STRADDLING THE BORDERLANDS OF ART EDUCATION DISCOURSE:

PROFESSIONAL TEACHER IDENTITY DEVELOPMENT OF

PRESERVICE AND NOVICE ART EDUCATION TEACHERS

by

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A DISSERTATION

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ABSTRACT

There has been a plethora of research done on all kinds of beginning teachers, but little has focused on art education teachers, and even less has focused on how beginning art education teachers make sense of their early teaching experiences. It is, however, known that teachers of art come to the profession with multiple skills that can be beneficial in developing a successful pedagogy and a sense of professional identity once they learn to put all of those skills together into a cohesive teacher-self. It is important to recognize the development of their teacher identities as a way of understanding their future effectiveness and dedication to the field of art education. This understanding could also help to develop better teacher preparation programs and in-service experiences for beginning teachers. Therefore, this study sought to understand art education teacher training and the possible problem of isolation, and how these impact art education teachers' abilities to develop professional identities.

The study used emerging research study methods that involved 7 preservice and novice art education teachers from a university in Alabama. The teachers participated in questionnaires, one-on-one interviews, classroom observations, identity bricolage-making workshops and the writing of reflective artist statements. The findings suggest that past school biographies, parental and teacher influences, isolation, and artistic lived experiences contribute to teachers' development of their professional identities.

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DEDICATION

For my Lord and Savior, Jesus Christ, through whom all things are possible.

For my awesome children, Camp and Ann-Ashton, for sticking by me through the good, the bad, and the ugly.

For the love of my life, Tom, for loving me no matter what.

For my family for always believing in me and seeing the possibilities in me.

For all the preservice and novice art education teachers who strive everyday to balance their professional artist and teacher-selves.

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ACKNOWLEDGMENTS

I have to first acknowledge that I started this dissertation completely in the flesh. In other words, I was doing it just to put another notch in my belt. I thought having another degree was the next step in my teaching career, and it was, but it has also opened doors to people and places I never imagined possible 7 years ago, and for that I am truly thankful. Opportunities with the National Art Education Association, specifically, being appointed to the Research Commission and being a part of the Professional Learning Through Research Committee have opened my eyes to the possibilities of furthering research in the visual arts. I am so excited to be a part of something that I believe will monumentally change the world of art education.

This journey has opened my eyes to a lot of things, including the most important of which is relationships: relationships with people, old and new and with my Lord and Savior, Jesus Christ. Those relationships have helped me become a new person, inside and out. People are who we are supposed to acknowledge in this part of the dissertation, and this section usually gets dismissed as fluff and something we "have to do," but I take great pride in whom I am acknowledging and to whom I am dedicating this dissertation. I am indebted to them all for making this dream come true.

I could not even begin to thank people without thanking His heavenly Father for getting me to see what is truly important and what really matters. None of this does. Shining His light through me—by whatever means necessary—does. Believe it or not, being a PhD student has allowed me to share that light with people I never imagined I could.

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The first person I have to thank is the love of my life, the reason I wake up every day, my dear husband. We met in the middle of all this, and he still decided to marry me! Even with all the personal baggage I brought to the relationship and all the hours I ignored him, he stuck by me and has stepped up to be my biggest cheerleader, early morning coffee maker, and the best housekeeper through it all. I look forward to spending the rest of my life with you making up for the time we lost while I finished this dissertation.

A momma-bear hug and tremendous thank you goes to my kids for putting up with me through a master's degree, National Board certification, and this Ph.D. degree. We have been through Hell and back several times over the past 7 years, but we've always found a way back to each other. I love you more than words can say. I also have to thank their father for dealing with all of this as well. He saw me through all the other degrees, and although we didn't make it all the way to the end, we've stayed friends, and for that I am eternally grateful. My parents and my sister have been the shoulders I've cried on and the people I've depended on to see me through this journey. They helped me monetarily, as well as, emotionally, to see a dream come true. I hope I have made you proud.

All of my art teacher friends from across the state of Alabama; my Ph.D. soul mates from across the country; friends, colleagues, administrators, and students of Homewood City Schools have all played a part in this dissertation. Their encouragement, their words of wisdom, their stories and their excitement for me have kept me going. I feel I owe them so much, not only as a friend, colleague, and teacher, but also as someone who will make a difference in how art teachers are trained and how those teachers instruct our future students. I sincerely hope this study and my work over the past 16 years have contributed to making our state a better place to receive an education and our discipline a more recognized necessity.

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To the participants and the lone art education instructor at the university where this study took place, I owe you my immense gratitude for sticking it out through this seemingly long process. You opened your classes and your lives to me, and I have gained great insight because of that. I got to know all of you so well and I believe those relationships are what made this whole thing worth doing. I not only consider you my "study participants," but my friends and fellow art teachers. I have learned a great deal from you and hope you can understand how your participation has helped to find yet one more piece in the vast art education puzzle.

Last, but certainly not least, to my dissertation committee, Dr. Aaron Kuntz, Dr. Mary Ann Culotta, Dr. John Dantzler, Dr. Julianne Coleman, and Dr. Becky Atkinson, I thank you and admire you all. I came into this whole process hearing horror stories of PhD candidates and their dissertation committees being in constant disagreement and egos getting in the way of candidates finishing their degrees, but that was not the case with us. I have been pleasantly surprised that one, you can all meet on the same day, and two that you have been such a wonderful support system for me. Your feedback and constructive criticism of my work has not only made me feel validated, but also respected in what I have tried to do. I will take your model as a committee and as individuals with me and do my best to replicate it whenever I am allowed the opportunity.

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CHAPTER 1

INTRODUCTION

The self is not something ready-made, but something in continuous formation through choice of action.

~John Dewey (1916)~

Introduction to the Problem

Many preservice and novice art education teachers are in the precarious situation of trying to manage being an artist and becoming a teacher of art. In addition, they are often isolated from other artists, art education students, and art education teachers. It is presupposed that art education teachers are artists who have one area or medium in which they profess to have a talent (e.g., painting, sculpting, photography, pottery). All have been students for at least the past 12 to 13 years, so they understand the role of being a learner. In addition, they have observed teachers of many subjects for as long as they have been a student, so they think they have an idea of what it is to be a teacher (Britzman, 2003; Day, 1997). They enter teacher education programs with what Britzman called their "school biographies" (p. 1) or the history of their time as students of compulsory education. Teaching, like no other profession, creates pressure for preservice and novice teachers to recall their own student histories of learning as if those histories have significance on their teaching (Britzman, 2003). Even with their expertise as an artist and their presumptions about how teachers teach, they may still not know how to put those identities together into a cohesive whole.

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This melding together of identities is made even more difficult when preservice and novice art education teachers are physically isolated from other preservice and novice teachers. Art education departments are often geographically isolated from other departments simply by their location on campus. Fine art departments, where many art education departments are housed, are often located in separate buildings built for different purposes (e.g., as a studio or theatre, or for band, music, and/or dance) that require larger physical spaces to accompany the function of each arts discipline. Because art and art education classes are conducted in fine arts buildings, preservice art education teachers are required to go to departments of education for their education classes, but rarely is the situation reversed. Most education classes are held within the department of education, often with music or art education methods classes for generalists held within the education department, therefore never allowing for preservice education teachers to travel to other departments on campus.

The same issue of physical isolation often happens within P-12 settings as well. Many fine art rooms are physically located on the periphery of a school due to the size needed to accommodate large numbers of students for performing purposes (e.g., music, drama, dance), to allow for special equipment (e.g., tables, easels, kilns, pottery wheels), or simply to reduce noise. Fine arts classes are generally not known for quiet behaviors and frequently require space away from the general school population so as not to disrupt learning for other students.

Not all isolation is seen as negative, nor is all separation seen as isolation. Some teachers welcome the autonomy as a means of doing what they want and not being scrutinized for how they are teaching. Not knowing how the preservice and novice art education teachers would perceive isolation, this study looked at where the teachers felt the most comfortable on campus and on the job.

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There has been a plethora of research done on all kinds of beginning teachers, but little has focused on art education teachers and even less has focused on how beginning art education teachers make sense of their early teaching experiences. It is, however, known that teachers of art come to the profession with multiple skills that can be beneficial in developing a successful pedagogy and a sense of professional identity once they learn to put all of those skills together into a cohesive teacher-self. It is important to understand the development of their teacher identities as a way to "contribute to their self-efficacy, motivation, commitment and job satisfaction" (Flores & Day, 2006, p. 220). Therefore, this study sought to understand art education teacher training and the possible problem of isolation, and how they impact art education teachers' abilities to develop professional identities. By better understanding the complex process of learning to teach art in contemporary contexts, we could broaden our knowledge and help to develop better teacher preparation programs and in-service experiences for beginning teachers (Harris, 1995).

Background

As an art education teacher and cooperating teacher to preservice art education teachers, I often hear student teachers struggling to define themselves as either an artist or teacher or some combination of both. During the student teaching assignments, they realize their time to create art is diminishing. It is a time many preservice art education teachers begin to question the amount of time they will have to create once they start teaching full-time. Some preservice art education teachers seem to seek a teaching degree as a fallback option in case they cannot make it as an artist, whereas others are looking for a career track in P-12 art education. After years of building a career as a teacher/artist, I began to wonder what influences helped define my professional identity. I questioned whether I had ever stopped to define what my professional

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identity truly looked like. If I was not sure how to define my own professional identity, I speculated that preservice and novice art education teachers would struggle, as many of us have, with trying to understand their own professional teaching identities.

Various authors and researchers, such as Adams and Kowalski (1980), have written about this conundrum, stating that art and art education students struggle with trying to distinguish themselves as "art students, professional artists, or somewhere between these two identities" (p. 31). Anderson (1981) called it an identity crisis where the roles of professional artists and those of art education teachers are not separated, but in fact "there is a great deal of interdisciplinary fusion" (p. 45). And still others, such as Hall (2010), wrote that integrating the artist and teacher persona is "not a straightforward or always comfortable process" (p. 107). These studies, along with my personal observations, reveal a struggle for professional identity that may be planted even before students enter college, and cultivated throughout their educational training and into their teaching career, therefore hampering the development of satisfactory professional identities.

Milbrandt (2006) echoed this sentiment by stating that art education teachers often graduate from programs of study being educated in two separate academic cultures—art and education—where they are most likely very proficient in both. Issues of identity and purpose often begin during those teacher education programs and extend into the public schools where most art education teachers are employed. Alsup (2006) acknowledged the development of teacher skills across the board in most teacher education programs, but says they fall short on providing students "with opportunities to develop satisfying professional identities, so that they can live and work in challenging institutional environments" (p. xiii).

This disparate training in teacher education programs is compounded by teacher isolation, what Milbrandt (2006) called "one of the most profound and ongoing problems for all novice

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teachers, especially art teachers" (p. 16). Being trained as artists in the art department and as teachers in the education department, where the two departments never seem to collaborate on cohesive art education programs, makes for confusing and isolated experiences for many preservice art education teachers. Preservice art education, like many other disciplines (science, math, music, etc.), often has teacher education programs split between the particular discipline and the school of education, yet art education teachers seems to have no real support system to help them merge the two identities or solve the problem of teacher isolation while in college or once employed by a school system.

This study looked at these two issues, art education teacher training and the possible problem of isolation, and how they impacted art education teachers' abilities to develop professional identities. Knowing teachers will develop professional identities, whatever those characteristics may look like, it was important to understand how those identities were acquired based on teachers' backgrounds and their early years of teacher training.

It was also important to recognize that for the purposes of the study and for insight into the backgrounds of art education teachers, I presupposed that most art education teachers were first artists before they decided to pursue a degree in education. The basic idea of what defines a profession for artists varies from person to person, but as Weisberg (1987) reflected on her own career as an artist and teacher, it is artificial to try and separate an artist's many identities (artist, teacher, parent, spouse, coach, friend, etc.). Each part of an artist's identity "nourishes the other and all have played a part in shaping their teaching philosophy and practice" (p. 42). Therefore, each of the participants saw themselves differently as artists and teachers based on their varied backgrounds and experiences.

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By teaching art, as well as making art, Weisberg (1987) saw it as a chance to continually communicate and to learn. Learning for an art education teacher may take place in the art studio, as well as the classroom, board meetings, or even art gallery encounters. In other words, an artist who chooses to teach does not have to stop creating or learning, but can "enter into a very special and reciprocal process of growth and change with one's students" (p. 44). Those spaces of learning require different parts of an art education teacher's identity to interact and react as a comprehensive whole.

