qualitative research is often used to help to improve a situation or to make sense of it in new ways. Action research, which is one of the qualitative research designs, includes the process of questioning, solution development, application, and evaluation. Therefore, the research is carried out in a planned way to understand the quality of teaching in a real teaching environment, to reveal how something works, and to improve the existing situation (Johson, 2015; Patton, 2014). This research was conducted with the action research design of qualitative research, as it is aimed at improving the current educational environment and teaching.

Research Setting

The research was conducted in a middle school located in a province of the Aegean Region in the fall semester of the 2020-2021 academic year, in a central location, where the socio-economic level is lower than other central schools. Due to the distance education conducted during the pandemic process, it was carried out in an online classroom. Online lessons were held with the participation of students, with and without video during lesson time, by way of the zoom curriculum. While the experience of distance education by teachers and students during a previous period provides convenience in designing the application process, it can be said that the difficulties of the pandemic process and problems with the Internet, computers, and material Access, naturally limited the research. In practice studies, in particular, the lack of face-to-face interaction and guidance, and the fact that the studies were seen digitally, are limitations of the research.

The Participants

The research was carried out with the participation of the researcher, visual arts teacher, and nine students. Of the students participating in the course, eight girls and one boy who regularly followed online courses made an effort to realize applied artworks, volunteered to participate in the research, and who had parental approval determined as the focus. A purposeful sampling strategy was used because the research was conducted at the sixth-grade level, mainly for two reasons; firstly, we considered the artistic development of the youngsters at this stage, and secondly, the intersection of the culturally sensitive education objectives of the Visual Arts and Social Studies Curriculum in the sixth Grade Curriculum. In this context, the multiple perspective development outcomes are a precursor to the seventh and eighth grades. In the artistic development stage, which Gardner defines as the second stage, the child tends to copy/imitate pictures instead of creating his/her picture between the ages of 8-10, and instead of imagination, thoughts begin to act (Fox & Schirmacher, 2014). According to Lowenfeld and Brittain, at the age of 10-11, children pass from the schematic period to the reality period in their artistic development; "In this period, the weak but free air of the early years has disappeared in the child's painting, and the anxiety of conforming to some taste standards of the culture and society in which s/he lives has dominated" (Yavuzer, 2019, p. 65). With this in mind, it is important to break stereotypes/artistic stereotypes, which are defined as 'images that children draw over and over again by making use of a good understanding and comprehension from another source' (Özsoy & Mamur, 2019, p. 16).

The researcher-practitioner had previously taught at the primary education level in a rural area for about five years and, while continuing her studies at a higher education institution, she tried to continue learning and experiencing with children in areas such as children's university curriculum and art studies with immigrant children. The Visual Arts teacher, whose name was Yonca, with whom the action process/lessons were carried out together, is a teacher who is open to development and willing to cooperate, who knows the region well with her twenty-seven years of professional experience, mostly continues her studies at the secondary school level. Yonca, who developed an effective dialogue with children, stated that her basic principle was to get the students to love art and to make them become conscious buyers/viewers (I.).

In the research, detailed information about the subject, scope, purpose, and importance of the research was given to the participants and their parents, and the consent of the participants and their parents was obtained with the voluntary participation form. In this form, the details of the research process were shared with the participants. In addition, they were assured that their identities would be protected and that they would not experience any negative reflections on the course processes if they did not want to participate in the research. It was further stated that they had the right to withdraw from the research at any time. The identities of the participants were protected using pseudonyms.

Data Collection Tools and Process

In the research, data was collected through the semi-structured interview (I), researcher diary (R.D.), participant studies, and lesson video recordings (L.R.), which were made during the course. The data collected in the fall semester of the 2020-2021 academic year and the teaching process were analyzed, opinions on necessary improvements and developments were expressed and action plans were prepared. In action research, the credibility of the research needs to have an expert/colleague who observes how much the practitioner teachers goals in the teaching process are reflected in the action. Therefore, a committee, consisting of two teachers in the field of global education/culture-sensitive education in Social Studies Education, one visual art teacher, and a researcher who are expert in the field of Visual Arts Education, was purposefully included in the study. The committee, which held meetings every week after the lesson, observed and evaluated the lessons and made recommendations. Action plans were developed and implemented in line with these recommendations and were re-evaluated with the committee. As a result of the meetings held with the experts, the activity plans, in which the evaluations are reflected and the improvements are stated, are given in detail in the Appendix.

Table 1. Data Collection Process

Activity I		Activity II		Activity III	
Lesson recording: 18.12.2020	1st meeting with experts 22.12.2020	Lesson recording: 08.01.2021	3rd meeting with experts 12.01.2021	Lesson recording: 15.01.2021	4th meeting with experts 19.01.2021
Lesson recording: 25.12.2020	1st semi-structured interviews 27.12.2020 2nd meeting with experts 29.12.2020	Lesson recording: 15.01.2021	2nd semi-structured interviews 13.01.2021	Lesson recording: 22.01.2021	3rd semi-structured interviews 16.01.2021 5th meeting with experts 26.01.2021

In the action research, which consists of three activities, the "pandemic" activity was first planned based on the current situation. This activity, is aimed to enable students to make sense of and visualize the situation they are in through their experiences, as well as to see different perspectives on life during the pandemic. The activity started with an image game to make students experience divergent thinking. Then, the works of artists describing the process from different geographies were examined. To ensure that students do not escape from the convenience of what they often hear or see while doing their work, and to enable them to explore their perspectives and experiences, art productions with sections from the artists' own lives were chosen rather than the images frequently encountered in the pandemic. When the implementation studies were completed, it was seen that the participants mostly used similar expressions: A world wearing a mask and images of viruses floating around.

