



Reproduction of Image Through Critical Visual Reading in In-Service Teacher Training *

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Abstract

This research is a case study analyzing the process of “Intersemiotic Exchange” activity carried out as part of an in-service training offered through a TUBITAK supported project to help teachers deliver critical and cultural inquiries in their classrooms through visual culture images. In the “Intersemiotic Exchange” activity, the teachers were expected to establish a connection between a piece of artwork and an advertisement image, to evaluate the newly acquired meaning of the borrowed image in the new context and to reproduce it in a context of social content. As a first step, the teachers analyzed the artwork and the relevant advertisement image they had selected for their similarity and differences in form, they then read those images for their similarities and differences in meaning. As the final stage of the activity, they reproduced the artwork in the context of a social problem they have determined. The teachers here were expected to carry out a deliberate and purposeful intertextuality study. In this research we have carried out in seven cities with a total of 508 classroom and visual arts teachers, the analysis unit is the experience of participant teachers relevant to the applied program. At the end of the process, a significant improvement was observed in teachers’ ability to inquire with respect to interpretation of visual messages and similar message formation through visual literacy. The teachers evaluated that the program could help students to increase relational thinking skills and awareness of social problems. Additionally, they self-criticized their use of cognitive and interactive teaching approaches in the classroom and noted that they had been able to develop ideas to improve their own art lesson activities in the framework of the experiences they had achieved in the process of the activity. In this context, it is possible to say that it is necessary to further improvement of the teachers’ competencies through different in-service training activities to help them interpret visual culture pedagogy related approaches in their classrooms.

Keywords

Visual literacy
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Pictorial quoting

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Introduction

In the last two decades, “visual literacy” has been reconsidered and the necessity to be more involved with new types of literacy such as “media literacy” and “cultural literacy” in art education research due to increased visuality in the modern world. Accordingly, requirements and efforts arose towards structuralizing visual arts education with interdisciplinary interaction and with inquisitive approaches. In field literature (Anderson, 2003; Duncum, 2002, 2010; Freedman, 2003; Herrmann, 2005; Stankiewicz, 2004; Tavin, 2009), these efforts called visual culture pedagogy demand, in art education, critical inspection of any visual construction that affects individuals in their daily lives as well as artworks. In fact, in the last decade, research on visual culture carried out in Turkey at various stages of art education (Dilli, 2013; Dilli, Mamur, & Alakuş, 2016; Mamur, 2012, 2015; Saribaş, 2019; Türkcan & Yaşar, 2011) started to guide preservice teacher training programs both in theory and in practice. Moreover, it is possible to see the reflection of objectives and achievements towards critical thinking based on visual culture images in visual arts lesson curriculum updated in 2018. As an example, in visual arts lesson curriculum objectives, it is possible to see that there is an emphasis to raise individuals who “possess visual literacy perception and aesthetic awareness, consciously follow contemporary culture and art objects/designs” (Ministry of National Education [MoNE], 2018, p. 12) and that there is reference to provision of such competencies related to critical thinking, multidimensional thinking, visual literacy and media literacy. However, provision of knowledge and experience required by primary school teachers and visual arts teachers who would be interpreting this program in their art lessons to help their students develop critical perspective is not sufficiently covered. For teachers to be able to support their students’ critical thinking capacity and skills, it is important for them to be able to approach and analyze the visual world with a critical perspective. Because teachers who are able to think critically would lean towards designing a learning environment in their classrooms that would develop critical thinking.

To fill this gap, an in-service training program was prepared for teachers giving visual arts lessons at primary and secondary schools and carried out with support of the Scientific and Technological Research Council of Turkey [TÜBİTAK] in a period of seven months at 7 different cities in Turkey in the form of 3-days workshops. This in-service training project consisted of activities that would allow classroom and visual arts teachers to provide high level critical thinking skills to their students by raising awareness among them about impacts of global visual culture through both theoretical information and artistic applications. The aim was to show teachers how they could open to discussion visual experiences and visual culture images in the daily life through a variety of theoretical approaches. In this context, each workshop consisted of 18-20 hours of training program. The first phase of the program was carried out in a theoretical process within the context of “visual culture and visual literacy”, and then continued with “individual and collaborative group activities” with application content.

One of these events is the activity called "Intersemiotic Exchange". In this activity, the focus is on intertextuality, which is a remarkable approach in interpreting visual experiences. The reason was that, intertextual content had been considered to be a significant strategy in critical interpretation by supporters of visual culture theory in art education (for example; Keifer-Boyd, Amburgy & Knight, 2003; Sullivan, 1996; Taylor & Carpenter, 2002). In this study too, process relevant to the activity titled “Intersemiotic Exchange” based on ability of teachers giving art lessons to analyze codes of reproduction in visual culture era in the context of intertextuality and their exploration of multilateral, layered and complex web of relations between artworks and advertisement images was evaluated.

Conceptual Framework

In many cases, the meaning of artworks and most visual expressions is not as clear as written or oral communication. However, analysis of oral and written language requires learning the current grammar rules of the relevant language. Actually, it is the same with visual language, although it is not as explanatory. Reading visual elements such as color, blank spaces, value, form and composition that is in its presentational content ensures its interpretation. In other words, the meaning of artwork is

presented through aesthetic components. However, it is necessary to seek and find the meaning in this presentation and establish associations. According to Anderson and Milbrandt (2005), "in an artwork, presentation or style, has both intellectual and emotional qualities. Through artistic style, artists tell us something about what they both think and feel" (p. 99). Therefore, communication is the artistic expression and the form in which it is presented. The act of reading this communication language is called reading the visual field or visual literacy. According to art educator Yenawine (1997), visual literacy is "the ability to find meaning in images". It includes a series of skills from simple definitions to complex interpretations in contextual, metaphoric and philosophical levels to designate what is being seen. It employs many aspects of cognition such as personal association, inquiry, speculation, analysis, truth (fact) finding and categorization. Keifer-Boyd and Maitland-Gholson (2007) associate visual literacy with contact between symbols, socio-cultural world of the creator and socio-cultural world of the viewer. According to Parsa (2012), "when one starts reading visual images, their interpretation starts concurrently. This process of interpretation brings together re-expression, identification, definition, explanation as well as criticism of images" (p. 157). However, visual literacy is not based only on analysis and interpretation of meaning. It is also closely related with production, that is, creation of meaning. Any form produced in functional or artistic sense requires an intellectual process both in the creator and in its reader. "Construction of meaning is a never-ending production under both cultural, and social and historical conditions" (Parsa, 2012, p. 157).