The complex, historical contexts from which the artist/teacher, teacher/artist discussion generated made it difficult to construct one cohesive definition (Daichendt, 2009). Some have assumed that the professional art education teacher must also be a professional artist and that being an artist plays a totally different role than being a teacher of art (Anderson, 1981). During the mid-1800s some were concerned that because art had not yet been considered a discipline in the field of education the term would have the teacher half of artist-teacher seen as mediocre compared to the artist side of the term. Nevertheless, some saw it as a positive for the teacher because it spoke to the creative activity an art teacher facilitates in their profession (Daichendt, 2009). This mode of thinking seems to still exist today, along with the issues of art education teacher training and isolation, as to what constitutes an artist and a teacher, and how preservice and novice art education teachers can best negotiate developing a professional identity.

Defining Professional Teacher Identity

Because this study sought to understand how preservice and novice art education teachers' professional identities are developed and the struggles they encounter (disparate training/isolation) when faced with multiple identities (artist, teacher, combination of the two, etc.) a working definition of what is a professional teaching identity was necessary. Many

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scholarly articles talk about teachers' professional identities as if they have a universally accepted definition and then proceed to ask how teachers develop one. One such definition offered by Epstein (1978) was "identity represents the process by which the person seeks to integrate his various statuses and roles, as well as his diverse experiences, into a coherent image of self" (p. 101). Connelly and Clandinin (1999) used the term "stories to live by" to represent identity. These stories of teacher identity are given meaning "by the narrative understandings of knowledge and context" (p. 4).

Others offered more holistic meanings as to what it means to posses a professional identity. Wenger's (2000) definition proposed an empirical component to identity:

> It is what we know, what is foreign and what we choose to know, as well as *how* we know it. Our identities determine with whom we will interact in a knowledge sharing activity, and our willingness and capacity to engage in boundary interactions. (p. 239)

All of the definitions looked at for this study named traits or characteristics that help us identify a person, although how teachers define and describe their professional identities seemed to be a much more difficult idea to procure.

For this study the following working definition was used and revisited as the study progressed. After reading the aforementioned definitions as well as others from throughout education literature, I defined *professional teacher identity* as the transformative development of a teacher's unique roles and positions that evolves over time through various experiences and ultimately impacts their pedagogy. This definition was developed based on other authors' references to traits and characteristics that teachers are assigned or take on when entering a profession. The transformative element of the definition came from Mezirow's (1997) transformative learning theory and individuals being able to effect change based on their frame of reference. Frames of reference have defined all adults in some form over the course of their

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lives, but this study looked specifically at preservice and novice art education teachers' frames of reference as they related to them being able to effect change in developing a professional identity.

This definition was used and actualized throughout the study as preservice and novice art education teachers began to think and reflect on how their teacher identity was developing. This was realized through one-on-one interviews, identity bricolages, artist reflection statements, and researcher observations. A possible implication for this study could be a better understanding of the processes that take place during preservice and novice art education teachers' journeys of defining their professional identity. Definitions of key terms used throughout this study were necessary and are explained in the following section.

Definition of Key Terms

Borderland: an analogy used for artists edging toward the world of becoming preservice and novice art education teachers.

Borderland Discourse: conversations that link or determine stability and understand specific information provided by others (Alsup, 2006).

Bricolage: a form of collage that deals with "making do with the materials at hand" (Nachmanovitch, 1990, p. 86).

Novice Art Education Teachers: a teacher with 3 or fewer years of working experience in the field of art education.

New Teacher Isolation: teachers in the early years (1-3) of their careers encountering seclusion without support from colleagues or administrators (Sleppin, 2009).

Personal Pedagogy: a person's teaching philosophy that recognizes and incorporates personal and professional biases.

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Preservice Art Education Teachers: a student of art education during the years of their university training and student teaching.

Professional Knowledge Landscape: metaphorical knowledge of teachers' "personal practical knowledge" (Clandinin & Connelly, 1995, p. 4).

Professional Teacher Identity: the transformative development of a teacher's unique roles and positions that evolve over time through various experiences and ultimately impacts their pedagogy.

School Biography: the history of a teacher's time as a student of compulsory education (P-12) and as a student of university teacher training (Britzman, 2003).

Borderlands Between Art Student and Art Teacher

Preservice and novice art education teachers are in what Alsup (2006) called the borderlands of developing their professional teacher identity. Borderlands was defined using Alsup's borrowed definition from Anzaldua (1987): "The Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy" (p. 19). Similar to Alsup (2006), I recognized that Anzaldua did not include teacher identity in her definition, but "her experiences of living on the so-called borderland" (p. 15) seemed to correspond to experiences many preservice and novice art education teachers have as they struggle to form a professional teacher identity among the borderlands of artist and teacher. Therefore by looking at Anzaldua's definition, this study uses the term *borderland* as an analogy for artists edging toward the world of becoming preservice and novice art education teachers. The two cultures (teaching artists and schools) physically and figuratively edge each other, yet occupy the same territory (education). Preservice and novice art

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education teachers "find themselves living at the intersection of multiple worlds and multiple ways of knowing" (p. 15) and must learn to negotiate a way to engage the space between them. At some point in time, those who inhabit the space begin to interact with each other therefore narrowing the divide that once existed between them.

Alsup (2006) extended the definition of borderlands to "borderland discourse" because she believed, as do many teachers, that identity is not simply a way of being, but rather it involves "reaching the in-between ground, the place of becoming, the space of ambiguity and reflection" (p. 9) and developing "a holistic understanding of their personal and professional identities" (p. 15). To Alsup the borderlands or "transformative space" (p. 39) should not be a place teachers strive to get out of, but rather a space they occupy as they begin the journey of experiencing "richer, fuller, and more complex understanding of self and other" (p. 15).

To better understand this space, the use of "discourse that makes connections or establishes continuity and takes into consideration knowledge provided by others, such as university instructors, peers and mentors" (Alsup, 2006, p. 79) was employed throughout this study. This type of discourse was evident during the study in the form of dialogue in which preservice art education teachers engaged during the time of their education. It was seen in several forms, such as discourse that the students had while at the university, the discourse of their own narrative memories of school, the discourse from their personal lives, and the discourse of the schools they were privy to while student teaching (Alsup, 2006).

Discourse that illustrated preservice teachers moving toward becoming novice teachers showed an understanding of "interpersonal interactions, power relationships, and how other real-life situations are used to change reality for the better" (Alsup, 2006, p. 38). Alsup recognized these types of discourse in the form of students' stories. The stories, or narratives, the

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participants of her study told revealed tensions, experiences, influences, and beliefs that often conflicted as the preservice teachers tried to make sense of who they were becoming. It was revealed that similar discourses took place during this present study.

In addition, this borderland "space" is where most of the preservice and novice art education teachers found themselves at the time of the study. They were just beginning their journey and were caught in the borderlands of multiple worlds (creating art, going to school, and teaching) and multiple ways of knowing (preconceived ideas of teacher identity and what they were being taught at the university). For these reasons, qualitative research methods in the form of interviews, art making, reflective artist statements, and researcher observations were applied in order to understand students and teachers during the time they were in those transformative spaces.

Statement of the Problem

The problem that many beginning teachers face is one of identity: Who am I as a teacher? How do I bring *me* into my teaching life? How can I be a good teacher without feeling like I'm playing a part or pretending to be someone I'm not? This perpetual problem is compounded when looking at art education teachers. They not only ask themselves the aforementioned questions, but add to those ones of artistic identity: Who am I, an artist/teacher or a teacher/artist? How do I bring *my artist-self* into my teaching life? How can I be a good teacher and a good artist without compromising one for the other? Vacillating among these personas may prevent novice art teachers from developing a holistic teacher identity. This study sought to understand why many art education teachers have a difficult time transitioning from artist to art teacher. It examined how teacher training and isolation impacted art education teachers'

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development of professional identity and what could be done differently to help art education teachers confidently answer those questions.

Unique to the discipline of art education is the solitary nature of the visual arts. The visual arts are like no other fine arts discipline. They have a socio-cultural mystic about them in that they are usually created alone, exhibited alone, and interpreted alone. Other fine arts disciplines such as music, theatre, and dance all have a reciprocating aspect to them where groups of people partake in creating, viewing, and enjoying a musical production, a play, or a dance performance. This idea of creating in solitude continues while in college. Just because students may be in a studio class of many, they are still required to create artworks by themselves that will highlight their mastery of an art medium. In addition visual art education teachers, like working artists, are often expected to continue creating a body of work once they are teaching as a way of proving themselves as artists. This individual isolation of art education teachers often impacts participants' experiences when constructing their own professional teacher identity. What will be revealed in this study is that many art education teachers plan to continue their own artwork after they find a teaching job, but the demands of the school environment soon replace any free time they thought they might have to create.

Countless studies have addressed the emergence of teacher identity (Alsup, 2006; Britzman, 1991, 1994; Flores & Day, 2006; Weber & Mitchell, 1995; Zembylas, 2003), social identity theory (Tajfel & Turner, 1979), artist identity (Adams & Kowalski, 1980; Albrecht, 1970), and a few have even addressed art educator identity (Cohen-Evron, 2002; Lim, 2008; Luftig, 2003; Welch, 1995). Missing from this research is a look at understanding how art education teacher training and the possible problem of isolation impact art education teachers' abilities to develop professional identities.

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Significance of the Problem

Delay in developing a holistic professional identity could lead to personal frustrations, isolation from colleagues and mentors, teachers leaving the profession, and ultimately missed opportunities to teach children who go to school expecting a confident professional to show them the world. With art education programs being cut from university teacher training programs and from P-12 schools at rapid rates, and with more art teachers leaving the profession every year, research for better training and mentoring programs is essential and timely.

During their formal educational experiences, most students and new teachers are not given the chance to connect the knowledge gained in their teacher education training with the experiences they have in the classroom (Alsup, 2006). Add to this that teacher education programs often assume the preservice teacher is learning many aspects about teaching on their own, when in fact they are not. Many student teachers, art education student teachers included, find themselves in the peculiar situation of having to choose between what they learned in their teacher education program, relying on their school biographies, or teaching the way they think their cooperating teacher expects them to teach. This space, or borderland, where teachers must begin forming their professional identities was the beginning of what Alsup (2006) called teachers' "personal pedagogy" (p. 43). These borderlands recognize and incorporate personal and professional biases with all their complexities and are an opportune time to study the struggles preservice and novice art education teachers face in developing their professional identities. Novice teachers and general education teachers, as well as art education teachers, bring many pieces of themselves to their teaching lives. Those pieces may include "their own biographies as learners, their preservice preparation experiences, [and] the particular contexts in

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which they live and work," and will "ultimately shape the visions that guide their practices and define their sense of 'self-as-teacher'" (Harris, 1995, p. 5).

Because preservice and novice art education teachers may struggle with developing professional identities due to isolation from others in the same discipline, their personal and professional identities and the subjectivities associated with those identities may be "too distinct and even contradictory" to ever "close the gap," and hence they may choose to leave the profession (Alsup, 2006, p. 43). This attrition of teachers has been widely documented by the National Commission on Teaching and America's Future (2007): Almost a third of America's new teachers leave the teaching profession at some point in time during their first 3 years of teaching, and almost half of new teachers leave within the first 5 years. A review of collegiate curricular offerings in the state of Alabama revealed a total of four institutions with art education degrees. With the number of art education teacher education programs dwindling, it puts the number of potential new art education teachers at less than the average number of new general education teachers who graduate each year. This, along with rising attrition rates, makes it even more difficult for art education teachers who choose to persevere and find mentors willing to guide them through years of developing a sense of professional identity.

Using reflective practices to better understand preservice and novice art education teachers' professional identity construction offered insight—not only for art education teachers themselves, but also for university art educators and future P-12 administrators—into an art education teacher's "ability to transfer learning into practice in the art classroom" (Hovanec, 2011, p. 11).

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Research Questions

This study looked to answer the following research questions. The first question served as the overarching theme for the entire study. Subsequent questions served as supplemental information geared to supporting evidence of the overarching question.

1. How did preservice and novice art education teachers negotiate their professional identities as artists into the roles of teachers?
2. How did the preservice and novice art education teachers' school biographies motivate them to pursue a degree in art education?
3. How did preservice and novice art education teachers' training impact their attitudes toward feeling prepared to teach?
4. How did preservice and novice art education teachers feel about their relationships with non-art peers and educational institutions?

When examining these research questions during the study, several data sources were employed. Questionnaires and one-on-one interviews were used to determine a baseline of information about preservice and novice art education teachers' motivations and influences for choosing art education as a career choice. The preservice and novice art education teachers created identity bricolages during the early part of the school year and toward the end of the semester as a visual image of how they saw themselves emerging as teachers. They also wrote reflective artist statements to accompany their bricolages to further explain their feelings toward their own developing professional identities.