This image was a clue that showed their awareness that the pandemic is a global problem, as well as how far they were from reflecting on their own experiences. This activity was evaluated by a committee of experts, and it was decided that the following week, examining the artist's work should be diminished and allow students to ask more questions so that the students can relate to their own experiences and examine the art productions in detail. The following week, the decisions taken by the committee were implemented. To spare more time for the analysis and to enable the students to make their discoveries, open-ended questions were asked about the pictures. This lesson was re-evaluated at the 2nd meeting of the committee. The expert committee member in the field of Visual Arts Education said, "I think, as we talked about last week when we talked about it a little more and opened it with questions, the students relaxed a little more, they thought that there were more possibilities they could do, I think there was a change in their work" (29.12.2020). In addition, for the next events, it was decided to replace the expressions or examples related to the pandemic with examples that are outside the pandemic, but that they can connect with their current experiences. Before proceeding to action plan 2, the participants first listened to how their friends evaluated their work, then responded to them and made their self-evaluation. The second activity started with the viewing of an award-winning animated short film "The Box" (La Boite), which emphasizes the values of harmony, love, and friendship. Participants were asked questions about the movie to talk about values. In line with the answers given by the participants, they were asked to describe similar events they encountered in their daily lives and their experiences regarding the values they mentioned and to reflect this experience visually in the practice work. In the macro analyzes and the 3rd meeting with the experts, it was revealed that the participants focused on the subject of prejudice while talking about values in this event, although they could not express it fully. The expert committee member in the field of Social Studies Education made the following evaluation and suggestion:

“Students this week who actually introduced stereotypes and prejudice in the event. You consider multiple perspectives as art, so let me look at the global education part. Within global education, too, the emphasis is on multi-perspective, prejudice, understanding different cultures, and stereotyping and how can they actually look at the basis of tolerance and tolerance as a value, critically and creatively [...] In fact, this week, for example, students who had some prejudices and prejudices with statements such as “first he didn't like her, he stood against her, and then he got close to her because he loved her”, but they probably couldn't express it much because they didn't know much about prejudice and stereotypes anyway. For example, if he says that you can start by establishing a relationship on this, you said these last week, in fact, these are also prejudices. It will fit well this week as you will be doing something about prejudice. Because this week they always talked, talked but did not focus” (12.01.2021).

On the other hand, in the interviews and macro analyzes, it was revealed that the participants easily expressed their thoughts on the subject in the lessons and were able to relate to their experiences, but had difficulty reflecting this relationship in their practice studies. Therefore, in the next action plan, it was decided to continue working on prejudice and stereotyping and to make the participants aware of visual diagrams by associating the problems encountered in practice with stereotypes. Hence, the 3rd action plan started with a quick drawing game. Participants drew an apple, a house, a boy, and a girl figures in one minute in the game. Everyone's drawing was evaluated on the screen at the same time. The common aspects and differences in the drawings were discussed. The reasons for having so much in common and the reasons for using stencil drawings were discussed. During this process, the participants made a self-assessment and discovered why they used stencil drawings. Studies made with rote drawings that are far from observation were compared to judging people without knowing them or evaluating them according to stereotypes and an attempt was made to question the things that guide the perception.

Regarding the application, information was given about the storyboard technique, which is thought to provide an opportunity for them to search for ways of expression without resorting to pattern drawings, and examples were examined. Participants started to apply an experience they had with prejudice to express in at least four frames with this technique. At the committee meeting held after this lesson, the members suggested that the creativity dimension should be addressed by talking about art productions containing different apple images and that it would be a rallying lesson to enable children to talk about it by emphasizing the different perspectives in their work.

The action plan which was planned based on the evaluations was implemented: Various art productions with apple and house figures were presented to the participants and they were examined. Then, with the data obtained as a result of macro analysis from his statements about his work, you said this to this painting, you said that too, why did you say that? What could be the reason why your friends say different things about the same picture? The purpose of this was to encourage them to talk about multiple perspectives by asking some questions.

Lessons were recorded during the research, and the researchers conducted a semi-structured interview with each participant at the end of every activity. During the semi-structured interviews, the participants were asked to describe their work at art events. In addition, a semi-structured interview was conducted with the visual arts teacher, and the teacher's perception of the implementation process was obtained. In addition, the researcher's diaries before and after the lessons were included.

Analysis of Data

In the research, an inductive (thematic) analysis method was used to find meaning in a thematic map by creating codes, categories, and themes in the data set (Liamputtong, 2009). In the research, to begin with, the first coding was conducted, then it was rearranged by reviewing all the data, and temporary themes were found. The themes were reviewed and analyzed again regarding the complete data set, and the findings were obtained by making an a thematic map of the analysis.

Trustworthiness

In qualitative research, certain strategies, such as triangulation, explaining the researcher's role, employing expert opinion, and member checking are used to ensure the trustworthiness of the research. To increase the trustworthiness of this research, triangulation of the data collection tools was employed. Moreover, in order to diversify the researcher's subjectivity and to diminish prejudices, the opinions and suggestions of the committee consisting of experts were taken into account at the meetings held at the end of each course, and these suggestions were reflected in the action plans. In addition, after conducting the interviews, another interview was held to complete the member checking.

Ethical Considerations

Ethics committee approval was obtained (ethics committee approval, number 29735) in the study, and data was collected in the fall semester of the 2020-2021 academic year.