Today, with the development of image technology, primary literacy in the 21st century is considered to be visual. It is no longer possible to define literacy in a classical manner as the ability to read and write written texts. The meaning of the word text is not limited with written texts. "When we consider text as a macro indicator with a certain beginning and an end, carrying a certain meaning, formed using linguistic elements" (Başaran, 2014, p. 354) an advertisement, graphical expression, poster, movie, Youtube video, social media message, even a living space the teacher would show in the classroom can be considered as a text. According to Burmark (2002), students must be able to fluently transpose images and texts, literary and figurative words. To this end, it is necessary to diversify visual culture discussion approaches with a critical perspective in art classes. However, Rogoff (1998) indicates that closing or freezing the meaning of visual content through a certain type of comment and analysis would be dangerous. Thus, Rogoff indicates that it is necessary to consider visual intertextuality and suggests that, moving from that point, visual culture ensures visual articulation of constant transposition of meaning between opinions and what is visible, that is articulation of perspective. Therefore, contextuality becomes as important as alternative perspective practices in interpretation of art and visual environment. Thus, with the new meanings attached to the concept of literacy, it is necessary to read the text's relation to other texts.

According to Paatela-Nieminen (2005), "today, the power of images lies in their relationship with other texts" (p. 199). Semiotician Julia Kristeva, a French Semiotician, referred to this concept as "intertextuality" in her 1967 article. For this concept used by Kristeva to describe exchange in literary field, certain language, literature, text and art theorists suggested using intersemioticism based on Saussure's definition that says "language is a system of indicators" (Aktulum, 2011). According to Kristeva (1967), "Each text is a mosaic consisting of citations however, it is not the process of imitating elements of other texts or including them in a new text as is. It is a process of 'changing position (or context)' (transposition)" (as cited in Önal, 2013, p. 70). Its producer first establishes a relationship with antecedent texts, then includes receiver (reader) in this plot. Such relationship can be obvious or can be done through closed or implicit association such as quotation, hidden quotation, allusion, repercussion, emulation, narration within narration. Accordingly, any meaning created through complex processes is naturally multilayered. According to Eisenhauer (2004), in intertextuality discourse, multilateral, layered and complex relationships can be explored between the subject and object. These relations frequently exhibit a hierarchical dependency between understanding visual images, texts and narratives (López-varela Azcárate, 2011). It is, therefore, possible to say that intertextual study process is very comprehensive.

When we look at modern art practices today, it is possible for us to say that exchange between different artistic forms show an infinite diversity. Aktulum (2011) defines this network of relations as exchanges such as literature and painting, literature and cinema, literature and music, literature and photography, painting and music, music and painting, painting and sculpture, cinema and painting. In this study, inquiry of the exchange between advertisement image and artwork in the context of visual culture pedagogy has been used to develop teachers' critical power and ability as part of an in-service teacher training program. In this context, the question that has guided the research has been: What are the individual and professional learning experiences teachers achieve in the "intersemiotic exchange" activity process?

Method

This research is a case study analyzing the process of "Intersemiotic Exchange" activity carried out as part of an in-service training program offered to help teachers deliver critical and cultural inquiries in their classrooms through visual culture images. The application process consists of a variety of activities where intertextual association between advertisement images and artworks is evaluated and reproduced. The activities are planned for the second day after the theoretical content on visual culture was given on the first day.

Learning experiences provided to teachers by intertextuality as a method to provoke critical thinking through assessment of structural and semantic associations between various visual texts was determined as unit of analysis in this study. According to Merriam (2013), it is not the subject of research but the unit of analysis of research that define the characteristics of case studies. In this study, holistic one-case design was used since experiences of participating teachers had been determined as the unit of analysis. "The holistic single-case design is the study conducted with a single unit of analysis, like an individual, a program, a school" (Yıldırım & Şimşek, 2013, p. 290).

Participants

The research was carried out in a time schedule of seven months between September 2018 and April 2019 in the scope of in-service training program. Through cooperation between R&D Departments of Provincial Directorates of National Education and education faculties of universities in cities selected from seven regions of Turkey (Çanakkale, Denizli, Giresun, Mersin, Diyarbakır, Kayseri, Erzincan), 508 teachers giving visual arts lessons at primary and secondary school levels participated in the research. Of these teachers, 284 are visual arts teachers and 222 are classroom teachers. The distribution of teachers by gender is 360 female teachers and 148 male teachers.

The teachers participated in the workshop on a voluntary basis, in line with the informing of the R&D units of the Provincial Directorates of National Education, and were also informed that they were part of a research. In all the activities held within the scope of the workshop, teachers were asked to use only a pseudonym (nickname) in accordance with the research ethics.

Data Collection and Application Process

In the research, teaching materials used in the application process also formed the data collection tools. Accordingly, leaflets, artistic drawings and reflective diaries used as part of collaborative group studies were also the data collection tools of the study. After the pilot study in the first city of project application (Çanakkale), application content of these teaching materials were revised. Content structure of the application is shown in Figure 1 below.