Rationale

With all of the current emphasis on highly qualified art education teachers and teacher education programs (National Art Education Association, 2009a; National Association of

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Schools of Art and Design standards, 2012; National Board for Professional Teaching Standards, 1989; National Council for the Accreditation of Teacher Education Standards, 2008), it is clear that today's teachers have to enter the classroom ready with the skill set and confidence in themselves as teachers in order to meet the high standards set by national, state, and local boards of education. In order to do this successfully, art education teachers must continually strive to improve themselves professionally as artists and as educators (i.e., professional teaching identity) in order to meet the needs of their students. One method of accomplishing this is reflective practice. In fact, the National Art Education Association (NAEA) (2009b) recommends that preservice and novice art education teachers reflect on their practices in the classroom, in the field of art education, and with their students in order to maintain a high level of qualified art education programs laid out by the association's standards.

This study used reflective practices (art making and reflective writing), university classes, student teaching experiences, and novice art education teachers' experiences to examine how art education teacher training and the possible problem of isolation impact art education teachers' ability to develop professional identities.

Conceptual Framework

As significant as this time of teacher education and professional identity development is, it is important to remember that it does not move in a linear progression, nor is it a methodical or precise process. It is a time of "bringing together, mixing and merging, and even welcoming a collision between personal ideologies and perceived professional expectations" (Alsup, 2006, p. xiv). Because of this complex approach to understanding what contributes to art education teachers' professional identities, three theories/concepts helped to frame the study, including

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Alsup's (2006) ideas of borderland discourse, Britzman's (2003) subjective school biographies, and Clandinin and Connelly's (1995) professional knowledge landscapes.

Alsup's (2006) idea of understanding the types of discourse that "facilitate professional identity development" (p. xiii) during the time a preservice teacher is moving from being a student into becoming a teacher was a central theme of this study. Borderland discourse, the discourse that makes connections or establishes continuity and takes into consideration knowledge provided by others (p. 79), was the vehicle that connected the artists' land with that of the teachers' world throughout the study.

Students bring with them a bounty of experiences and ideologies about their ideas of being a teacher. Pair this with trying to merge their personal selves with their impending professional lives, and the "discursive borderlands" (p. xiii) that Alsup (2006) spoke of become the areas where students learn to embody a professional teacher identity. Therefore, study participants' borderland discourse entailed stories they told about what they thought it meant to be a teacher prior to attending college and the experiences they were having in the spaces they later occupied while training to become professional teachers.

Clandinin and Connelly (1995) called these narratives that teachers tell sacred and secret stories. Sacred stories are ones that are so deeply embedded in teachers' biographies of theory and practice that they cannot separate them enough to explain them. Secret stories are lived stories of practice that teachers tell when talking about their classrooms. The teachers are the authors of these stories because the events happen within the walls of their classrooms, but are usually told outside the school where teachers feel safe telling those types of stories. Sacred stories were shared throughout this study as preservice and novice art education teachers shared memories and experiences from their P-12 schooling and their more recent teacher training

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backgrounds. Secret stories, although just beginning to form, were also shared as the participants were recounting events that were taking place in the classrooms they were observing, interning, and teaching.

Preservice teachers bring with them what Britzman (2003) called their "school biographies," the conflicted history of their own deep investments in and ambivalence about what a teacher is and does" (p. 2), making the idea of school overly familiar to many would-be teachers. Preservice teachers are trying to bridge the cultures of the land of art with the world of education, but the melding of the two is made more difficult by their overfamiliarity of what they think school looks like. Britzman (2003) said that this is "teacher education having one foot in each world" (p. 5), and Alsup (2006) called it the borderlands, where preservice teachers find themselves at the "intersection of multiple worlds and multiple ways of knowing" (p. 15). Connelly and Clandinin (1999) used the metaphor of landscape to describe the same area composed of two basically different places: "the in-classroom place and the out-of-classroom place" (p. 2). The preservice and novice art education teachers who participated in this study shared their school biographies for the purposes of understanding how they got to where they are today. Some of the participants had epiphanies along the way, realizing either the significance of the memories they could recall or how events that happened in their lives led them to pursue a career as an art education professional. Many recounted memories of art education teachers from their pasts who had impacted their decisions to become art education teachers, whereas others, who never had art education classes during their P-12 education, found it difficult to relate to what an art education teacher should look like.

The topographical metaphors used throughout the study (i.e., landscape, borderlands, etc.) allowed for looking at the structures, spaces, places, and time associated with teacher

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training and teachers' lives in and out of the classroom. Clandinin and Connelly (1995) saw landscapes as being composed of the connections between people, the places they inhabit, and the things in and around them. Teachers are constantly traversing areas of the professional knowledge landscape that creates "epistemological & moral dilemmas" (p. 14) for many teachers. The landscape that preservice and novice art education teachers occupy may encompass a vast array of dilemmas and were studied to better understand "the relationship between how teachers live in their classrooms" and "in other professional, communal places" (p. 5).

The terrain that preservice and novice art education teachers occupy was further convoluted by seeing them split, not only by the university and P-12 education, but also by the professional art world and the world of education. As an artist, his or her role would be one of making objects of art and as a teacher it would be one of helping students learn processes for making art (Anderson, 1981). All of the places and spaces (art, education, universities, and P-12 schools) that preservice and novice art education teachers occupy are different in some way, but teachers must learn to negotiate their way through, and all of those areas require identity work as they move from one realm to the next (Shreeve, 2009).

Many preservice and novice teachers also experience isolation after completing a teacher education program with other students and after being groomed by cooperating teachers during their student teaching experiences. But once that training period has passed those teachers may feel a "severing from the social context of teaching" (Britzman, 2003, p. 236) and may be inclined to repeat what they are familiar with (their school biographies) rather than continue to develop a personal pedagogy. This isolation seems to be magnified for preservice and novice art education teachers because once student teaching experiences are complete and an art education teacher obtains a job, often only a small number of art education teachers are employed within a

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school or district, so there is less opportunity for networking with colleagues within the same discipline (Milbrandt, 2006). If an art education teacher does not join a professional organization or maintain contact with colleagues from college, he or she may also find their professional development opportunities limited by school districts due to administrative leaders not knowing what type of opportunities to provide (Milbrandt, 2006).

All of the researchers whose work helped frame this study understand the significance and the volatility of what I refer to as the landscapes and borderlands of art education teachers' developing professional identity. This theoretical framework was relevant to the problem of art education teacher training and the possible problem of isolation, and how they impact art education teachers' ability to develop professional identities because it helped to demonstrate the significance that school biographies have on the difficulty that art education teachers face while developing professional identities. My hope was to add not only to the general teacher education knowledge about the borderlands of prospective teachers, but also to the under-researched area of art education teacher education. Many of the issues studied by Alsup (2006), Britzman (2003) and Clandinin and Connelly (1995) are seen across all areas of teacher education, but it was the purpose of this study to focus on the landscapes and borderlands of preservice and novice art education teachers.

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CHAPTER 2

OVERVIEW OF THE LITERATURE

Most of us only find our own voices after we've sounded like a lot of other people.

~Neil Gaiman (2012)~

Introduction

By focusing on the borderlands of art education teachers' professional identity development, it was first important to understand from "whence come we" (Zimmerman, 1997, p. 27). The fact that the visual arts have been marginalized for centuries (Efland, 1990) and have been viewed as a "luxury" and having "no useful purpose" (Efland, 1990, p.44) was all the more reason to understand why many present day art education teachers have a difficult time making the transition from artist to art education teacher.

Since the time of the ancient Greeks and their exemplary education system, the arts and their place in education have been a topic of discussion. Some viewed the visual arts as unworthy for the wealthy person's child to pursue; yet the fine arts such as music and poetry were essential for "cultural maintenance" (Efland, 1990, p. 8). Greek society was based on a slave economy that viewed artisans and craftsmen only slightly above slaves on their social ladder (Efland, 1990). They viewed artists as unworthy of occupying the same status as they did in society; however the Greeks saw the commodities of what artists created as worthy of raising their own elite socioeconomic status.

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This elitist view of the visual arts can be seen among other civilizations throughout history and has lingered as a viewpoint still held by many today. Many cultures saw visual arts instruction as something to be taught through group customs or to an exclusive few through apprenticeships. However they were viewed, the visual arts were selectively removed from education's scope of necessity (Efland, 1990). The exclusion of the visual arts from education's realm of essential subjects placed them at a disadvantage from the time public education came into existence.

Over the centuries, the visual arts have evolved from an elitist subject only accessible by the privileged to a "standard subject within the school" (Efland, 1990, p. 1). If we understand how art was taught in the past, we can better understand its place in education today. Consequently, examining the evolution of the arts in education helps to recognize how art education teachers' identities have or have not developed.

This literature review used a historical lens to understand how the arts and education's tenuous relationship shaped art education's present position within American schools. That relationship laid the groundwork for how today's art education teachers are trained and perceived by schools, policy makers, and the public.

This literature review presents the splintered history of the arts and education and the challenges faced by preservice and novice art education teachers in developing their own professional teaching identities. The review begins with a look at art education's short history as part of the United States' education system in an attempt to show the discipline's struggles to become credible and how those struggles contributed to the conflict that art education teachers have in developing professional identities. This historical analysis continues with a short

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overview of educational reforms and initiatives over the past 30 years that have radically impacted general education and, as a result, have affected art education.

The next section examines art education's unique roadblocks in finding a place in education, which appear as a marginalization of the arts by society, education, and fellow artists for many years now. And, to some extent those feelings of irrelevancy still hold true today. Another roadblock highlighted in this section was the socialization of schools and how expectations were assumed, sometimes literally, sometimes implied, about how a novice teacher should function and be successful within a school.

Another section points to the conceptual framework of the study and the notion of professional identity development via borderland discourse. The last section presents necessary elements for developing professional identities.

Historical Implications:

A Brief History of Art Education in the United States

Even as late as the 19th century, art education served the purpose of "practical education, spiritual education, liberal education, moral education, and polite or ornamental education" (Stankiewicz, Amburgy, & Bolin, 2004, p. 34). The only art teachers were family members or local artists who offered lessons to those who wished to learn some artistic skills, had time on their hands, and had money to pay for private lessons (Stankiewicz et al., 2004). Art education was not valued as a way of educating the general public, but rather was considered a form of "sensuous pleasure" (p. 35) meant for addressing the interests of affluent men of the time.

As educational reforms began to take place in general education during the mid-19th century, the visual arts entered the discussion not just as a decorative art, but also as a possible school subject for geographers and surveyors and to aid in developing one's penmanship

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(Stankiewicz et al., 2004). As art education gained popular appeal, it gained the interest of men and women who wanted to better their drawing skills and who wanted a job in developing art industries. Emerging middle classes wanted art education for themselves and their children for a "genteel art education" (p. 36) like that of the upper class. At the same time, the upper class, much like the elitist Greeks of ancient times, wanted to keep art education as their edge on "cultural authority" for "refinement, manners, and morals" (p. 36).

Chapman (1978) declared the period from 1820-1920 as the beginning of art education, yet prior to the Civil War the only mention of art education being included in American school curricula came about in 1859 in the state of Massachusetts (Bates, 2000; Efland, 1990; Stankiewicz et al., 2004). The state board of education mandated that drawing be taught in the schools to prepare workers for the industrial changes taking place in the American landscape. This mandate came in the form of a law called the Act Relating to Free Instruction in Drawing (Bates, 2000; Efland, 1990; Stankiewicz et al., 2004). As a need for industrial design grew, so did the need for trained draftsmen and designers with drawing skills (Bates, 2000).

Walter Smith, the man attributed with creating a plan for drawing instruction in Boston, Massachusetts' public schools, along with the Massachusetts legislative drawing committee, believed drawing should be taught by the regular classroom teacher, along with the other subjects being taught. The committee cited the high cost of hiring special art teachers and the lack of their availability as reasons to have regular classroom teachers teach drawing instruction (Efland, 1990).

For 10 years the vision of Smith's art education drawing instruction was implemented into public schools throughout Massachusetts, but many people believed the arts had no place in public education. Others thought the methods lacked artistry and were simply too mechanical.

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But the biggest complaint about the drawing instruction came from the general education teachers themselves. They were not only expected to teach the curriculum they had been hired to teach, but to also walk to another school once a week during their lunch hour to receive special training in Smith's drawing instruction system (Efland, 1990). This division of whether or not art should even be taught in schools and by whom has been a point of contention since the infancy of art education.