FINDINGS

In this section, the purpose of the research, its sub-objectives, and findings that emerged in the analysis made within the implementation process are discussed under three headings. This research, aims to contribute to the development of multiple perspectives, which is an element of culturally sensitive practices in visual arts teaching, firstly, as a result of the dialogues that take place in the focus of art productions and participatory studies, the participants emphasized that their perspectives are formed based on their thoughts, feelings, and daily life experiences. Therefore, the participants stated that they realized their perceptions were different from each other and they started to recognize the differences. Secondly, it was found that the participants sought ways of visual expression by talking about concepts, such as benevolence, friendship, prejudice, and stereotyping through art productions, and associating them with their own experiences and, as a result of trying to avoid stereotypical drawings and repeating similar works, they tried different visual expressions from their previous drawings. Finally, through these activities, stereotypes, visual pattern judgments ³¹ (stereotypical drawings and diagrams), and by consciously examining and evaluating how stereotypes are reflected in the visual perception and expression styles of the participants, it was revealed that the participants were able to develop a critical perspective by thinking about their thinking processes and expression processes.

Recognizing different perspectives

In the research, it was revealed that the participants started to recognize the emotions and thoughts created by the same situation in different possibilities and to value various perspectives. In short, they started to recognize different thoughts, which is the first stage of multiple perspectives, by examining the art productions, evaluating the application studies, and associating the subject with their experiences. At the end of the third activity, while talking about why art productions are interpreted in different ways, the participants stated that their perspectives are formed according to thoughts, feelings, and daily life experiences: "We all look for different faults or we all make different expressions because we all have different thoughts" (Seda, L.R.5); "Teacher, what goes through everyone's head is different. Could it be what we see? Can I give this as an example, I'm sad, I'm crying, my friend, is laughing at me, so different feelings. Everyone has experienced different things" (Hediye, L.R.5).

In the evaluations made after the implementation of the action plans, it was revealed that the participants tried to describe and interpret other works as well as their works and to criticize them in formal aspects. Therefore, it was revealed that the participants listened to the criticisms made, were open to improvement, and valued and appreciated the work of their friends. One of the participants, Gamze

³ The stereotype drawing expression will be used to distinguish visual stereotypes from intellectual and behavioral stereotypes.

stated: "They are right, there are some shortcomings." (L.R.4); Asiman said, "My friends, for example, said if you would do this and that. If I had done that, it would have been better. They paid attention to the details both in the eyes of my friends and in my eyes, so that's a good thing, I could have done it better, but I liked what my friends said, I realized how to do it" (I.3); Seda expressed the situation saying, "Everyone still has a shortcoming, albeit small, but I think they were all very nice and they all made a lot of effort." (I.3). The researcher reflected in the diary as follows:

The children were very willing to take the floor to evaluate the work. It caught my attention that the students were more tolerant of the comments made on the subject and the main idea of the painting, and they were afraid of technical criticism. Despite this, I saw that the criticisms made were justified and approved and accepted as 'could have been', 'it would have been better' (R.D. 16.01.2021).

In addition, it can be said that while examining the art works of the participants, they realized that they were in partnership with the artist's experience and that they realized what they had done by reading through the situation (from the perspective of the pandemic) and realized the effect of life experience on forming their perspectives. It can be said that the perceptions of the participants in the form of emphasis on staying at home, focusing on changes in their daily life, global problem, and taking into account the rules of pandemic-negligence-reciprocity are all reflected in the work reviews:

Hamit: Teacher, it may have shown our boredom in that house, s/he exploded from boredom.
 Hediye: S/he's starting to get chubby.
 Eda: It's as if this person is describing the period in this pandemic, for example, we don't do sports at home, we don't do anything, we get bloated as we get bigger.
 Hamit: There is a house above the sea or there is no land anywhere. This man is lonely, bored and lonely.
 Gamze: It tells about the apple in the house. It's like s/he's stuck in the middle of the house.
 Hamit: S/he's stuck; S/he's bored with it.
 Eda: It looks like s/he's looking outside right now.
 Aysenur: S/he may have wanted to tell about the pandemic (L.R.5).

While it was seen that they interpreted the work of 'The Listening Room' (Magritte, 1952), which has nothing to do with the pandemic, and associated it with the pandemic, it was seen that they drew attention to the similarities between their own experiences and the artist's experience while examining the artworks related to the pandemic. It can be said that they see themselves closer to art and the artist due to this partnership, as Ilge's statement, "We looked at the pictures that people reacted [to], that is, they drew their feelings, we made comments and drew pictures in this way based on our own feelings"(I.1):



Figure 1. The Work of Asiman and Seda

The students, who initially painted the masked world in similar ways, tried different ways to reflect their own experiences. Ekin expressed her satisfaction with the fact that the subjects were handled from different perspectives by everyone, with the words, "I think it was good because everyone's was different, I thought everyone paid attention to something different" (I.3), and "We made pictures about different

things, not just masks and hygiene when talking about corona."(I.4). The teacher Yonca expressed a similar situation as follows: "They learned to look and see it in a different way, and they realized this" (I.) Based on Seda's work and explanation, in which she used the phrase 'every person's life is different' (I.1), emphasizing the changing life style with the pandemic and the change of people accordingly, it can be said that she emphasizes that people change with their experiences; in other words, she is aware of the role of experience in the development of her perspective:

"Before and after corona, but the same person. S/he wears a mask in one place, but not in another, so at any moment, a person's life can be different. All very different, but beautiful. One had a pink sweater, one was purple, one had glasses, but the purpose of the glasses was not vision related in any way, they were for protection. This was because one was before and the other after, because one had that the disease, one did not. [...] All kinds of experiences, lives, travels, but how they travel. Some of them have different purposes, there are those who go because they think of it, and those who go because they need bread. For example, right now, our healthcare workers are still working, but some workers are still at home, unfortunately, so if people tighten their precautions a little more, maybe they can be at home even for a day. The characteristics of people can also change, for example, the reason why one of them is pink and the other one is red is because their understanding of color has changed. For example, if s/he liked purple before, now s/he started to like red" (I.1).