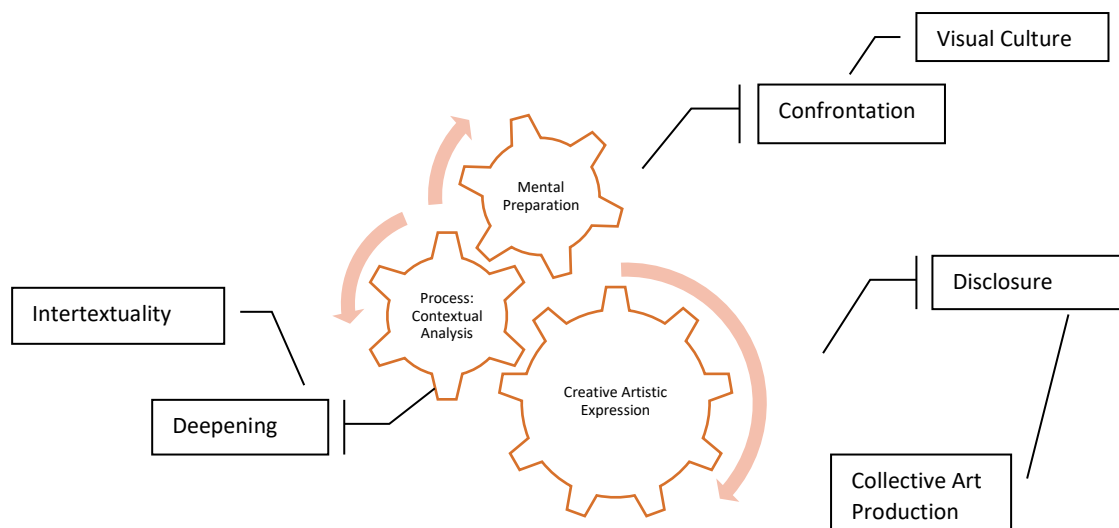


Figure 1. Content structure of application process

In the application process, mental preparation, process and art production activities were all based on asking questions. This is because critical thinking starts with asking questions. Thus, the preparation stage for the process included a process of exploring visual culture by asking such questions as “What is visual culture?” “What are its symbols?” “How is it structured?” “What is its place in the society?” “What do students learn from it?” “Why should it be a part of lesson contents?”. According to Mirzoeff (1998), daily life is a critical ground for visual culture (p. 125). Therefore, teachers’ awareness regarding layers of meaning in everyday life is of great importance. Following this session that progressed as a large group discussion, collaborative groups of five participants were formed since all activities had been planned as dialog based. A homogenous distribution was requested noting that presence of experienced teachers together with younger teachers, classroom teachers together with visual arts teachers in the groups as well as presence of different genders would enrich the in-group dialogue through diverse perspectives.

Collaborative groups are widely used in constructivist learning processes in education. However, it could not find enough place in art education due to the emphasis on individuality (Aydın & Alakuş, 2009; Kurtuluş, 2001). Few studies show that it affects creative interaction positively when used in art making (studio lesson) processes (Irwin, 1999; Thomas, 2008; Kıratlı & Çığır, 2015; Mamur Yılmaz, 2015). When the concept of cooperation is evaluated in terms of art, it is seen that it takes place in the art production processes, especially after the 1960s-70s. Contemporary art productions show that artists are interested in collaborative work and tend to art forms that focus on social creativity as well as individual expression. According to Irwin (1999), in the Modernist period, the artist who is separated from the others and who works completely independently from the others in his own studio space, in the Postmodern age, has shifted from the focus of creativity in the autonomous individual to collaborative, interactive and interdependent processes based on dialogue. In short, different dimensions of cooperation and interaction are used in the art world, especially within the framework of understanding and examining social issues and creating a democratic community. As a matter of fact, researches (Kıratlı & Çığır, 2015; Mamur Yılmaz, 2015; Thomas, 2008) conducted in the context of art education show that the social interaction created by collaborative approaches in art production processes nurtures empathy, tolerance and a sense of belonging in the context of producing together, understanding each other and learning from each other. Further, Jeffers (2002) indicates that collaborative group activities in art programs contribute to knowledge formation processes that allow personal meaning and individual consciousness.

In this second part of the preparation stage, we carried out the activity titled, “How do we create meaning?” In this activity, various advertisement images from everyday life were distributed to teachers and a group discussion was guided with a series of questions. The aim of this process is to involve teachers in a dialogue-based interpretation process. The below instructions were followed to support and activate teachers’ dialogue process.

- *Choose an image that, you believe, represents a desire or belief. What is being promised to you? How is it promised?*
- *Choose an image that arise questions in you. What kind of questions has it arose?*
- *Choose an image that you think has a powerful and attractive message. What do you think is the source of power of the image you have chosen?*
- *Choose an image that disturbs you. What is the source of your disturbance? Choose an image that you think is not showing something fully. What is not shown in the image you have chosen?*
- *Choose an image that evokes different meanings in you through such elements as symbols, texts, figures used. What does it evoke, what does it refer to?*
- *Choose an image that, in your opinion, reflects your worldview. What are the characteristics you associate with yourself?*

In the process, care was taken to avoid limiting comments. One reason was to help teachers as the readers to explore their interpreting role while another reason was to help them realize how advertisement images they were presented shape their perception of reality apart from selling the products and representing the world. It was to help them understand critically, how advertisements use such elements as ethnic origin, race, gender, nationality, sexuality, tradition and citizenship, in other words the social structure of advertisements.