With the Massachusetts' law mandating art instruction in public schools, the growing number of students needing to be taught art, and the increasing dissatisfaction among general education teachers, the number of qualified teachers to teach art became disproportionately skewed. The establishment of specialized training for art education teachers known as the "normal art school–a school that would specialize in the training of art teachers rather than artists or designers" (Efland, 1990, p. 108) came to fruition in November 1873 (Stankiewicz et al., 2004). This was the first mention of art education teacher training and a drastic change of thought from centuries of artists only being trained to be artists, not teachers. In fact, the idea that art education teachers might need a different type of training than that of an artist was a foreign concept to both artists and educators (Efland, 1990). For centuries only artists had taught art and when they did it was to other promising artists. To think that art could be taught by anyone but an artist was a radically new idea to modern education.

Art education's socially centered orientation and "closed-ended instruction" (Bates, 2000, p. 3) stayed basically the same throughout the end of the 19th century. Art's purpose was seen simply as a way to develop skills in working with a variety of tools, new types of materials, and a variety of techniques. At the turn of the century, a change was seen in art education from a utilitarian purpose to one of appreciation, and America answered the call by having art education

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teachers focus on appreciation of art and natural beauty as a way to keep it viable in school curricula. Unfortunately the change set up a decline in importance of the arts because teaching of the visual arts was again not seen as having a "utilitarian mission" (Efland, 1990, p. 185), therefore reducing it from being a required school subject to that of an elective one. Ironically, this is still an issue many states and school systems struggle with today.

During the 1920s, art education began to be correlated with other subjects in order to promote experiential learning and focus on more child-centered aspects such as self-expression and learning through experimentation and discovery (Bates, 2000). John Dewey and Viktor Lowenfeld, both proponents of art education and the Progressive Movement, helped bring art education's orientation back to the forefront by promoting the "open-ended" or "laissez-faire approach" (Bates, 2000, p. 4).

Dewey (1934) believed that everyone had the competency to be an artist. He felt art was an experience to be processed through inquiry and transformative meaning, things that he believed should already be happening in every classroom. By thinking like an artist, Dewey said a person could "have his problems and think while he works," doing "his thinking in the very qualitative media he works in" (pp. 14-15). The ability to think in this way creates an experience that is "defined by those situations and episodes that we spontaneously refer to as being a 'real experience'" (p. 37). Through Dewey's theories of art and its ability to extend traditional ways of knowing into real experiences, he felt students would come to know that they had the power to change things (Goldblatt, 2006) and solve problems (Bates, 2000) in all aspects of their lives.

Lowenfeld in his pivotal work *Creative and Mental Growth* (1947) clearly reflected the times of the day as well. His background as someone who fled Austria before the Holocaust played a role in his belief that art could be seen as a "humanizing activity" (Bates, 2000, p. 4).

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He, like Dewey, felt that art was a vehicle for cultivating self-expression and developing the whole child.

As research studies began to explore the development of children, curricula in schools began to shift, often including the arts as a way to stimulate children's natural learning behaviors through observation and curiosity. Simultaneously, professional art education associations began to appear, as well as professional art education magazines and journals, helping boost the legitimacy of art education as a viable subject respectable of a specific place, not just as an elective, in school curricula. All of these changes were good news for art education teachers. More teachers had to be hired as teachers of art and some for helping regular teachers teach art as well (Efland, 1990).

Art education saw another downturn in importance after World War II and the Soviets' launch of *Sputnik.* Finding itself in a space race to compete with the Soviet Union, the United States educational system took a "back to basics" (Bates, 2000, p. 4) stance and focused on math and science in order to compete in a worldwide market. Many saw the arts as lacking in substance and not deserving of a place equal to math and science in America's education system.

Art education found itself in the position of having to defend its legitimacy and establish itself as a discipline with rigor and accountability. Again, art education met the intellectual challenges and kept itself viable by structuring stringent curricula, thus placing itself alongside math and science as a subject-centered, content-centered, and discipline-based field of study. As the disciplined-based concept led the curriculum reform over the next 20 years, art education elevated itself to the status of discipline lest it remain at the level of subject. The movement during the 1980s and 1990s that came to be known as discipline-based art education (DBAE) focused on art production, criticism, aesthetics, and art history. DBAE took hold quickly and

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remained the primary teaching method for many art education teachers until the 21st century (Bates, 2000; Efland, 1990).

Several governmental policies affected art education's direction during the later part of the 20th century. Some of those initiatives have been beneficial to the discipline; others have not. All policies and initiatives that affected the discipline of art education had a trickle down effect on shaping art education teachers' professional identity, therefore a description of some of those plans is covered in the next section.

Educational Initiatives that Affected Art Education Since 1980

During the time between the two world wars, Efland (2000) acknowledged "streams of influence" (p. 187) such as the scientific movement, the expressive stream, and the reconstruction stream, all connected with the progressive education movement. Many art movements took place in America during this time such as action painting, minimalism, Pop Art, and conceptual art, but these movements were professional artists' reactions to postwar sentiments and the expressionist art of Europe. These streams that Efland spoke of all played a part in affecting general education, as well as art education, but it was not until the 1980s when initiatives and governmental reforms began to mandate changes in American education. Therefore, this section looks at some of those ideas and their impact on arts education specifically.

Many educational changes took place in the United States since the 1980s, some of which directly affected the field of art education. "Political, economic, cultural, technological and social concerns drove those changes" (Sabol, 2004, p. 523). The first of these was the 1983 National Commission on Excellence in Education's publication, *A Nation at Risk.* This report was triggered by rising economic competition in world markets and an interest in restoring excellence

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in education (Efland, 1990). As controversial as the report was across the country, it opened the door for a fresh start to arts in the schools (Zeller, 1984). This report set forth a chain of events that basically did away with the "widespread process/product/performance approach" (p. 6) that had been the accepted norm for teaching art for decades.

Other educational initiatives and reports of the 1980s included *Beyond Creating: The Place for Art in America's Schools* (Getty Center for Education in the Arts, 1985), *A Nation Prepared: Teachers in the 21st Century* (Carnegie Corporation Task Force on Teaching as a Profession, 1986), *Tomorrow's Teachers* (Holmes Group, 1986), *Toward Civilization: A Report on Arts Education* (National Endowment for the Arts, 1988), and *What Teachers Should Know and Be Able to Do* (Day, 1997; National Board for Professional Teaching Standards, 1989; Sabol, 2004). This wave of initiatives in the 1980s put the spotlight on America's educational system and the quality, or lack thereof, of what was being taught in classrooms across the country. Things began to change for general education and art education when content standards were established in all disciplines. This was particularly important for art education, because most visual art education programs had, until this point in time, reflected the preferences of the individual art education teacher. No uniform content standards had ever been put in place across the board for the arts. With the induction of national fine arts, standards began to filter down to effect the restructuring of state and local frameworks for visual arts education (Sabol, 2004).

On the heels of content standards reform came accountability through assessment and the addition of art education to the nation's education goals (U.S. Department of Education, 1994). In 1997, the arts were included in the National Assessment of Educational Progress (NAEP) reports on a continual basis, so the impact of assessment on achievement in visual arts education could be studied (Sabol, 2004). At the same time *Goals 2000: Educate America Act* (U.S.

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Department of Education, 1994) and *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Music Educators National Conference, 1994) acknowledged the arts as a core subject, equal to English, mathematics, history, and so on (Day, 1997). All of these reforms raised art education to a level equal to that of other disciplines and to the same scrutiny that all other disciplines had seen throughout their tenure.

While adjusting to accepted content standards and accountability issues, art education had to also look inwardly to the individuals who were at the heart of making sure the reforms took place: art education teachers themselves. Within the *Goals 2000: Educate America Act* (U.S. Department of Education, 1994) President Clinton, in his 1997 State of the Union Address, called for a provision that would guarantee a "talented and dedicated teacher in every classroom" (Day, 1997, p. 6). Teachers were beginning to be viewed not as technicians or simple employees, but rather as professionals viewed as the major keys to success in the classroom (Day, 1997).

Even as those initiatives went further in promoting the professionalism of education and teachers in general, there was increasing evidence that teacher attrition was growing most severely among beginning teachers. With approximately 50% of teachers leaving their initial assignment within the first 5 years of starting (Educational Commission of the States [ECS], 2005, p. 2; National Commission on Teaching and America's Future [NCTAF], 2007), there was an urgent need to "recruit, prepare and retain excellent teachers" (NCTAF, 2007, p. 1). "Educational reform laws, school improvement plans, and accountability efforts lose their meaning when attrition annually removes many of the brightest and most energetic new teachers" (Minarik, Thorton, & Perrault, 2003, p. 230). With art education's history of difficulty establishing itself as a discipline and certifying art education teachers, this was not encouraging news for the stability of art education's future. The possibility of losing 50% of new art

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education teachers once again put art education behind in continuing the growth it had seen over the past 30 years and affected novice teachers' ability to find seasoned mentors to help them develop strong professional teaching identities.

Roadblocks for Art Education:

Society's and Education's Views of the Arts

Before looking at the problems surrounding art education and its acceptance into the world of public education, recognizing how art education was situated among deeper concerns regarding visual artists and social perception had to be examined. As mentioned earlier, throughout history visual artists have often been viewed as lowly craftspersons or laborers, unlike the fine artists of music and poetry. Societal perceptions played a part in influencing many decisions regarding how the arts were introduced into the American educational system.

Visual artists have received mixed reviews; some people saw them as "a 'maker' of art objects or the 'participant' of an art experience" and as a person who is at the very least, "creative" (Anderson, 1981, p. 45). This opinion put the visual artist in a position of being useful to society by having the ability to create new and original ideas, products, and resources. On the other hand, some see the visual artist as "egocentric, concerned with personal expression, and of necessity, generally indifferent to public opinion" (Parks, 1992, p. 52). This view put the visual artist in the category of selfish and often times odd and unconventional that does not necessarily translate as an asset to society. In the same vein, society does not necessarily see the art education teacher's job as a necessity to education, but rather as providing a service, much like that of the professional artist. Society sees the teaching of art making and appreciation to their children and of making art approachable to the layman, whether students are artistically gifted or not, as the essential responsibility of an art education teacher (Parks, 1992).

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These sentiments are replicated in the world of education where the artist and the arts are often marginalized (Cohen-Evron, 2002). Similar issues are applicable to the art education teacher within P-12 schools, where art programs are often seen as unnecessary and many hold negative perceptions about the place of the arts in education.

Conceptions held by administrators and fellow teachers "regarding the value of art and its relationship to education" (Hawke, 1995, p. 66) could affect how a preservice or novice art education teacher develops his or her professional teacher identity. Depending on the atmosphere of a school, preservice or novice art education teachers could be embraced and helped by those who occupy the space because they believe in the importance of the arts in education. On the other hand, preservice or novice art education teachers could be shunned or left on their own to figure things out because the culture of the school does not see the importance of arts in education. This issue can have negative manifestations of large class sizes, little or no planning time, little or no resources, as well as a negative affect on the teachers' ability to defend their position as valid teachers of the arts and therefore, in developing their own professional teaching identities (Hawke, 1995).

Artists and Art Education Teachers

Even in the world of art, many do not see artists and art education teachers as having much in common. Smith (1980) believed this when he wrote that "the distinctive problems of practice encountered by the artist are not those encountered by teachers" (p. 10). By continuing to perpetuate this preconceived idea that the two disciplines have nothing in common, Anderson (1981) claimed it "lays the foundation for creative, intellectual, personal, and professional stagnation" (p. 45), and she may have been correct. As the roles of artists and teachers became more and more intertwined, the more there was a need for interdisciplinary synthesis (Anderson,

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1981). In other words, the roles of artists and art teachers are usually separated in regard to schooling, technical instruction, and theoretical indoctrination and remain so even after training is complete, with art teachers being led to believe they must "conform and identify" (Anderson, 1981, p. 45) with only one of those roles. If this myth is ever to be dispelled, the roles of each professional, artist and art teacher, must begin to be melded together into a disciplinary plan, acknowledging and valuing each for its own merits. And, as Anderson stated, "it is important for the art educator to examine motives and commitments before any resolution of the problem of professional identity can take place" (p. 46). It is not necessary, as Smith (1980) recognized, for art teachers to live "vicariously the lives of artists" but rather think of themselves primarily as "pedagogues" (p. 10) concerned with the teaching of a specific subject, in this case, the visual arts.