Questioning the Prejudice

The participants talked about prejudice. One of the findings of the research is that students define prejudice through their daily life experiences. The students shared their evaluations of the short-animated film they had watched in the second activity and their application studies. Through the art productions they examined in the first and third activities, they discussed the stereotypes that caused the prejudices they defined and shared their thoughts on their reflections on visual perception. It was revealed that the participants noticed the situations in their lives where they were operating stereotypes and prejudices, and they critically evaluated how these judgments were reflected in their visual perceptions and visual expression styles.

Participants defined prejudice as 'making fun of', 'condescending', 'prejudging disadvantaged groups', 'judging based on physical characteristics', and 'judging according to one's taste'. Ekin, one of the participants, said, "We approach with prejudice because we find what we don't like in people, because we don't do it ourselves, we find the things we have are beautiful" (L.R.4). With this expression, it can be said that people make judgments on the limitations of their tastes and that they act in a prejudicial way when they do not take into account different possibilities. Asiman said, "I said this about prejudice. There is a person or a child with a disability, and we do not know him/her; for example, s/he hits and runs, we get angry about it, but s/he may be a child with autism, we should think like that and we should not separate people according to colors, teacher" (I.4). It can be said that she draws attention to thinking about different possibilities by giving examples, especially in terms of disadvantaged groups, before making judgments and reacting. In addition, it can be thought that she raises awareness about not making prejudices based on physical characteristics, with the statement, "I learned that we should not judge people by their appearance and that everything can be different" (I.4). Ilge described a similar situation with the words, "They got up just as we were getting up, and when I saw that their child was disabled, I was very angry with myself, because s/he was disabled, and s/he made his/her family take care of his/her needs. I denigrated her at one glance without seeing or looking at him/her, but let's say that s/he has many other things, that is, his/her problems" (I.3). Seda, on the other hand, expresses her views on being prejudiced by belittling and mocking, while describing an event she witnessed as follows: "About him/her, s/he says s/he has four eyes, that s/he can't do anything, and despises [humiliates] him/her" (I.3).

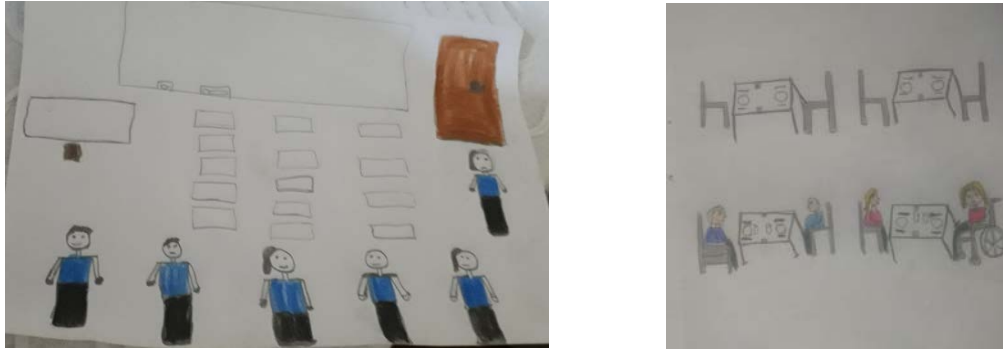


Figure 2. Ilge and Hediye's Work

Ekin explained that she was the one standing apart from the other students in her painting, that her friends were prejudiced and made fun of her because of her physical features, and added the following: "A person's hair is long, a person's hair is short. We can approach this with prejudice. Because the teacher, for example, you like long hair. For example, I like short hair, everyone has different colors and tastes" (L.R.4). On the other hand, Ilge explains the prejudice based on an event she experienced in her work as follows: "Actually, prejudice is not a good thing, because, at a glance, you tell yourself you think badly, you think good, but they can be the opposite, so there is a possibility. In other words, if we see a person as good, a person may be a bad person, his/her appearance will look tough, but his/her heart will be soft" (I.3.).

While the participants were talking about prejudice, they used stereotypical expressions. Hamit, one of the participants, answered the question of whether there are situations that you think your approach with prejudice as follows: "My grandma keeps getting her hair cut short, and I say, 'You look like a boy', I don't like it, teacher, women have long hair." This statement of Hamit was discussed at length in the class and how stereotypes and judgments developed over gender direct visual perception:

Seda: After all, men's hair is short, if we make it long, they say 'Aaah' this is a girl, but if it is short, it is said, 'Aaah' look, this is a boy, this is a girl, and they are prejudiced.

Hediye: I disagree with Seda because girls can wear pants too.

The teacher Yonca: Girls can also cut their hair short like me.

Seda: No, it's not. To remove the similarities there. I'm not saying that no girls can wear pants, but I'm looking at their hair and clothes when talking about boys and girls.

Hediye: But men can grow their hair.

The teacher Yonca: Seda, are you just saying this to distinguish in the drawing?