As part of the third activity in the process the focus was to ensure teachers are able to analyze codes of reproduction in advertisement texts. One of the ways and methods of influencing receivers of advertisements is to make reference to old texts (artworks such as paintings, opera, movies, poems) and to use that text’s intellectual, visual and formal codes to strengthen their own meaning. In this part, the aim was to establish connections between two or more works, to evaluate the meaning referred image acquired in its new context. To this end, the instructions given to groups of teachers were as follows:

- *Choose an artwork from those presented to you.*
- *Choose an advertisement image that you believe is associated with the artwork you have chosen.*
- *Identify outstanding details of the two images and evaluate their intertextual association.*

Leaflet (L): Evaluate the following for the chosen artwork and advertisement image:

Similarities of form,

Differences of form,

Similarities of meaning,

Differences of meaning,

Meaning added by the artwork to the image produced

In the framework of this method, the objective was to “identify the transformation” of advertisement image “in form, followed by semantic transformation relevant to its contextual transformation” (Aktulum, 2016). The next stage was the reproduction stage. According to Taylor and Carpenter (2002), through intertextual approach, students can be encouraged to produce alternative perspectives wit inclusion of different subjects, themes and activities in art lessons. Walker (1996) advocates that using intertextuality within lesson processes is necessary to be able to develop thinking

strategies in the interpretation of artworks. This way it would be possible to focus on characteristics of artwork that are connecting it with social and cultural texts, and students can be provided with an opportunity to comprehensively understand issues related to social, economic and political environment through art-based discoveries. To this end, experience achieved through all preparation and process stages was connected to art production process. The teachers were expected to reproduce based on the artwork they studied. In this reproduction process the teachers were requested to primarily head towards a content that they consider a problem of everyday life. Immigration, war, environment may be examples. At the end of this process, the teachers were requested to keep *reflective diaries (RD)* on how they used the codes of the artworks they studied in their own artwork. Reflective diary was structured on the expression of how formal transformation was done, then how contextual and semantic transformations were done in a similar approach to leaflets. Moreover, groups were asked to present to the other groups the way of thinking applied in the production of their artwork.

Another important objective was to ensure that, at the end of the process, they would explore ways to bring complex social issues in their classrooms for their own students. To this end, teachers were requested to fill *participant diaries (PD)* at the end of the program day. Participant diary consisted of questions that would help teachers reflect their personal and professional discoveries. The participants were requested to reflect their feelings and opinions about the activity and their discoveries of self and daily life as well as the contribution of the activity to their professional teaching knowledge and art learning and teaching processes. Questions in the participant diary were:

- 1- *How has the activity process forced you to think, what have you discovered about yourself?*
- 2- *What is the learning related experiences you have achieved in the activity process?*
- 3- *How would you evaluate your achievements through the activity process in primary and secondary school art lesson context?*

Data Analysis

In this research, for data reduction and data conversion purposes, firstly, each cluster of data was coded separately and secondly, comparisons were made within each cluster of data to obtain consistent data. Additionally, data obtained from leaflets and diaries were compared with visual data (art studies). Following these comparisons, codes were simplified as themes. A section of coding is given in Table 1 below.

Table 1. A section of coding

Theme	Code	Data	Related data collection tool	Data code
Confrontation: Awareness	Awareness of visual culture	<i>I have never realized the potential of visual images to penetrate into our identities and thoughts to such extent.</i>	Participant Diary (PD)	D 22: Teacher No: Denizli 22
Deepening: Studying the associations	Cyclical thinking	<i>The artwork is based on instincts and herd logic but when we look at the advertisement image, we can see the sense of self, instinct of possession and greed. As a thinking creature, human beings do not act with instincts like animals do, however in the advertisement image there are people acting on their instincts rather than perceptions and intelligence.</i>	Leaflet (L)	Group RD
Disclosure: Creative artistic expression	Metaphoric expression	<i>...The woman always stands between the blades of sharp scissors ...</i>	Artwork (AW) Reflective Diary (RD)	Group Red-

Themes obtained by analysis were two-named based on the structure of the teaching program and the experiences achieved. They are; 1) Confrontation: Awareness 2) Deepening: Studying the Associations 3) Disclosure: Creative artistic expression. Association of these themes with the lesson plan is as shown in Figure 2.

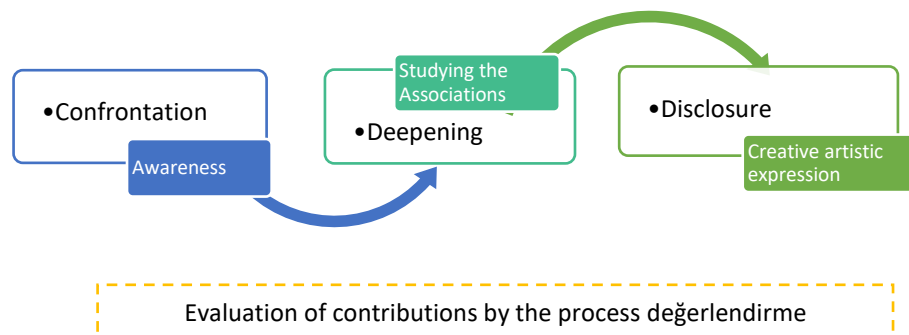


Figure 2. Association between lesson content and themes

In this research, the authors first worked as independent coders, and after coding they reconciled on data reduction and conversion upon comparisons. Findings were portrayed through data diversification and direct quotations.

Results

Consequent to data analysis three themes were identified: *realization/awareness*, *studying the associations* and *disclosure*. Theme contents are as follows;

Awareness; it is the expression of experiences resulting from confrontation of teachers with the power of visual culture images. It includes data regarding ways of critical thinking on visual culture and awareness of how their meanings influence life. *Studying the associations*; it consists of data regarding teachers' focus on interpretation of images and deeper inquiry of the influence of images on individual thoughts and various texts. *Disclosure*; it includes data regarding consideration of recreation, new possibilities, new ideas and constructing of meaning as well as evaluation of the process.