These attitudinal differences between artists and art education teachers seem to come into play when the long held belief that just because someone is an artist, or a carpenter for that matter, knows his or her craft, they think they can teach. Art education teachers are well aware that just because an artist is talented in an area of the visual arts does not automatically make them a teacher of the arts (Parks, 1992). Artists' and art education teachers' purposes are usually different; the teacher's, of course, is to teach, and the artist's "motivations may or may not be compatible with teaching" (p. 52). A major misconception that all art education teachers are artists who could not make it professionally would imply the profession of teaching art is inferior to that of the professional artist (Anderson, 1981). The old saying of "those who can, do; those who can't, teach" (Shaw, 1903, n.p.) seems to be an idiom of both artists and art education teachers. Being cognizant of this debate could possibly affect preservice art education teachers

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early on as they exist between the worlds of art and education and are beginning to construct their own professional teacher identities.

This perception seems to carry over into the university, where artists and art education teachers are often trained side by side. Art students often see themselves as "art students, professional artists, or somewhere between these two identities" (Adams & Kowalski, 1980, p. 31). Freshmen art students who have little or no art training may see themselves strictly as art students, whereas higher classmen with more training and experiences might view themselves as closer to being professional artists (Adams & Kowalski, 1980). The same holds true for art education students as they struggle with the roles of professional artist or professional art teacher (Anderson, 1981). Once prerequisites are completed in undergraduate courses, the two are usually separated as professions and as fields of study for higher degrees. In the case of art educators, there is a bias assuming one must choose to identify with only one of the fields (Anderson, 1981).

Many art education programs, especially smaller ones, have students taking courses in the art department while simultaneously taking courses in the school of education. Some art education programs are considered to be a part of art departments or housed under the College of Arts and Sciences, which provides for strong art content but creates challenges for working together with education departments at the same universities (Milbrandt, 2006). This phenomenon of stretching a university student's training between two distinctly different schools further convolutes the idea of art education students forming a professional teacher identity.

Adams and Kowalski's study (1980) found the number of years of formal training and coursework while in school were significant factors in shaping self-identity among artists. They determined that by their very design, art programs impact the self-identity of the artist. Adams

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and Kowalski did not distinguish between identities of artists and art education teachers, so the findings may not be as influential on art education majors due to the division of curriculum in the art and education departments, but parallels could be made between the two.

With all of the debate over whether or not art should be taught in schools and feelings of marginalization by society, education, and fellow artists, it is no wonder that art education teachers struggle to understand who they are and where they belong. Along with this historical struggle of being relegated to a minor role in American education, art education teachers often feel they are isolated, either physically or emotionally. Although teacher isolation is a rather common trait found among teachers' professional lives in schools (Flinders, 1988), it may be even more prevalent in art education teachers in public P-12 schools. The fact that many school systems normally employ a very small number of art education teachers (one teacher per school or one teacher for the system) made researching the topic of isolation relevant to this study.

Art Education Teacher Isolation

Teacher isolation is a topic that is rather ironic when you think about it. Teachers are surrounded by students throughout any given day but can feel isolated from other professionals, and those feelings may lead to "stress overload, stagnation, and burnout" (Gaikwad & Brantley, 1992, p. 14). Very little has been written that directly addresses the isolation of fine arts teachers, but literature about teacher isolation in general could be extrapolated to the field of art education. Lortie (1975) identified three types of teacher isolation. The first is what he called "egg-crate" (p. 14) isolation, referring to the physical space a teacher occupies. The second type was psychological isolation, which Lortie described as a state of mind in contrast to the physical environment. The third type of isolation was adaptive, where teachers have trouble acclimating themselves to new teaching approaches. All three types of isolation could be felt among art

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education teachers, or any teacher for that matter, but the egg-crate and psychological types of isolation seem to be the most related and talked about in regard to art education teachers and will be addressed here.

Art education students are often trained in separate colleges, art and education. As with other disciplines, especially those in secondary education (math, science, history, etc.), individuals being trained in art education are expected to master their subject matter while learning to teach others. This separation of knowledge from practice prevents the art education student from "learning pedagogy and academic content in tandem" (Britzman, 2003, p. 53). But, unlike other disciplines that are trained separately, art education usually does not have anyone to bring the two disciplines together. For example, science teachers may take classes in the science and education departments, but there is normally someone who teaches science teaching methods classes in the school of education. This is not always the case with art education programs. If there is a small art education program, teaching methods classes might be taught by someone who knows a hint about teaching in public school settings or an adjunct teacher from the art department. From the time art education teachers are trained, there is no real support system for helping them to merge the two identities or for solving the problem of teacher isolation (Milbrandt, 2006).

Although teacher training at a university is not where a teacher is employed, the same type of egg-crate isolation design applies to the employment setting (Lortie, 2002, p. 14). Art education students are physically separated from their education and art colleagues throughout most of their teacher training. When art education teachers are employed in P-12 public schools, they may again be physically separated, as the sole art teacher employed in the entire school system, or less drastic, the only art teacher employed in a school.

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Granted, some may see this as a welcomed place of personal autonomy, where they are shielded from outside bedlam (Gaikwad & Brantley, 1992). Emotions are therefore subjective and can be "based on the self-reported feelings of the respondents and not based on the conditions that produce these feelings" (Zielinski & Hoy, 1983, p. 28). So, proximity alone may not be the strongest cause for teacher isolation (Flinders, 1988).

Psychological isolation, or the state of mind of teachers, along with egg-crate isolation (Lortie, 2002) may offer a better explanation of how isolation could affect art education teachers. Psychological isolation refers to teachers' sensitivity and experience of collegial contacts (Flinders, 1988; Gaikwad & Brantley, 1992). This can be understood by how teachers interact within the context of school. Psychological isolation puts the problem within the realm of the teacher, whereas proximity isolation puts the problem in the workplace (Flinders, 1988). Psychological isolation may be especially prevalent with preservice and novice art education teachers, as they are just beginning to confront feelings of isolation due to the novelty of teaching and the pressures to direct a classroom on their own.

The prevailing thoughts on teacher isolation are well documented, but in contrast to seeing this as a negative feature of teaching some may see it as a consequence of "increasing the professionalism of classroom teachers" (Flinders, 1988, p. 28). The autonomous decisions made by other professionals (doctors, lawyers, engineers, etc.) are viewed as signs of achievement as these experts advance their careers in a continual climb toward prestige and greater professional rewards (Flinders, 1988). If teachers are to be viewed as professionals, and the loneliness of teaching is to be seen as a work strategy, yet potentially an undesirable consequence, they must begin to consciously understand how they make sense of their work (Flinders, 1988). They must

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continue to grow professionally and personally in order to maintain the type of specialization needed to make the visual arts a viable part of the educational landscape.

In conjunction with this roadblock, the socialization of place (the school) could be considered another opportunity to raise the bar to a level where novice art education teachers may find it even more difficult to discover their place.

Socialization of Place

The professional socialization of place (Eisner, 1972) may come as a surprise to beginning teachers, generalists or art education teachers, as they begin their student teaching assignment or their first teaching job. Many novice teachers hold the same long-standing belief that what one learns in college can be directly applicable to the P-12 classroom (Hawke, 1995), but emergent experiences soon lay that myth to rest. Preservice and novice art education teachers are always constructing their own identities or narratives in relation to those of others (Britzman, 2003). The comparisons teachers make with others should be considered a major factor in teachers developing their own professional teaching identities.

As novice teachers begin their student teaching assignments or first jobs, they usually have an idealistic view of how they will structure their classrooms, how their students will respond, how their administration will support them, and so on. They bring with them a biography of schooling that is overly familiar and can be "unconsciously repeated, now transferred onto the position of teacher" (Britzman, 2003, p. 15). As Eisner (1972) pointed out, the school where a student teacher is assigned or a novice teacher is hired will most likely be a replica of the schools he or she attended as a child. Although a novice teacher spent many years as a student, at least 2 years learning about teaching, and was probably taught to deviate from their earlier school biographies of what it means to be a teacher, under pressure to get along or

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survive at the teaching assignment, they will usually revert to being what the school structure expects the role of a teacher to be. Novice teachers may experience painful moments of uncertainty and, in an attempt to make it through their teaching assignment or first job, "fall back on useless routines, become confused and anxious," and possibly "become completely undone" when things do not go exactly as they had hoped (Britzman, 2003, p. 73).

They may choose to follow the way of their cooperating teacher or how they remember themselves being taught, and rarely are there opportunities to link knowledge learned in the teacher education program with the experience of student teaching in order to "become a functioning member of the teaching community" (Alsup, 2006, p. 42). Rather than being considered a rehearsal for the "real thing," Britzman (2003) suggested student teaching assignments be seen as a "stage where aspects of the teacher's work, world, paradoxes, and dilemmas become a resource" (p.14). Nevertheless, art education teachers' ideas of what is good art teaching may be compromised by having to conform to a school system's expectations of the teacher's role in the school or simply by trying to survive their first year in the classroom. Their role as teachers (a function) and their identity as artists/teachers (feelings of commitments) are often at odds with each other, making their teacher identity more difficult to develop than if they had come from a general education background (Cohen-Evron, 2002). Once these demands of classroom rescue fantasies, when teachers' actions are those of trying to save their old selves, take over, the classified knowledge they inherited does not seem so absolute (Britzman, 2003).

This time when students and novice art education teachers enter the world of school is in essence the borderlands or borders of their professional knowledge landscapes (Connelly & Clandinin, 1999). The borders are a place of division and often temporal. Veteran teachers who have spent numerous years inside the landscape are no longer sensitive to the borders, but when

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something changes within that landscape, everyone is awakened to the presence of borders. Student and novice teachers' awareness of those borders are heightened, but because they are new to the landscape they do not yet know how to navigate their way in or across (Connelly & Clandinin, 1999). When looking at artists becoming teachers of art, Zwirm (2006) echoed this thought with the fact that public schools usually expect teachers to "fit into set curriculum models in schools that often do not expect, encourage, or in any way reward artistic development and art production" (p. 168). Again, this is a widely accepted issue for those who have worked in schools, but it may be a nonissue for novice teachers because they are unaware that such socialization can and will occur.

This nonissue for novice teachers was the very point Alsup looked to in her 2006 study, *Teacher Identity Discourse: Negotiating Place and Personal Space.* She described the borderlands as a place between where one came from and where one is going. It is a place where many of these preservice and novice art education teachers in this study found themselves. The following section looks at how borderland discourse can play an essential role in understanding how preservice and novice art education teachers develop their professional identities as they negotiate through the borderlands of art and education.

Borderland Discourse

Alsup's (2006) study looked at preservice teachers and the types of discourse they involved themselves in while living and working in a student teaching assignment. She called such discourse "borderland discourse" (p. xiii), where student teachers are beginning to negotiate what they remembered about their teachers, what they have learned throughout their teacher training, and the influences that cooperating teachers and schools have on their developing identities. Her goal for understanding transformative discourse was to "explore, explain, and

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improve how we educate teachers" (p. 6). This borderland discourse is present in all student teaching assignments and was prevalent with the preservice and novice art education teachers featured throughout this study.

As preservice and novice art education teachers prepare to be teachers of art, they, and their teacher training, have mainly focused on their prospective students, "not the professional development of the teacher self" (p. xiv). Alsup argued that this outwardly concentrated method assumed that the teacher is already "self-actualized, already emotionally and affectively prepared to assume the teacher identity" (p. xv), but in reality this is rarely the case. She realized that many teacher educators do not feel comfortable tackling the emotional side of teaching in a methods class, but she also saw the potential of helping preservice teachers integrate the personal and professional self, while maintaining individual uniqueness.

The study Alsup (2006) conducted culminated with descriptions of various genres of discourse that she witnessed throughout her study of six preservice teachers. She focused on the various forms of discourse because as teachers that is what we do, "be it written, oral, performative or cognitive" (p. 5). This naming of borderland discourse was also an attempt to look at the developing teacher in a holistic view. Alsup found participants making connections between their personal and professional subjectivities. She encouraged these types of discourse integrations as a way to help the developing teacher "negotiate conflicting subject positions and ideologies while creating a professional self" (p. 6). Instead of falling into the stereotypes of what it means to be a teacher, Alsup (2006) hoped that these borderland discourses would open spaces between the teacher's identity positions and into a space of "continual becoming" (p. 7) rather than culminating in construction of a solitary identity.

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Alsup (2006) was surprised to find that the development of professional teaching identity was more difficult for some than others due to "their outsider or marginalized status in society" (p. 7). Her realization of this phenomenon was directed at those teachers who were not White, middle class, and female but could be extrapolated to that of artists and art education teachers and their historical marginalization in education. Add to this the marginalization of the arts, being seen as an elitist subject not always accepted into the world of education, those art education teachers who are also seen outside the norm of the stereotypical teacher (i.e., middle class, White, female, heterosexual, etc.) could find the development of a professional teaching identity more difficult than most.