Seda: Yes, after all, we have to distinguish them in the drawing.

Hediye: You can also distinguish it from the colors you use Seda.

Seda: But can't men like pink?

Hediye: No, for example, girls usually always wear pink in that sense.

Hediye: Teacher, one of the reasons for distinguishing between boys and girls is the beard and moustache.

Eda: If you want to tell about a small child, you can't, for example.

Seda: I mean; you can't draw a moustache for a two-year-old either.

Hediye: Then we'll make him bald too.

Seda: But girls can also go bald due to diseases.

The teacher Yonca: Let's see.

Eda: Boys can wear hairpins, girls can. I agree with Seda's opinion because Seda generally meant it. She meant it because usually, men wear trousers.

Gamze: I think both can be equal. Not everyone has to wear the same thing. Girls can dye their hair just like boys. Boys can dye their hair just like girls.

Seda: Here, I meant to say yes it can be done, but in the drawing, the girls are in skirts and the boys are in trousers.

Hediye: Teacher, men's bodies also have a little more biceps, we can distinguish it from there. We'll draw the men a little bigger than.

Seda: But a woman who does sports is the same (L.R.4).

The expressions of the participants, who sincerely expressed their reasons for using the schemas that point out the stereotypes they prefer as forms of visual expression, will be included in the findings examined in the next heading.

Thinking About Visual Expression Paths

In the application studies, it was revealed that the participants had difficulties in expressing abstract subjects (values and suchlike) visually. In this research, it can be seen that attempts were made to overcome the difficulties by making use of analogy, using indicators, and trying different techniques. In the third activity, after the participants talked about values through a short animated film, they made an application with the storyboard technique. In this study, the participants mostly focused on cooperation and friendship, as seen in Visual 3, as a natural result of artistic development depending on their age.



Figure 3. The work of Hamit and Seda

Aysenur, one of the participants, said that she had difficulty in visualizing abstract subjects, saying, "It is not easy to paint our emotions. It is necessary to force a little, and you can visualize something in your mind when you force it" (I.2). As the teacher Yonca said, "Some can transfer it to drawing and some cannot. If we were at school under normal conditions, there would be more opportunities to transfer it to draw. However, as she stated in her statement, 'We could not do this in the Internet environment' (I.), it can be said that another reason for this difficulty stems from the limitations of distance education." In addition, the teacher Yonca stated that trying different techniques while working on abstract subjects is an improving solution:

"We used to explain the multiple perspectives differently before, but we had a hard time getting the children to perceive it, so we could skip a bit. But I realized once again that we had to pass. [...] based on the examples you showed, they learned a little that they could explain in different ways, even though they said they couldn't, but when it came to explaining, they realized this. For example, now that a subject, an abstract subject, comes before the students, I can say this. For example, when we watch something about him, how are we going to paint it. I am very amateur, for example, visualize it, but now very easily, for example, they already said this. Hamit said, 'Let's do squares, we are making legendary'. [...] I mean, with your work, they learned a bit of editing [...] a way of doing something" (I.).

It was revealed that the participants started to express their thoughts through signs by using symbols and signs in their own work, as they read the indicators in the examined pictures, they, therefore, started to visualize abstract subjects. While examining 'The Listening Room' (Magritte, 1952), based on Hamit's

comment, "There is a house on this sea, there is no land anywhere, and this man is lonely." (L.R.4), and Aysenur's comment, "I explained the longing for the outside with the hand. It is not good to look out of the window like that, so it is good to look from the outside. I saw it that way, I preferred the hand instead of drawing a face. It came to my mind at that moment, and the hand shows the people staying at home." (I.2), (Figure 4). It can be said that they try to read and make sense of the signs.

It can be said that Aysenur drew attention to the fact that she gained other knowledge beyond technique in the visual expression process with her statement, "Some of what we did in that lesson taught us things we did not know, it seems like drawing, but it also teaches us some things, drawing is not a simple thing"(I.3).



Figure 4. The work of Gamze and Aysenur

During the visual expression process, the participants thought about how their stereotypes were reflected in their visual expressions and made a self-evaluation. The participants thought about the reasons for using stereotypical drawings and emphasized the originality of the images produced by observation, analysis, research, and imagination, instead of images created based on stereotypes. The participants expressed the reasons for applying to stereotypes such as 'limited time', 'easiness', and 'imitation'. Ilge said, "Most of them looked alike in the apple painting. I just said that we draw similarly because of the thoughts in our minds, but when we go out and look, are these houses and apples all the same? No, we do it by thinking roughly. In other words, we did it by thinking crudely and not going into details like this." (L.R.4). She stated that if they examined and drew the template drawings they made due to their schematic thinking, they would all be different from each other as they are in reality.

Ekin: "We draw as we know, teacher, in real life they are all different from each other; we may draw circles, but we all draw circles" (L.R.4), and Seda stated, "Because we know all of them, we learned from our environment, they all have a feature. For example, the roundness of the apple is the combination of the square and the triangle for the house; the skeletal body in children. What we know and what we see do not match" (L.R.4). Based on the expressions of Ekin and Seda, it can be said that they realized that what they learned led to a rote perception and included generalizations that did not reflect the variations they observed in reality.

It can be said that they realize that resorting to stereotypes is a result of 'easiness', as Ekin states, "On one hand, because we find it easy", and Hediye states, "Seems simple, but normally [it's not] like that." In a similar situation, the teacher Yonca stated that the students were extremely successful in the reproduction works, but they resorted to easier ways to express their thoughts visually, with the statement, "S/he tells very nice things when s/he comes to tell, but when s/he comes to transfer it to painting, s/he wants to take it easy and find it readily"(I.).