Confrontation: Awareness

In the research, teachers were observed using variations of the expressions "I realized" and "I haven't realized before" that constitute statements of their awareness of visual culture images. At the stage of coding, we noted that this process of awareness was bilateral. The first one was teachers' realization of the power of visual culture. Teachers' statements indicate that inquiry of various advertisement images selected from visual culture helped them to develop a new perspective of images. For example; teacher D2 said, "I've never realized the potential of visual images to penetrate into our identities and thoughts to such extent," (KG) while teacher M13 said, "I understood how to interpret what is visible and what is hidden and how something we are not allowed to see is formed." (KG) On the other hand, "to realize what is visible and the truth behind it, conscious use of elements of plastic art as well as to allow them to influence us; these are what I realized, (KG)" noted Teacher C43.

The second approach to awareness was teachers' awareness of themselves. Teachers' self-awareness was expressed mostly with such terms as "multi-dimensional thinking", "questioning or critical perspective, developing different perspectives". For example; teacher D 22 said, "I realized how important perspective is both for us and for students, (KG)" while teacher C 15 stated as follows: "I understood that I've never questioned images we are presented with, that I've never approached them with a different perspective. (KG)" In group dialogue, teachers also questioned their self-competence in idea generation. For example; teacher D 34 said, "I realized my own potential in the course of group study, (KG)" while teacher C4 expressed their opinion as: "I am not so prone to group studies, I usually have a hard time participating, however, in this activity, I noticed how effectively it could be used. (KG)"

Deepening: Studying the associations

Hagtvedt and Patrick (2008) use the “art infusion” concept to explain the influence of visual arts on consumption. This means that presence of visual arts influences people’s perspective of a consumption product. This is often observed in advertisement examples Berger (2008) refers to in his work “Ways of Seeing”. In modernist discourse, aesthetic experience is usually perceived based on the visual characteristics of form. However, in the postmodern discourse aesthetics is approached from a wider social, political, historic and cultural perspective. In this study, teachers frequently used the concepts of *association*, *studying the associations*, *inquiring new meanings* as part of their inquiries of an artwork and a commercial film which is a reproduction of that artwork. In this process based on dialogue and collaboration, the teachers tried to read the relationality between the two images. They were presented with a leaflet that served as a moderator for their dialogue. The teachers were guided to focus firstly on formal and semantic similarities and differences and secondly on the new meanings transferred to the advertisement image. Analysis of form here aims at ensuring teachers to focus contextually on the visual structure, the emphasis and meanings. Picture 1 shows Chinese artist Cai Guo-Qiang’s work titled “Head On” while Picture 2 shows the relevant advertisement image. Analysis approach of two different groups for these two images were:



Picture 1. Head On, Guo-Qiang (2006)



Picture 2. Harvey Nichols advertisement Image (2012)

The basic similarity of the two images in form is the arced movement, and the difference is that wolves were used in one while humans were used in the other. There is a head on movement to a particular point; if we call it instinct in one image, it may be desire in the other. The animal instinct was used in a way to reflect people rushing head on to sales without questioning. It is the same in real life, we do not question the real value of most products we buy during sales. We rush head on; just like in these pictures (Group Blue, L).

The artwork is based on instincts and herd logic but when we look at the advertisement image, we can see the sense of self, instinct of possession and greed. As a thinking creature, human beings do not act with instincts like animals do, however in the advertisement image there are people acting on their instincts rather than perceptions and intelligence. (Group RD, L).

We can see here that both groups referred to herd psychology in the context of expression in form or presentation. They have associated human behavior with consumption over herds and instincts. When expressing their opinions, the teachers inquired the “desired object” in the advertisement image and the “herd” presentation in the artwork both in relation to each other and in its cyclical context. Group Red on the other hand, carried out an inquiry over woman in the context of images they studied. The group’s inquiry approach to the images they chose was as flows.



Picture 3. Vermeer, (1665)



Picture 4. Welti-Furrer, (2015)

The figure in the artwork was used in the advertisement in the same colors, with the same looks and in the same clothing, the space is pretty dark in both works, but the advertisement shows the inside of a plane. In the advertisement, we see the whole body of the figure. In both works, the figure displays steadiness with her looks and movement. But the woman in the advertisement shows higher self-confidence while the woman in the artwork looks naïve and modest. This delicacy, fragility was transferred to the advertisement to emphasize sensitivity in the transportation service. In the advertisement, the environment, its coziness, the feeling of comfort draws attention ... (Group Red, L)

In this process of pursuit of meaning, we can see that teachers move back and forth between the two images. It is observed that, the dialogue process between teachers was the most significant contributor of the cyclical thinking approach. Examples of teachers' comments include:

In this study, the group work in which we analysed the association between two images was one that expanded our opinions. We first analysed them together, we all had different answer in the process of analysis; we then reproduced. In this reproduction process, we once again discussed a lot of issues. We can bring such a perspective into our classrooms (D 38, PD).

I think the most important aspect here was the mutual exchange of opinions. We were able to develop new ideas as we listened to each other's opinions (G 3, PD).

This study supported participative learning. It was a teacher-guided thought-provoking and interactive process (M 65, PD).

According to teacher statements, the participative approach in the inquiry process allowed mutual understanding both with respect to active listening and mutual dependency. According to Gablik (1995), "Providing voice to everyone is what establishes a society and makes art socially sensitive. Interaction becomes a way of expression through an empathetic perspective of others " (p. 82). The dialogue that took place here based on inquiry of associations contributed to teachers' comprehension of themselves as well as the era they live in. Teachers also made certain evaluations of their students. Examples of teachers' comments include:

This was a good opportunity for us to understand types of reading and specifically the importance of reading images in daily life. This was an area that I, as a teacher, was not as fruitful. Evaluating the association between images, discussing possible meanings was a thought-provoking experience (A 33, PD).