Many, like Alsup, watch from outside the educational landscape and think established teachers are at ease with their professional identity and have conquered their inner demons, when, if truth be known, those veteran teachers are still struggling to develop a professional identity that satisfies them. Other researchers (Beijaard, Meijer, & Verloop, 2004; Erikson, 1968; Mead, 1934; Purkey, 1970) all alluded to the complexity of a teacher's professional identity and how difficult it is to define and explain, especially when one is in the midst of developing his or her own identity. The one thing that all researchers seemed to share was the notion that professional identity is not a stagnant quality but one that must involve relational experience, is ongoing, and is evolving for as long as one is in the profession. Alsup (2006) concurred by representing professional identity development for all teachers as ongoing, "always developing, and always with the potential for growth and development" (p. 193).

Alsup (2006) also understood the importance for teacher educators to talk with preservice teachers about the difficulties in developing professional identities. Bringing conversations about identity development into methods classes could help to also "slow the exodus of young teachers

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from the profession" (p. 7). Making real-world experiences open and candid through the form of "narratives, metaphors, and philosophy statements and then critically analyzing their relationship to one's developing personal pedagogy" (p. 7) could go a long way in helping to equip future teachers with the tools necessary to form professional identities before they are in a teaching situation that they are unprepared to handle.

Elements Necessary for Developing Professional Identities

The four researchers whose work on professional identity guided the theoretical framework for this study seemed to ask the same type of question: What does learning to teach mean to preservice teachers? (Alsup, 2006; Britzman, 2003; Connelly & Clandinin, 1999). This question, although not capable of being completely answered, has been deemed important to understand so that the teacher selves that are ultimately produced "constrain and open the possibilities of creative pedagogies" (Britzman, 2003, p. 26). This phenomenon seems especially difficult to accomplish simultaneously as preservice teachers are learning to teach while being taught (Britzman, 2003; Connelly & Clandinin, 1999).

The researchers looked to education discourse as a way of understanding this very complex issue. Alsup's (2006) borderland discourse focused on student teachers as they began to navigate among their beliefs about what teaching is, what their teacher training has taught them, and what influences cooperating teachers and schools have on their developing identities. Britzman (2003) looked to education discourse in the form of school biographies and the struggle for voice. The struggle for voice comes between a "biography of structure called schooling and a biography of a learner" (p. 20). Because student teachers worry about what others think of them, what they already know about teaching, what their university has taught them, and what they are learning from their cooperating teacher, they often feel they must "repress an identity in the

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making" (p. 20). Connelly and Clandinin (1999) looked at identity development through narrative life histories in and out of the classroom. They saw teachers' professional knowledge landscapes as storied, "having a history with moral, emotional, and aesthetic dimensions" (p. 2).

It has been established by many researchers that professional identities are always active and evolving as long as teachers move from beginning teachers to lifelong veteran teachers. Others see it as a challenge set forth by public education to have novice teachers anticipating their new responsibilities in an effort to "keep up with constant diversification in society, development of knowledge and increases in access to knowledge" (Thomas & Beauchamp, 2011, p. 762). These challenges are especially difficult for new teachers attempting to "recreate their professional identities in relation to the contexts that surround them" (Thomas & Beauchamp, 2011, p. 762), a context that is constantly changing.

Although these views stress the importance of studying teachers' developing professional identities, only a few offer ways of understanding how they are formed. Beijaard et al. (2004) surveyed literature about developing professional identities from 1988-2006 and identified four elements they believed were necessary for teachers' professional identities. The four elements included lifelong learning, contexts, subidentities, and personal agency. The first of these was an ongoing process of understanding and of lifelong learning. The second element was the implication of both person and context. This element was unique because although teachers are somewhat limited by their context, they may in fact develop their own teaching culture. The fact that teachers' professional identities are made up of subidentities was the third element important to understanding how identities are developed. Teachers are involved in multiple environments and associations in and out of the classroom, so the idea of a teacher having various identities is not difficult to understand. Some of those identities may be at the core of a teacher's identity and

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may be visible every day, whereas others may be more marginal and recognized only occasionally. The fourth element, agency, was an important feature of developing teacher identity. Agency refers to the action that teachers, as learners, must take in the process of professional development and hence, the formation of their identities.

These four elements served as guideposts when looking at preservice and novice art education teachers and the formation of their teacher identities during this study. Each element was researched using qualitative research methods such as questionnaires, one-on-one interviews, observations, art-making bricolages, and reflective artist statements. *Lifelong learning* was examined as students' progressed through their coursework and other professional development opportunities offered throughout their university years and beyond using questionnaires, interviews and observations. *Contexts* were studied using observations and guided interviews, as preservice art education teachers began their student teaching experiences and as they began to see life outside of their university classroom. *Contexts* for novice art education teachers were examined as a few recent graduates of the Competira University's art education program began their teaching careers in nearby public schools using the same case study methods as with preservice teachers. Preservice or novice art education teachers' *subidentities* were also studied using the process of art-making bricolages and reflective artist statements, as teachers negotiated their way through art classes, education classes, student teaching experiences, and professional organization involvement. *Personal agency* was considered, using questionnaires, interviews, and reflective artist statements as a way to see how actively the teachers participated in developing their identities.

As seen from this review of art education literature, the professional identity of art education teachers was not a straightforward, easy process, but rather a tangled, convoluted

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progression that takes time and reflective practices to reveal. Due to the many aspects that contribute to this phenomenon, this study was necessary to better understand how preservice and novice art education teachers negotiate all the influential elements that have played a role in creating their cohesive professional identities.

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CHAPTER 3

METHODS AND PROCEDURES

An arts education helps build academic skills and increase academic performance, while also providing alternative opportunities to reward the skills of children who learn differently.

~Gavin Newsom~

Introduction

How does teacher training and isolation impact art education teachers' development of professional identities? The review of literature in chapter 2 provides a framework for addressing the issues of teacher training and isolation. Understanding these issues requires a methodology that would explore past histories and current experiences in order to paint a complete picture of how art education teachers develop professional identities.

This chapter provides a description of the methodology for the study. It begins with the research questions that guided the study, followed by a short overview of qualitative inquiry and why its application was appropriate in conducting the study. The rationale used for applying case study methods, in particular multiple case studies, is presented, as well as a description of the setting and the participants who took part in the study. The last part provides a description of the methods of data collection, including questionnaires and one-on-one interviews (Appendices A, B, & C), identity bricolages (Appendix D), reflective artist statements (Appendix E), and researcher observations (Appendix F), along with a description of the procedures used for data analysis and approval from the Institutional Review Board (Appendix G).

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Research Questions

A qualitative approach allows the researcher to obtain various responses based on personal understandings. Participant interviews offered an explanation of these personal perceptions by focusing on a primary research question and subsequent questions that guided the direction of inquiry. I wanted to study the attitudes of preservice and novice art education teachers and the roles that training and isolation had on their developing professional identities,, this research study addressed four research questions:

Research Question 1: How did preservice and novice art education teachers negotiate their professional identity as an artist into the role of teacher?

Research Question 2: What factors motivated the preservice and novice art education teachers to pursue a degree in art education?

Research Question 3: How did preservice and novice art education teachers' training impact their attitudes toward feeling prepared to teach?

Research Question 4: How did preservice and novice art education teachers feel about their relationships with non-art peers and educational institutions?

An initial questionnaire (Appendix A) was the first line of inquiry used to gain insight into the research questions. Once a baseline of information was obtained, subsequent interviews were conducted to probe deeper for details surrounding the context and the impact of the participants' past influences and experiences. Other methods, explained later in this chapter, consisted of researcher observations, participant art-making activities and reflective writings.

Overview of Qualitative Inquiry Design

Qualitative inquiry was the system of design chosen to conduct this research study. The research method used for this study was multiple case studies. Various narrative techniques were employed throughout the investigation, including questionnaires, one-on-one interviews, identity bricolages, reflective artist statements, and researcher observations. These methods were utilized

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to gather information on the identities of preservice and novice art education teachers, their lives as artists and students, and their developing professional identities as teachers. All methods were used to complement each other by painting a complete picture of the study participants' past and present lives.

Reasons for employing a qualitative research stance for this study were many but included the ability to look in-depth at complex social interactions and the meanings people ascribe to those interactions. The social interactions of preservice and novice art education teachers, whether it was with classmates, faculty, or from teaching experiences, offered a plethora of experiences to study. By examining preservice and novice art education teachers in their natural settings and using multiple methods of inquiry, qualitative research was therefore "pragmatic, interpretive and grounded in the lived experiences of people" (Marshall & Rossman, 2006, p.2). This reasoning was appropriate for a study seeking to understand how preservice and novice art education teachers negotiated the development and unification of their artist-selves with their teacher-selves.

Rossman and Rallis (2003) offered eight characteristics of qualitative research that were pertinent to the questions that guided this study: (1) naturalistic, (2) varied in its methods to understand people, (3) focused on the context, (4) emergent, (5) reliant on advanced reasoning that is multifaceted, (6) systematically reflective, (7) sensitive to the researcher's personal biography, and (8) essentially interpretive. Examining each characteristic as they relate to this study demonstrates how qualitative methodologies are appropriate for answering the aforementioned research questions. Observing preservice and novice art education teachers in their *naturalistic settings* (i.e., university education classes, creating artworks in art studio classes, student teaching assignments, and first years of teaching) I was able to examine, first-

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hand, their developing teaching behaviors. Because I was privy to, how they worked as artists in the art studio and as educators in education classes, I saw how they operated in each of their developing worlds. This was important in understanding how they brought together those personas into a teaching situation. Conducting the research in the participants' schools and work settings was particularly important in addressing the matter of how preservice and novice art education teachers' training impacts their attitudes toward feeling prepared to teach.

Second, an *array of methods* used for this study was applicable in understanding the participants and their lived experiences. The specific methods chosen for this study allowed me entry into the preservice and novice art education teachers' day-to-day schedules. The methods included questionnaires, one-on-one interviews, the making of identity bricolages, writing reflective artist statements, and researcher observations. Using these methods within the participants' contexts allowed for an interpretive narrative to become clear and helped me to understand what factors motivated them to pursue a degree in art education.

In the same vein, the third characteristic of qualitative research, focusing on the *context*, looked to the preservice and novice art education teachers' environments as particularly interesting and important to examine. Because many of their environments were divided among education classes, the art studio, the cooperating teaching classroom, and the schools where some were employed, it was pertinent to see how the preservice and novice art education teachers negotiated their emerging identities among the different spaces and to understanding how they defined themselves through the process. Having access to all those places, not only allowed me visibility to the participants in the spaces, but also led to finding out additional information when talking to them during one-on-one interviews.

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Employing qualitative research methods in this study saw the fourth characteristic, *emergent* information, come to light as preservice and novice art education teachers negotiated their way through the borderlands of becoming teachers of art. Along with the conceptual framework and research questions described earlier, participants completed two to three questionnaires, participated in a total of two to three one-on-one interviews, created one or two identity bricolages, and wrote artist statements to accompany their work. In addition, I observed participants in their natural environments monitoring themes that emerged.

Along with a well thought-out conceptual framework for this study, I had to remain flexible and employ the fifth characteristic of *sophisticated reasoning* in order to move among the many components that emerged in this study. I needed to "iterate between theoretical ideas, data and my reflection on both" (Rossman & Rallis, 2003, p. 11). I entered the preservice and novice art education teachers' worlds with my own personal perspective that was ultimately shaped by my insight into the situation. I had to assume a researcher's praxis in order to move back and forth between all the components of the study, yet I looked at the whole simultaneously (Rossman & Rallis, 2003).

The sixth and seventh characteristics of qualitative research that were closely related are the researcher being *systematically reflective* and cognizant of her *personal biography.* My perspective as an art education teacher was the lens used for interpreting the information gathered throughout the study. I was "entering the world of the study participants and I shaped that world in significant ways" (Rossman & Rallis, 2003, p. 10) whether I realized it or not. Being reflective gave me a sense of checks and balances of how I was affecting the space. In addition, being sensitive to my worldviews and my personal life story could promote a "simultaneous awareness of self and other and of the interplay between the two," also known as

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"reflexivity" (Rossman & Rallis, 2003, p. 10). The writing of analytic memos also enhanced this process, as Rossman and Rallis suggested, as a way to be reflexive and to uncover insights throughout the study.