DISCUSSION AND CONCLUSION

The results of this research, which aims to contribute to the development of multiple perspectives, which is an element of culturally sensitive practices in visual arts teaching in the sixth grade, can be listed as follows: a) the participants started to recognize different perspectives as a result of encountering and examining various art productions, talking and evaluating their own and their friends' practical work and life experiences related to the subject; b) the participants sought ways of visual expression based on their subjective experiences; and c) the participants questioned stereotypes by thinking about their thinking and visualization processes, there by starting to develop multiple perspectives.

In the research, the participants stated that people have various perspectives due to their experiences, environment, and emotions, and expressed the concept of prejudice through their experiences. Günel and Pehlivan Yilmaz (2015) state in their analysis on the themes of global education based on the literature as, 'skills, developing multiple skills and perspectives, the ability to see one's own culture from the perspectives of others, the ability to understand and accept different worldviews, critical thinking skills, and the ability to eliminate prejudices. Regarding values, they refer to tolerance and respect.

On the other hand, with the applied studies in the research, it can be said that the basis for the discussion of these abstract issues, such as prejudice, stereotypes, and multiple perspectives has been laid and a contribution has been made to contextualization by associating them with experience.

As Yokley (1999) states, it can be said that participants' conversations about their own experiences through art productions also enrich their perspective. Art productions carried to the classroom address the issues that affect students' daily life experiences, and include what students know about life and ideas, as well as their emotional and physical experiences (Lai, 2012; Yokley, 1999). Similarly, Gay (2014, p.25) emphasizes that the more that teaching and learning are associated with the student's life and environment, the more importance is given to the validity of the student's socio-cultural structure in the planning and execution of the teaching, the higher the success potential of the students will be and says, "They are critical sources in terms of their methods". She states that culturally sensitive learning functions as a bridge between abstract academic learning, lived sociocultural realities, and home and school experiences, starting from the personal one (Gay, 2014). Graham (2009) emphasizes the necessity of understanding and evaluating the diversity and differences experienced in schools due to migration. Graham states that in this environment, to prevent cultural conflicts, prejudices, discrimination, and polarization, children can be taught to be tolerant, understanding, and appreciative by embodying them through culturally sensitive teaching.

In the research, it was found that the participants questioned prejudice and had opinions on the reflection of stereotypes on their visual perceptions, therefore, they developed a critical view by thinking about visual thinking ways. It was also revealed that although they had creative ideas on the subject studied, they tended to draw the familiar with the concern of 'I can't draw', and accordingly they worked on repetitive drawings. This point-like to Lau's (2020) one of findings of research that students used the strategies of avoidance, omission, and exaggeration as ways of avoiding having their weaknesses: a symbolic attempt to escape from reality. Hence, in art classes, art teachers should be aware of this attempt in the students' drawings, and improve their teaching and learning strategies (Lau, 2020). In the study, the participants were enabled to think about why they turned to this situation and to define this situation. It can be said that this definition contributes to children's self-awareness. Yavuzer (2019) states that the most important need of children in this period (11,12 years old) is to find their personality, be aware of their abilities, develop their relationships with their peers, and realize themselves in matters such as their environment, and their relationship with the objects and materials that make up their environment. Talita, Kárpáti, and Haanstra (2020) recommend that these self-assessments could encourage students to have some conversations about what can be done to improve their drawings.

In addition, it can be said that in the research, thinking about the ways visual thinking was carried out through stereotypical drawings. Similarly, Drinkwater (2011) states in her research that art will contribute to the development of multiple perspectives in terms of being able to look at events in different contexts in different ways by activating critical and reflective thinking and questioning. Nosich, (2018, p.3) states the role of reflective thinking in critical thinking by saying, "Critical thinking is thinking about your thinking, critical thinking occurs when I reflect on my thinking." Graham (2009) emphasizes that questioning deep-rooted beliefs and studies of art and visual culture will help to think alternatively, to destroy certainties and thoughtlessness, so that multiple perspectives can be developed.

In the research, studies on the concept of prejudice provide convenience in terms of creating meaning and associating the subject with the student's experience. However, although the participants experienced different visualization methods, due to little time being left for the application process and the limitations of distance education, the variety of materials, digital monitoring and observation of the studies, and so on can be said to be limited. Similarly, as Kini-Singh (2020) states, although the concerns, squeezed financial situations, and crises during quarantine cause inequalities in the perspective of students during the pandemic period, in these circumstances, it can be said that it also contributes to an individual response to the changing environment, and to activating creative thinking and artistic intention. Freedman and Escano (2020) say that similar difficulties experienced with distance education during the pandemic period remind teachers of the necessity to emphasize the diversity of art, visual culture, concepts, and materials. Similarly, Avşar and Soğancı (2011) state that lessons reduced to painting alone will deprive students of the gains they can get through art education.

In art education, teaching about social issues in the focus of art productions and, including them in practical work, contributes to the liberation of individuals and to define themselves and the world they live in. As a result of this research, it can be said that the handling of an extraordinary period (the pandemic) and structuring the lesson the focus of concepts, such as multiple perspectives, prejudice and stereotypes in the visual arts lesson, contributes to the students' understanding of the situation they are in, from their perspectives, and that expands the possibility of thinking about different possibilities for other places and other people. In the mainstream education approach, where the curriculum serves the test method, the freedom of students to critically analyze their society and their lives and to activate their creative thinking processes, are limited, art and art education have a power that can be expanded. As Dewhurst (2013) states, art enables the individual to understand better, to express his/her understanding, and therefore to describe the world and its ways of being in the world. Through art, it is possible to work on known and unknown, emotional, intellectual, conscious, or unconscious levels, develop the capacity to see possibilities and to think, and create critical awareness (Hanley, 2013).