I thought that I should be the teacher who reminds the students to look at advertisements with multidimensionality to help them contemplate (E 24, PD).

This study was absolutely one that was strengthening perceptions (M 4, PD).

We learned how advertisements we see every day are associated and reinforced with artworks, and how designs we qualify as simple images capture us in different contexts. We learned how to develop a critical perspective towards them as well (K 32, PD).

As we were analyzed the underlying meaning and codes, I felt more concerned for our children for many things (C 54, PD).

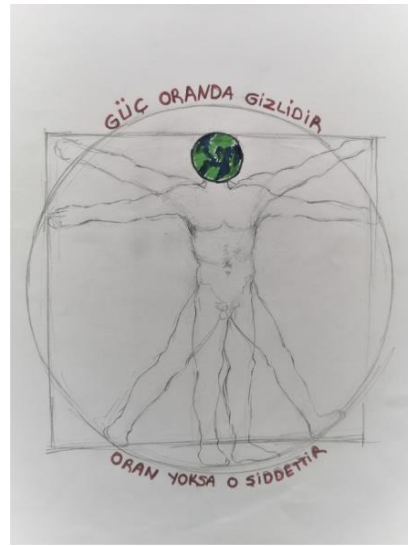
Findings obtained from participant diaries indicate that intertextual research approach guided teachers to a participative interactive process. It is observed that such participation was important for some teachers on intellectual and multidimensional level, while for others it was more important for its dialogue and social context. The experience teachers achieved at this stage was reflected on their reproduction work.

Disclosure: Creative and artistic expression

In teacher's reproductions of the artworks they studied, the majority of the themes gathered around such problems as *education, women and environment related issues, animal rights, cultural conflict and degeneration, consumption, lack of empathy, technology addiction, religion and community pressure, herd mentality, migration*. While in some cases these problems were approached independently, in other cases it was interrelated. For example, herd mentality was interpreted over women's problems or community pressure. Similarly, religion and community pressure were interpreted in relation to significant women's problems of child brides or violence to women. For example, Group Red was given relational inquiry in the earlier activity and their artwork and reflective thinking approach was as follows:



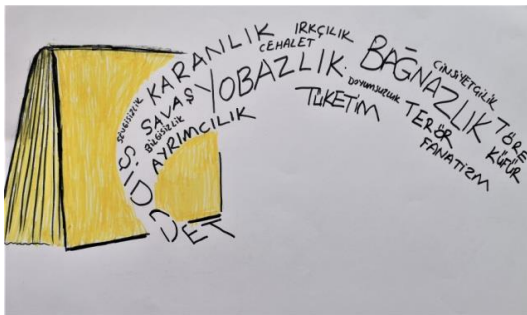
Picture 5. Artwork by Group Red



Picture 6. Group YU's artwork

We decided to use the exact artwork placing it in the center. Just as in the original artwork, we placed "Girl with a Pearl Earring" at the focal point. Since we see a woman here, we wanted to show social issues relevant to women. We also thought that we could establish an intertextual association with Duygu Asena's book "Woman Has No Name". The figure in the artwork evoked ideas of purity, cleanness, innocence, and loyalty. These associations together with the book made us consider the subject of difficulties in life inflicting violence on woman. The woman always stands between the blades of sharp scissors. The figures we use in the bottom represent the community. The community follows the woman and gives directives as to what she should and should not do. Hurry up, clean, wash, your dress is inappropriate, shut up, what is for dinner, do not forget that you are a woman... (Group Red, RD)

Reflective statement by Group Red shows that in the reproduction process, the teachers-built associations not only with the artwork studied, but also with other texts (Duygu Asena- Woman Has No Name). In its study, besides using used “scissors” as a metaphor, the Group exhibited a questioning approach towards gender roles based on attributions about women in daily life. The subject of the artwork presented in Picture 6 by Group YU was power and balance. The associated the idea that “Proportional (balanced) power should be used on everything that shows a sign of life on Earth” with the idealism present in the artwork. In their artwork, they used the sentence “Power is hidden in proportion, without proportion power is violence” to state that “idealist stance of human beings shall be searched in universal values and not in human body”(RD). It is possible to say that these metaphoric statements are key to creative thinking. To present their view of the world, the teachers referred to symbolic transformations. It is possible to observe the same approach in works by Group Blue and Group RD. Their focus was education.



Picture 7. Artwork by Group Blue



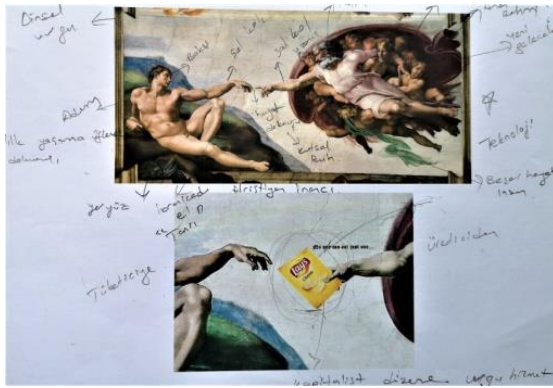
Picture 8. Artwork by Group RD

In our work, we used the arced movement in the original artwork, but we preferred not to use a living form as in both images. We are educators, so there are both visible and hidden thoughts that we have to fight against in our classrooms most of the times. The subject we have chosen as a social problem was “education” and in the artwork there was disappointment, a feeling we frequently have to deal with. Therefore, in our artwork, our starting point was the idea that a book reader would act individually, immune to herd mentality, books add value to and enlighten their readers; we wanted to show that education would be the force that would stand in front of important problems such as violence, fanaticism, discrimination, racism, traditions (Group Blue, RD).