Lastly, qualitative research is *essentially interpretive.* As I stepped into the familiar world of the preservice and novice art education teachers I began interpreting what I had learned while conducting the study. Field notes and interviews cannot tell the whole story, so what I observed had to be "interpreted in ways that are thoughtful, ethical, and politically astute" (Rossman & Rallis, 2003, p. 11) and filtered through my own personal biography.

Eisner (1998), the foremost authority on art education research, offered another, yet similar, explanation concerning the use of qualitative research when studying art education, or education in general. First, he believed our sensory systems are the means by which we represent the environments we live in. In other words, in order for this study to capture the experiences of preservice and novice art education teachers, the research had to take place in the environment (natural setting or context) where students and teachers live and work and are fully engaged. Second, Eisner said that qualitative inquiry requires the ability to "see, hear and feel" (p. 21) subtle differences in things that are significant to what is being studied. As I spent more time with the teachers being studied, my ability to distinguish slight disparities in the participants continued to be honed and became more focused. Third, Eisner said qualitative inquiry is not only relevant to things out in the world, but also to things we actually create. Things that require some qualitative thought, such as cooking, writing or teaching, also require the ability to establish features worth knowing. Preservice and novice art education teachers' ability to develop lessons, teach young students, and create their own artworks require qualities worthy of qualitative inquiry.

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Borderland Discourse as Research Methodology

As I selected participants for this research study it became apparent that an emergent qualitative research design was occurring. Alsup's () idea of borderland discourse, that draws on participants' life experiences and is linked to their developing pedagogies became the primary method for obtaining data for this study. Although borderland discourse draws from case study design with data collected from 'cases' or participants and analysis done on all of them, borderland discourse helped to reveal similar themes across all of the participants and answered the research questions in a way that multiple case study design could not. Therefore, each participant was not analyzed as a unit of data, but rather all of the information gathered from them were grouped according to how the themes best answered the research questions and analyzed together.

With an emphasis on the intersection of often-competing discourses, I used borderland discourse as a methodological tool to access and interpret participants' school biographies, influences, teacher training, and possible problem of isolation, all in relation to the development of participant professional identity. As well as being descriptive about the preservice and novice art education teachers' daily lives while in school and as they approached their teaching experiences, this study used data to help illustrate and challenge theoretical assumptions about the phenomenon (Merriam, 1998). Data gathered helped to demonstrate borderland discourse used by the participants during questionnaires and interviews. School biographies were told through stories of school histories and memories of the participants, and lastly, professional knowledge landscapes were revealed throughout the study by the different types of data collected. Details about the borderland discourse the participants shared will be further revealed and discussed in later chapters.

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Drawing on case study research methods, borderland discourse also accomplished what Yin (2003) described as explanatory that answers the how and why questions about contemporary events and is best used when the researcher has little or no control over the events. Two sources of evidence seen in explanatory styles are direct observations and interviews of the people involved. Both forms of data were especially applicable to this study due to the need to understand how participants' school and life biographies influenced them prior to entering an art education teacher-training program. These forms of data were utilized in the study by observing each preservice and novice art education teacher three to four times in their university classes, student teaching experiences, and teaching settings. Two to three one-on-one interviews with each participant were conducted throughout the study to gain a deeper understanding of how previous life events influenced their decisions to study art education and how their understandings of identity might have changed over the course of a school term.

Yin (2003) pointed to case studies as having the distinctive ability to handle a full variety of evidence, including "documents, articles, interviews and observations" (p. 8) beyond what traditional qualitative research or historical studies can do. The use of borderland discourse with all the participants did this as well. In addition to the observations and interviews already mentioned, documents obtained from the art education department (schedules, course descriptions, etc.) and artworks created by the participants were evaluated in order to determine their usability in this research. The study also looked at the context and daily relationships of the preservice and novice art education teachers to understand how they navigate the development of their professional teacher identities.

When deciding to use borderland discourse as a research method for this study, I thought about how the strategy could examine the phenomenon of teacher training and isolation within

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the context of art education. By employing borderland discourse with all of the participants, the analytic conclusions developed independently and the interpretations were more compelling than if I had just used one participant to study (Merriam, 1998). And because I was expecting similar results from these teachers' stories, a "literal replication" (Yin, 2003, p. 47) would provide strong support for my initial set of propositions. But, as the study progressed, some of my initial propositions were challenged, and I had to revisit them and reexamine others.

Setting

This research study took place on the main campus of Competira University (fictitious name). Competira began over 100 years ago as a normal school that trained teachers throughout the state of Alabama. The university is a public institution located in south Alabama in an area known as The Black Belt. The Alabama Black Belt includes some of the poorest counties in the United States. The area is characterized by high unemployment, high rates of poverty, poor access to education and medical care, substandard housing, and high rates of crime (Alabama Black Belt Heritage Area, 2013). Yet among all of the negative setbacks of the region, Competira University shines as one of only four art education programs in the state.

After a personal conversation with the art education professor at Competira University (personal communication, December 10, 2011), I learned that the exemplar art education program began in 2001 with only three art education majors. The art education professor also shared that the program now boasts an average of 10-15 art education majors each year, although numbers have fallen slightly in the past few years, due in part to economic downturns and statewide educational proration. Of those majors, the university finds that approximately 90% of the art education students find a teaching position within a year of graduation. Many of Competira University's art education students have won awards and scholarships for their superb

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teaching abilities. The university's emphasis on pedagogical excellence has provided an avenue for several students to present papers and workshops for local, state, and national art education association conferences.

As part of the university's local outreach program, The Visual Arts Project, art education and general education students go into schools that have no formal arts education programs and teach art lessons. Students have been involved with rural and underserved schools around the county and state for the past 10 years. It is estimated that they have provided art lessons for more than 15,000 children. This opportunity for real-world experience and service to students earned the Competira University's Student Art Education Association the STARS Higher Education Partnership Service to Education Award in 2004 (art education professor, personal communication, December 10, 2011). The university and its art education program were chosen based on the fact that the school has a long-standing record for graduating highly qualified teachers, and the art education department is hailed as the gold standard for art education programs in the state of Alabama.

Participants

Participants for the study were selected from the currently enrolled art education students and recent graduates (1-3 years) from Competira University. A list of possible participants for this study was obtained from the art education professor at the university. At the time of the study there were approximately 10-12 students enrolled in the art education program. A more balanced gender and race representation of teachers was desired, but out of the 10-12 art education students currently enrolled at Competira University all were Caucasian and female. The students ranged from entering freshmen, to seniors who were participating in their student

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teaching assignment during the fall semester. The recent graduates were art education teachers who had taken jobs in the area close to Competira University.

Because this study looked at how teacher training and isolation impact art education teachers' development of professional identities, a purposive sampling (Ritchie & Lewis, 2003) of participants was necessary. Participants were selected based on where they were in their teacher training (undergraduate, graduate, student teaching, etc.), how long they had been teaching, and their willingness to be a part of this study. It was important to look at all stages of art teacher training in order to paint a complete picture of how professional identities were developed, hence the selection of teachers at different stages of their development.

The art education professor agreed to include me during their first art education association meeting of the new school year. I arranged to meet the preservice and novice art education teachers at the university during the meeting to explain the premise of the study and to invite them to participate. I presented the study to them by introducing my role as a veteran art education teacher, PhD student at The University of Alabama, and my interests in art education teachers' developing professional identities. I gave a brief explanation of my research topic and why I had chosen Competira University and its arts education program as my focus. Once the students and recent graduates were informed about the study, they were asked to participate by signing informed consent forms and by completing a brief questionnaire. The questionnaire helped to identify their prior understandings of what they thought it meant to be a teacher, to discover family and school influences on their decisions to pursue an art education degree, and to inform future interviews and other questionnaires.

Out of the initial 10-12 preservice art teachers and five novice teachers, four preservice teachers and three novice teachers were selected. Criteria for inclusion in the study included the

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following: being a current student in good standing with the university as a freshman, sophomore, or junior; currently completing their senior year and in the process of their student teaching assignment; being a graduate of the university who had obtained a teaching job within 1 to 3 years of graduating; and having a background in an area of the visual arts. Once potential participants were identified and briefed on the study, I grouped the participants into similar categories (e.g., background in the arts, level of school, current student teaching assignments, current jobs). The seven participants included one sophomore, one senior, one Alternative A degree master's student, one traditional master's student, and three recent graduates who were working at nearby high schools.

The selection of seven potential participants allowed me to observe and interview a variety of preservice and novice art education teachers and to gather an array of experiences from all the different stages of developing teacher identities. This sample was large enough to "inform an understanding of the research problem" (Creswell, 2007, p. 125) and small enough to obtain extensive information from all participants. And because the university was located only 2 hours away from me, a multiple case study of seven participants allowed for once-a-month visits consisting of in-depth interviews, two art-making workshops, and researcher observations over the course of one school semester. After the initial meeting, I set a date for the art-making workshop, and scheduled one-on-one interviews and observations with the seven participants.

Data Collection

To address each of the research questions, several sources of evidence were collected for this research study. Information about participants' past memories and experiences, visual art training, university education, and teaching encounters were needed to understand how the art education teachers were forming their teaching identities. The best way to gather that type of

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data was to collect several types of evidence. Following Yin's (2003) suggestion for six types of evidence, I employed all six. The sources he recommended include "documentation, archival records, interviews, direct observations, participant-observations and physical artifacts" (p. 85).

Yin (2003) recommended obtaining documentation and archival records in order to verify correct titles, names, and so on, to corroborate other sources and to make inferences. I obtained documentation and archival records such as Competira University's requirements for an art education degree, course descriptions and syllabi from all of the classes that art education majors are required to take and any other records deemed necessary to verify information in the study.

Interviews were conducted with the participants throughout the study through guided interviews as well as informal conversations. Other procedures for obtaining data were through direct observations of preservice and novice art education teachers in their studio art and art education classes, as well as during their student teaching and employment experiences. And lastly, participants constructed physical artifacts called identity bricolages at the beginning and end of the study, along with reflective artist statements describing what their bricolages depicted. During this art-making activity I became a participant-observer by conducting a workshop for the participants. I not only led the workshop, but I participated and modeled the activities for the participants.

The main research query posed the question of how preservice and novice art education teachers navigate their identity as an artist into the role of a teacher. Using the conceptual framework introduced in chapter I and the data collected from interviews, observations, and the art-making activities, I aimed to provide a connection between how preservice and novice art education teachers' understand themselves as artists and how that transfers into a developing and evolving identity as an art education teacher.

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Table 1 shows an organized and systematic data management and analysis plan for the study. The strategies used allowed for multiple sources of data in understanding how art education teachers see themselves as professional artists and teachers.

Table 1

Data Management and Analysis

Data Collection Strategy	Description	Data Management	Data Analysis	Follow-Up
Initial Questionnaire	When: SAEA Meeting (Aug) Where: Art Department Who: 10-12 Students/teachers How: Individually answered	1. Introduced study & asked for participation 2. Gave the questionnaire to answer at their leisure 3. Collected questionnaires or left envelope to mail	1. Collected completed questionnaires 2. Put information into Excel spreadsheets 3. Analyzed data by coding answers & noting key words	1. Developed interview protocol based on initial questionnaire 2. Set interview appointments
Individual Interviews	When: By appointment (Aug-Nov) Where: At the university Who: 7 selected case studies How: Individually interviewed each participant	1. Audio-taped interviews 2. Transcribed interviews	1. Analytic memos 2. Manually analyzed data using key words and phrases 3. Chunked data	Developed more questions for questionnaires and interviews based on participants' responses
Identity Bricolage Workshop	When: Aug & Nov Where: Art Department Who: 7 case study participants How: Hands-on workshop about professional identity development	1. Participants asked to bring objects to represent themselves 2. PowerPoint presentation 3. Participants created individual bricolages	1. Conversations with participants about their pieces 2. Artist Statements (2) about their pieces	Used Artist Statements to confirm/ disconfirm questionnaires & interviews
Observations	When: Aug-Nov Where: University classes, student teaching assignments, on-the-job teaching Who: 7 case study participants How: Through personal observation & checklists	1. Field notes and observation checklist 2. Informal interviews with participants	1. Analytic memo 2. Manually analyzed data using key words, phrases and actions	Used observation data to confirm/disconfirm questionnaires, interviews & artist statements

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Questionnaires

An initial questionnaire was developed (Appendix A) that contributed to the production of data and guided future interviews with the case study participants. Subsequent questionnaires (Appendices B & C) were developed in response to information gathered during the one-on-one interviews. The questionnaires were developed after a review of literature on art education teacher training and professional identity development revealed a need for understanding background influences on art education teachers' career choices.