Many art educators argue that, with modernist discourses, such as 'individualism, freedom and self-expression' that emphasize technique rather than criticism, and mastery of tools rather than understanding meanings, art education, which is dominated by aesthetic formalism, leads to a separation from sociocultural and historical problems. Therefore, they emphasize that in addition to forming and technical skill, meaning always has a critical importance for art and the necessity of establishing this balance in art education practices (Cary, 2011; Darts, 2006; Freedman, 2000). In this research, carried out during the pandemic period, in the first application study, while encountering the repetition of familiar images of the pandemic, in the studies carried out with action plans, it can be said that the participants attempt to create their meanings by trying different forms of expression from these images. In such a period, the visualization efforts of the participants, by disposing of the dominant images, can be considered as contributing to the development of multiple perspectives with divergent thinking experiments.

It can be said that giving more space to interdisciplinary practice examples in visual arts education, focusing on themes that include social issues in the local and global context, and sharing the problems and solution proposals that arise in these practices through action research, will be path-breaking in

culturally sensitive art teaching. In addition to the principle of 'multiple perspectives', global education, which is an application area of culturally sensitive education, can be suggested that the examples of applications aimed at providing gains for the principles of 'understanding and respecting other cultures, having knowledge about global problems, and understanding that the world is an interconnected system' should be considered in future research. In this regard, application examples and research that involve community-based arts and local society in the teaching process could be included, starting from local themes.

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Appendix

Appendix 1. I. Action Plan

<p>Gains Grade: 6</p>	<p>Activity I 18.12.2020-25.12.2020 Subject: Pandemic Duration: 30' + 30'+30'+30' (a lesson hour in emergency distance education 30')</p>
<p>Visual communication and formatting G.6.1.3. shows his/her ideas and experiences in visual art work with written, oral, rhythmic and drama etc. Methods. G.6.4.1. reflects his/her ideas on the visual art work in line with the chosen theme and subject.</p> <p>Cultural Heritage G.6.2.5 explains how the visual arts, history and culture influence each other.</p> <p>Art Criticism and Aesthetics G.6.3.1. uses critical thinking skills when describing, analyzing, interpreting and judging the artwork. G.6.3.2. explains the feelings and thoughts that the artist reflects in the work. G.6.3.4. discusses why artists create works of art.</p>	<p>Introduction: The lesson starts with a word-image game to review the implications of the pandemic. Each student says the words that come to mind regarding the pandemic. The teacher takes notes on the words, and then the students take turns saying the words with associations, one after the other. This chain association is reflected on the screen and the output word and the resulting word are discussed. With the resulting words, the teacher talks about the concept of the pandemic and establishes a relationship with the images. The course is introduced by establishing a relationship between the concepts and images.</p> <p>Development: The works of artists from different geographies, consisting of the aforementioned images and words, on social isolation during the pandemic period are shown to the students. 1.https://edition.cnn.com/style/article/artists-share-artworks-made-during-the-pandemic/index.html 2.https://www.inceleyen.com/haberlik/banksyden-inci-kupeli-kiz-portresine-salgin-guncellemesi/ 3.https://www.artdogistanbul.com/tumu/guncel_sanat/banksynin-yeni-isi-hapsiran-kadin.htm 4.https://www.abc.net.au/news/2020-05-19/coronavirus-murals-the-world-of-pandemic-inspired-street-art/12262032 Art works are examined and discussed in detail. Information on media literacy is given. Information is given on how images give messages, how images can be read like text, and visual literacy.</p> <p>Next, students are asked about their life experiences during the pandemic, and they are asked to visualize these experiences, as in the artworks under review.</p> <p>Evaluation: The student work is evaluated and the lesson is concluded by summarizing the subject.</p> <p>Improvement: "What did the artists do and how, what would you like to say?" Open-ended questions regarding the pictures are asked to allow more time for review and to allow students to explore on their own: "What do you see in this study? How are the colors used? How are the drawings? What do you think is the most impressive feature? How do you feel when you look at the work? (sound, smell, taste, and so on). What does it tell us about life? Does it have an emotional/spiritual aspect, what can you say about it? Why do you think the artist did this? What is the subject of the painting, and what is its main idea? What do you think is the most creative aspect of this work? What would you name this work if it were you? If it were you, which part/direction of this picture would you like to change?"</p>

	After the questions, the students are allowed to start painting with an instruction, such as "How would you paint if you could, how did you go through this process and how did you feel?".
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Appendix 2. II. Action Plan