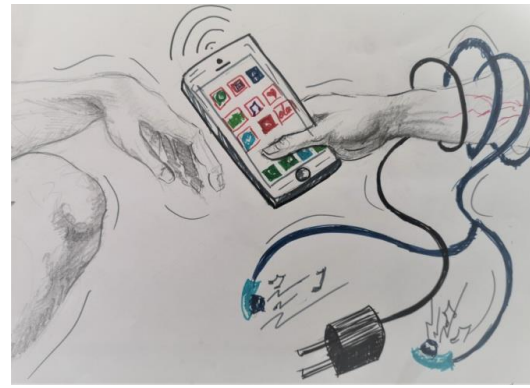
In its artwork, Group Blue used the book as a metaphor in the fight against herd mentality and expressed its educational concerns. Studying the same images, Group RD (Picture 8) considered that central tests within the education system were the unpassable barrier standing in front of kids and young people. Group RD’s reflective statement is:

The artwork we studied showed case of hitting a wall, a barrier. We repeated the same moment of hitting a wall. But in our case, it was not animals hitting the wall but kids and young people. In the artwork we studied, we witnessed a moment of greed, instinct and herd mentality, but in our work, there is exhaustion and misery instead of greed (Group RD, RD).

In these two works, differences of perspective draw immediate attention. While Group Blue used the book metaphor to state their belief that problems in the society, especially conservative thinking, could be overcome through education, Group RD pointed up education itself as building walls in front of children and young people. For them, the wall represents the selection tests faced at certain life stages.



Picture 9. Group Shadow's intertextual pursuit



Picture 10. Group Shadow's artwork

Picture 9 presents a draft of Group Shadow's intertextual pursuit. After this analysis and relational study, the teachers studied technology addiction as a problem. Their explanation of their work is:

We associated God extending a hand to, thus, giving life to Adam as reflected in the original artwork with capitalist order in our own work. Capitalist order giving life to its own consumer. While in the original artwork, spiritual values and life were the central facts, our work presents the new capitalist order, the Internet, electricity, electronics Facebook, Instagram and virtual platforms. These are life forms presented to children and young people. Material rather than spiritual values ... (Group Shadow, RD).



Picture 11. Group Unknown



Picture 12. Group



Picture 13. Group New Beavers

As Pictures 13, 14 and 15 indicate, it is possible for us to say that different groups processed technology and social media addiction in different contexts. Selfie fondness, time going up in flames through social media or impact of digital games on children are frequently studied themes. In this study, use of metaphoric expressions by teachers was an expected and desired action. Metaphors act as a carrying factor in art and design. In the process of creating their own statements, teachers used the method of concretization of abstract concepts.

At the end of this process, teachers noted that they realized their responsibility to bring social problems into their lesson processes. Teachers expressed opinions noting the importance of artistic actions in awareness raising. They emphasized the importance of bringing social context into their art classes and accepted their responsibility. Gablik (1991) advocates a view of art with respect to social objective rather than a visual style as well as dialogue and collaboration between artists. She believes that collaborative work of artists brings considerable results with respect to production and sharing of ideas and using ideas in application. Therefore, collaborative activity is another method of drawing attention to social problems. How can we see such studies in practice, especially in the context of art education? Evaluations of teachers focus on its use to draw attention to social problems. Examples of opinions expressed by teachers include:

Art may contribute to discussion of everyday life problems and their consideration at critical level (M 51, PD).

Employing such approaches, we can help students become more sensitive to social problems (C 34, PD).

Using such methods, we can contribute to raising individuals who are sensitive to social problems and have high level of awareness (D 38, PD).

Today, during the presentations of artworks at the end of the activity, we talked about hundreds of concepts including shopping, consumption, waste, loss of time, violence against woman, environmental problems, and idolization. They were all social issues. I enjoyed listening to and thinking about what is being done about them. We need to make our students think about these problems and help them realize. That is why I was so impressed (G 7, PD).

What I liked most in this study was the fact that it was addressing social problems. What concerns me, on the other hand, is that there are so many problems; how can we overcome these problems. But we can at least create awareness among our students and guide them into solution-oriented thinking at an early age (K 48, PD).

As we can see, the teachers used statements that indicate their willingness to transfer the experience they achieved during the study into their classrooms. Moreover, they exhibited attitudes towards revising their own classroom practices. Teacher D 28 commented as follows: *"I'm a classroom teacher and I've always considered myself insufficient in the subject of art. It was difficult for me to support creativity in art lesson. But during this program I realized that it was not necessary at all to feel that way. I realized that, if we can create a good starting point, a variety of materials could be used."* (PD). However, at the stage of coding, certain sentences that reflect concerns among teachers were also noted. Those concerns were mostly about the geographical location they teach, education level or limited lesson hours. The most remarkable one was about possible differences of perspectives between children who live in urban areas and thus are exposed highly to visual images and children living in rural areas. Some of the participant teachers stated that visual culture activities were not so necessary. For example, teacher D 12 said: *"This study requires a higher level of awareness. Of visual images and social problems. It provides students opportunity to search for the reasons of problems in the society through art. But I am a classroom teacher in a district, and I don't think that students are exposed to visual culture products as much."* (KG). Teacher M3 who gives lessons at primary school level (grades 1-4) said: *"This approach is quite compelling, it may not be possible to simplify it to meet the level of younger children, however, it must be used in all lessons in classrooms for older students."*(PD). Versions of similar sentences were found in participant diaries by primary school classroom teachers.