Gains Grade: 6	Activity II Subject: Values Duration: 30' + 30' +30'+30' (a lesson hour in emergency distance education 30')	08.01.2021-15.01.2021
<p>Visual Communication and Formatting G.6.1.4. reflects her ideas on the visual art work in line with the chosen theme and subject.</p> <p>Cultural Heritage G.6.2.1. explains the subject chosen by an artist in his/her works, the material and technique s/he used.</p> <p>Art Criticism and Aesthetics G.6.3.2. explains the feelings and thoughts that the artist reflects in his/her work. G.6.3.3. explains the effect of visual language in conveying expressions. G.6.3.6. She explains how the work of art evokes feelings, emotions, and aesthetic response.</p>	<p>Introduction: The works completed in the previous activity are exhibited and discussed. After this, the lesson is started by watching an award-winning short animated film 'The Box' (La boîte), emphasizing the values of harmony, love and friendship. https://www.youtube.com/watch?v=20evunLzSgk 'The Box'/ La Boite by ESMA</p> <p>Development: Participants are asked questions about the movie in order to talk about values: "What happened between the old man and the mouse? How did the mouse treat the old man? (the opposite). What kind of life does the old man live? What could be the subject of this short film? What do you think the name of this film could be?". In line with the answers given by the participants, they are asked to tell about similar events they encounter in their daily lives and their experiences about the values they talk about, as well as to reflect this experience visually in the practice work.</p> <p>Conclusion and Evaluation: The completed work is evaluated and the values and feelings are discussed.</p> <p>Improvement: "What do our drawings say?". Student work is examined one by one and the students are encouraged to evaluate their own work and to evaluate the work of other friends. The following questions are used in this assessment: "What do you see in the drawing? What do you think is its most impressive feature? What does it tell us about life? Does it have an emotional/spiritual aspect, what can you say about it? What could the subject of the drawing be, its main idea? What do you think is the most creative aspect of this drawing? If it were you, which part/direction of this picture would you like to change?".</p>	

Appendix 3. III. Action Plan

Gains Grade: 6	Activity III Subject: Prejudice Duration: 30' + 30' +30'+30' (a lesson hour in emergency distance education 30')	15.01.2021-22.01.2021
<p>Visual communication and formatting G.6.1.2. uses different materials and techniques when creating his/her visual artwork. G.6.1.4. reflects his/her ideas on the visual art work in line with the chosen theme and subject.</p> <p>Cultural Heritage</p>	<p>Introduction: The lesson starts with a drawing game. They are asked to draw a house, apple, girl and boy human figures and trees in one-minute drawings. After each drawing, everyone's drawing is reflected on the screen and a screenshot is taken.</p> <p>Development: After this, questions are asked about the stereotypical drawings that appear in this general photograph: "Is this house a real house or is it the house we see? Why do you think we all draw so alike? Now, if I asked you to draw a house that is visible when you look out the window, can you draw it in a minute? So what path do you follow?". After discussing the questions, inquiries on visual perception continue through stereotypes and stereotypical drawings.</p> <p>Conclusion and Evaluation:</p>	

<p>G.6.2.1. explains the subject chosen by an artist, the material and technique used in his/her work.</p>	<p>Through the pictures made, it is attempted to enable the students to describe the process in their own words. The students are encouraged to express their feelings and thoughts in this process.</p>
<p>Art Criticism and Aesthetics</p>	<p>Improvement: It is shown how the stereotypical drawings (house, apple) are interpreted by various artists (Adnan Turani, Cezanne, Magritte) and the prejudice and stereotype are discussed. In addition to this, the different ideas of the students from the previous lessons are brought together for discussion and discussed regarding what multiple perspectives mean:</p>
<p>G.6.3.2. explains the feelings and thoughts that the artist reflects in his/her work.</p>	<p>https://artam.com/muzayede/348-cagdas-ve-klasik-tablolar/adnan-turani-1925-2016-eyler-7</p>
<p>G.6.3.3. explains the effect of visual language in conveying expressions.</p>	<p>https://artam.com/muzayede/293-cagdas-sanat-eserleri/adnan-turani-1925-eyler http://www.nuriyem.com/eser/s133-114/</p>
<p>G.6.3.5. explains the influence of personal opinions and value judgments in the evaluation of a work of art.</p>	<p>https://www.sanatabasla.com/2012/08/elma-sepeti-the-basket-of-apples-cezanne/ https://www.masterworksfineart.com/artists/rene-magritte/lithograph/the-hesitation-waltz/id/W-5557 https://aestheticrealism.org/terrain-gallery/art-history-criticism/the-surreal-is-everyday-the-art-of-rene-magritte/</p>
<p>G.6.3.6. explains how the work of art evokes feelings, emotions and aesthetic response.</p>	<p>Animated apple drawings are also shown. Before starting the application, the storyboard technique is explained by showing examples. After this, they are asked to visualize an experience they had concerning the concept of prejudice with the storyboard technique. Evaluation: Multiple perspectives are discussed by making inquiries through practice studies: "What could be the reason why your friends think so differently in stories? Why are your friends saying different things to the same picture?" The course is completed by re-explaining the definitions of prejudice, stereotyping, breaking stereotypes, visual bias and multiple perspectives.</p>

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Ayça Sesigür has been working as a research assistant at the Faculty of Education Department of Arts and Crafts Education, Muğla Sıtkı Koçman University, Turkey. While she was working at the Anadolu University, she held doctoral degree (2019). In the same programme, she held master (2011) and bachelor degree (2008) in Selçuk University, Konya. Also she has been fed by different disciplines by completing Sociology Undergraduate Programme (2018), Social Studies Education Certificate Programme (2016) and Drama Education (2016). Fields of interest in her researches are place-based and critical art education.

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Elvan Günel graduated from Department of History at Osmangazi University in 1996. She has got a scholarship from the Ministry of National Education to pursue his graduate degrees in the United States. She received her master degree from the University of Missouri-Columbia in 2002 and PhD in Social Studies and Global Education from The Ohio State University, USA in 2007. Her research interests are global education, global citizenship, and immigration and refugees. She is currently an Associate Professor in Social Studies Department at Anadolu University in Eskişehir, Turkey.