Another concern related to application in classrooms was about the duration of art lessons which is 40 minutes a week. Especially visual arts teachers frequently used sentences underlying the fact that intertextual research and association activities could only be done if sufficient time is allowed. For example, visual art teacher M 13 stated that: *"...it is possible to find different meanings the longer you analyze two images, but to be able to find them, see them you need time; we don't have that kind of time in our classrooms, it requires association with different lessons."*(PD) However, visual art teachers who expressed such opinions also stated that, in light of the experiences provided by the process and creative results obtained, such approaches should not be eliminated altogether in art classes.

Discussion, Conclusion and Suggestions

This study focuses on use of intertextuality to allow teachers to examine aesthetic and cultural associations between various visual texts in order to improve their experience of critical visual literacy. The objective is to show how new meanings are produced when text is associated with each other and to provide them with opportunity to transfer such relational art approaches into their classrooms. To this end, the teachers were assisted in their efforts to evaluate and interpret artworks and visual culture primarily with their own answers. Next step would be to ensure that students explore meanings in their lives through artworks and visual culture.

In this study, considerable part of the activity was structured as collaborative group work. Visual texts were associated with a problem that existed in the daily life pattern resulting in a reproduction through relational thinking, collaboration, dialogue and listening. Both the intertextual reading process and the dialogue process in group work as well as relationality to daily context in the creative production study constitute the interconnecting element in the design of the process as a whole. The teachers were guided to benefit from their individual strengths as well as group strengths in the process. Communication of a social concern was concluded through listening to each other, self-understanding, and questioning. Similar results were obtained in a study by Irwin (1999) focusing on relational aesthetics over collaborative art activities. Irwin points out the importance of collaborative art making approaches in conversion of perception to action as well as making people listen to each other, themselves, and their environment. Another study focusing on collaboration in the art production process was conducted by Thomas (2008), and teacher candidates and multi-disciplinary artists were brought together around a social problem. In the study, it was concluded that cooperation and critical inquiries lay the groundwork for dialogue, tolerance, respect, and empathy for a democratic society.

The objective of this study was to provide teachers with competence in critical visual literacy and to make them consider their roles and responsibilities in art lessons. The teachers' assessment of the program was that it could help in the improvement of critical thinking skills and awareness of social problems among students. They realized visual arts' position in contributing to students' ability to read the cultural, historical, economic and political contexts of advertisement images they come across on a daily basis as opposed to focusing solely on their appearance or aesthetic features. In general, this study was concluded to assist teachers in development of a critical and relational art education curriculum. Nevertheless, considering the parameters of this study, the extent to which teachers would continue these experiences in their own classrooms is not known. To be able to make an analysis, the teachers who have participated in this in-service training need to design activities for their students in line with the experiences they have achieved and longitudinal studies need to be carried out regarding how student participation takes place and how it would continue afterwards.

Certain findings of the study, coming from classroom teachers in particular, give voice to the concern that such critical visual readings would be overmatch for young children. In participant diaries, the teachers frequently described the activity as inquisitive and compelling. Thus, they noted that the children are too young for such critical visual interpretations. This thinking corresponds to an empirical process. Nevertheless, to what and how children would respond during classroom activities is not so foreseeable. Paatela-Nieminen (2005) prepared a program from the starting point of whether or not intertextuality could be applied in art education in a portrait gallery setting of a museum to young children (preschool and primary school) and showed that a simplified intertextuality method could be applied for children. Including drama methods in the study, the researcher explained that the program was able to connect children with art history, portrait category and finally with culture as a whole. Therefore, we can see that it's important here to combine intertextual interpretations with appropriate methods.

Paatela-Nieminen (2008) describes intertextual study process as time consuming since it is subjective and extensive. In this research, visual arts teachers in particular, considered 40 minutes a week for the visual arts lesson as a problem. There were teachers who stated that duration of the lesson

was not enough for critical interpretations. However, they also emphasized the need for such interpretations in light of the experiences they achieved and works they produced in the process. The potential of the applied method to expand students' perspectives is considered to have played a role in this emphasis.

In this study, it is concluded that intertextuality as a different teaching approach presented teachers with new ideas and canalized them in to questioning and expanding their teaching approach. The teachers experienced critical visual reading approaches' potential to influence distinctness of artworks. They also noted that this approach has the content and impact that allow it to be used not only in art lessons but also in other disciplines, particularly in lessons such as life sciences and social sciences. It is observed that the intertextuality approach they experienced gave rise to the belief that it would make the students in their classrooms dissimilar. In this direction, teacher achievements can be briefly summarized as follows:

- Questioning their own awareness of visual culture and their thinking habits
- Exploring the creative possibilities that different reading approaches can bring to the arts teaching program and art classes.
- Recognizing the importance of the critical social interaction that collaborative work creates in the classroom in the context of a social content
- Recognizing their responsibilities in including social problems into the lesson process

Based on the results of the research, it is especially suggested that the awareness and competencies of teachers should be further increased with different in-service training activities in order to diversify critical visual reading approaches in art classes. The critical competence of the teacher is extremely important to support and provoke critical and creative thinking in her/his classroom. For this, teachers' competence in critical visual reading and creative interpretation should be increased.

As the interpretation of visual texts in intertextual reading requires associating both the internal relations of the visual text and the external elements that feed the text, it can reveal a successful understanding and creative interpretation situation in the context of vision education. In this context, as with the relational inferences made through a work of art and an advertising image and the reinterpretation approach based on these inferences, different question structures can be developed and the relationships with different visual texts can be evaluated in new researches. For example, the relational approach established in this activity can be linked to the approaches to discovering cultural awareness and similarities through visual texts of different cultures in classrooms. In addition, the same content can be applied to students at different educational levels to explore the relationships in the visual world they live in and the effects of these relationships on human perceptions. In these classroom practices, advanced research can be done in order to monitor the development of critical consciousness and to find solutions to problems that may arise during teaching.

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