The initial questionnaire was distributed at the Student Art Education Association meeting, which also included recent university graduates. As a preliminary activity, all potential participants answered the questions in order to establish a baseline of information of preservice art education and novice teachers from the university and to aid in the selection of participants for the case studies. The questionnaire also served as a beginning point for the initial one-on-one interviews with preservice and novice teachers selected for the specific case studies. Participant answers during the initial interview informed future interviews and subsequent questionnaires about participants' interests and career goals.

One-on-One Interviews

Interviews are the most common form of data gathering used in case studies (Merriam, 1998; Rossman & Rallis, 2003; Stake, 1995; Yin, 2003). Interviews are especially helpful when trying to construct past events of what cannot otherwise be replicated (Merriam, 1998) and when trying to understand participants' unique perspectives (Rossman & Rallis, 2003). This form of "talking" allows the researcher to gain further insights into participants' worlds; to probe for details and clarity; to obtain rich, expressive data; and to learn more about the context of the phenomenon being studied (Rossman & Rallis, 2003, p. 180). Interviews were especially helpful

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with these case studies in understanding past experiences, the influence those experiences had on the participants' career choices, and ultimately how they perceived themselves as they were developing as art education professionals.

One-on-one interviews included informal and guided interview approaches (Rossman & Rallis, 2003). Informal interviews took place while I observed and spent time with the participants in their classes, during student teaching assignments, and while they were working at their teaching jobs. These types of interviews took the form of casual conversations and occurred during the time of social interactions (Rossman & Rallis, 2003).

Guided interview approaches were used to obtain the participants' views of the world. Based on the information obtained in the questionnaires, I developed broad topics to discuss with the participants and to help uncover significant points of view the participants had concerning their school and personal biographies (Rossman & Rallis, 2003). Themes that emerged from the preliminary interview directed the subsequent guided interviews.

All interviews took place on the Competira University campus, student teaching placements, and job sites. Interviews with each participant usually lasted about one hour. All possible efforts were made to meet the participants in person, so when unforeseen circumstances such as scheduling conflicts, sickness, and time constraints limited meeting participants in person, a few correspondences (questionnaires, clarification questioning, etc.) took place via emails or phone conversations.

Interview 1: Baseline of broad category information. These interviews spoke to the questions asked on the initial questionnaire (see Appendix A): categories such as art classes offered during their P-12 education; influences from family, friends, and teachers; choices in college major; and factors that led to their decision to attend Competira University.

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Interview 2: Deeper investigation of memories and physical attributes of lived experiences. These interviews addressed the participants' memories of the physical aspects of their lived experiences (see Appendix B). Questions were geared toward the participants recalling physical rooms and facilities of their P-12 art experiences, their current working spaces, and college classes and social spaces around campus. Several questions also probed into the relationships and physical attributes of the people who played a role in the participants' lives (e.g., teachers, friends, family, professors).

Interview 3: Reflection of college preparation for teaching, professional development opportunities, and current struggles on the job. These interviews were based on a third questionnaire distributed only to the novice art education teachers who participated in the study (see Appendix C). These interviews probed teachers' feelings toward the teacher training that they received from Competira University compared to what they feel they have had to learn on the job, professional development opportunities they have received, and current struggles they are facing as new teachers.

Identity Bricolages

Physical artifacts (Yin, 2003) or material culture (Rossman & Rallis, 2003) refers to physical evidence that can be relevant to studies where objects are used or produced as a part of the participants' daily encounters. Material culture can supplement other data gathering techniques such as interviewing and observations by understanding the social worlds of the people being studied. Physical artifacts may also offer another insight into the values and beliefs of those being studied that are not touched on during interviews or seen in observations (Rossman & Rallis, 2003).

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For this specific study, preservice and novice art education teachers were accustomed to creating artworks in art studios and classes that often required them to reveal a piece of themselves, so asking them to create a personal visual narrative in the form of an identity bricolage was a familiar artistic activity. As the art-making activity pertained to this study, it was introduced and directed by me through a workshop format.

The bricolages were created at the beginning of the study to establish a visual representation of the preservice and novice art education teachers' feelings of professional identity at that time. I conducted a workshop that covered professional identity development, the purpose of my study, and how their art making would aid in helping me to understand their professional identity journey (see Appendix D).

Before the workshop took place the participants were asked to gather small objects they felt were representative of their life's journey (e.g., childhood, school years, college training, student teaching, teaching) to use in their bricolages. After my presentation, the participants were given canvases on which to create their bricolages, along with an assortment of decorative papers, found objects, paint, and so forth. They were also given ample time to think about how they wanted to construct their piece, work out thumbnail sketches, write about their ideas, and begin to create their bricolages. A reflective artist statement for the artwork was also written at the time of the art-making activity (see Appendix E).

The bricolages were not considered "finished" at the end of the workshop, but rather were to be constructed throughout the study. The participants were given instructions to add, subtract, and change things on their bricolage until we met again for another workshop toward the end of the semester. The purpose of creating throughout the study was to allow participants time to reflect and think about how they saw their professional identities developing. Although

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instructions to continue working on the bricolages were given at the initial workshop, no participants worked on them over the semester. When we reconvened for the last workshop, all participants radically changed their bricolages from their first creations. Details of the bricolage creations and artist statements are explained in chapter 4.

Observations

Observations of preservice and novice art education teachers in their art and art education classes, as well as their student teaching and employment experiences, added to the information gained through the questionnaire and interviews by noting body language and the complexities of those social settings (Rossman & Rallis, 2003). While observing preservice art education teachers in their university classes, I saw participants interacting with instructors and fellow students and noted the level of confidence they had in taking charge and balancing their course work and assignments. Many of these interactions were noted on an observation sheet (see Appendix F) that I developed and used with each observation. I also witnessed participants trying to connect what they were learning in the university classroom with what they were hoping to teach in P-12 art classes.

I watched the preservice art education teachers who were in their student teaching assignments and observed them engaged in helping students and honing their teaching and classroom management skills. I also witnessed participants connecting with the coordinating teacher and learning from their years of experience in the classroom.

Observing novice art education teachers on the job and in their classrooms, I viewed teachers learning to organize and manage classrooms of art students, reflecting on their practices, and thinking about how they could continue to grow and develop as professional art education

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teachers. I witnessed teachers overwhelmed by all the demands of full-time teaching, extracurricular responsibilities, and managing their personal lives.

Themes that emerged during the observations included participants' *attitudes* toward their classes' relevance in preparing them to be art education teachers; their *confidence* while managing art studio classes, art education, and general education classes; *influences* from coursework on the their teaching style; *preconceived ideas* of teaching based on their backgrounds; and their *interpersonal relationships* with cooperating teachers and colleagues based on the their idea of what the teaching experience should be and any disparity they felt between their university experience, their *real-world* student teaching, and employment experiences.

Rationale for Art-Based Education Research

This study employed art-based education research methods with the creation of identity bricolages in an attempt to "enhance perspectives pertaining to certain human activities" (Barone & Eisner, 2012, p. 95). In this case, those activities were art education in nature and served as one form of data for the study.

Although not a typical form of investigation, art practice has been an essential and creative means of inquiry advancing original ideas about "what it is to be human, within the uncertain worlds within which we live" (Sullivan, 2010, p. 4). These methods are distinctive because the curious minds of artists tend to create new insights from what they don't know, which deeply changes what we do know (Sullivan, 2010).

Using art-based education research methods was important to the study for several reasons. It was important to "infuse the inquiry process" (Barone & Eisner, 2012, p. 95) with "artful ways of knowing," to "relocate inquiry within the realm of local, personal, everyday

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places and events (Finley, 2008, p. 72), and to build new knowledge from different perspectives (Sullivan, 2010). Because I was not seeking one certain truth about art education teachers' developing teacher identities, like other traditional research methods, the use of art-based education research looked to enhance the perspectives (Barone & Eisner, 2012) of art education teachers. By placing art making within the culture of research, creative practices have the ability to disclose new realities (Sullivan, 2010).

McNiff (2008) defined art-based education research as "the systematic use of artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies" (p. 29). By using art-based education research methods, I hoped to shed new light on an educational phenomenon, that of art education teacher training, and to "entertain questions about the training that may otherwise go unasked" (Barone & Eisner, 2012, p. 96).

McDermott (2002) believed that having preservice and novice art education teachers create bricolages during their teacher training invites discourse concerning "relationships between socially just classroom practices, identity representation and informed work within preservice teacher education classes" (p. 54). By creating and critically reflecting on their own artworks, the preservice and novice art education teachers examined views of "'self' racially, socially, and culturally" (p. 54) in a way that could affect pedagogies they will take to their classrooms. Using art making as a research tool was an insightful way for preservice art education teachers to position themselves within the artist/teacher struggle.

The bricolages and reflective artist statements allowed the preservice and novice art education teachers to reflect, not only on their own art-making abilities, but on their own

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complicated and changing layers of beliefs and encounters (McDermott, 2002). The insights into participants' "relationships between self, personal experiences and pedagogy" (p. 55) through the art-making activity opened a line of inquiry that demonstrated a deeper understanding of how professional teaching identities are developed.

In order for the participants to connect their bricolages with their artist statements, a simple questionnaire was supplied, but not required, for the participants to use. All seven participants chose to use the questions as a guide for writing their artist statements (see Appendix E).

Because bricolages by themselves cannot tell the whole story of participants' backgrounds, beliefs, or experiences, informal conversations during the workshop and information obtained during the more focused one-on-one guided interviews mentioned earlier were used in conjunction to evaluate and understand the meaning behind the art. McDermott (2002) suggested using data that emerges from the bricolage activity along with "essays" (i.e., reflective artist statements) and "transcribed follow-up interviews" (p. 59). She also suggested using her idea of critical aesthetics and evaluating the bricolage elements of "emergence, relationality, and transformation" (pp. 54-55) in the formation of new knowledge about a subject. The bricolages were relational in that they were considered accounts of the participants' environments. The artworks were also emergent because they drew on the participants' lived experiences of family, friends, school, art experiences, and teaching experiences. They were also transformative by linking the art-making process with the discourse expressed through verbal dialogue and written reflections (Barone & Eisner, 2012).

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Data Analysis

By its very nature, qualitative research is "emergent" (Merriam, 1998, p. 155) and therefore it is impossible for researchers to know everyone who might be interviewed or every question to be asked unless data is analyzed along the way. Because of this, data analysis strategies were in place in order for this study to be credible and dependable. I assumed an interpretivist perspective while analyzing the study's data. With this positionality I believed that meanings about the participants' professional identities were made rather than found. I also understood that those meanings were individually and socially constructed; yet constantly changing, while maintaining "an ongoing tension between the old and the new" (Sullivan, 2010, p. 203).

Theme and Explanation Building

As written and oral data were collected from each participant, they were transcribed and stored. Once transcribing of interviews and field notes was finished, the data were "chunked" (Marshall & Rossman, 2006, p. 162) into units of data that formed categories or themes. Uncovering patterns that were "meaningful or potentially meaningful" (Merriam, 1998, p. 179) generated these units of data. Themes revealed themselves through repetition of words and phrases throughout the questionnaires and interviews.

These units of data met two conditions that Lincoln and Guba (1985) described as being heuristic, or exposing details connected to the study and would incite readers to think beyond that small bit of information as being "the smallest piece of information about something that can stand by itself" (p. 345). In other words, the categories should highlight information about the study, rouse interest in the information from those who might read the findings, and be mutually exclusive.

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Merriam (1998) suggested that as the researcher make notes, comments, observations, and questions that come to mind as she uncovers patterns while working through each document separately. Once all the documents are examined, I began to go over the notes written in the margins and to group ones that seemed to go together. As patterns began to appear, I used the constant comparative method, making comparisons of incidents, things participants said, and so on, and generating categories or themes. The names of categories came from "three sources: the researcher, the participants or sources outside the study such as the literature" (p. 182). Themes or categories that emerged were artist/teacher-teacher/artist, you as an artist, impact of early years, influences, educational decisions, teacher training, and on-the-job training. These themes are further explained in subsequent chapters.

As this on-going examination of data was being carried out, I also wrote analytic memos. Marshall and Rossman (2006) suggested writing throughout the process as an invaluable activity for uncovering insights that can "move the analysis from the mundane and obvious to the creative" (p. 161). At this phase of the data analysis, organizing data should move from a level of simply describing data to one of interpreting (classifying), and finally to a conceptual view where inferences are made, models are developed, or theory is generated (Merriam, 1998). When considering data analysis for case studies, as in this study, Stake (1995) reminded us that researchers attempt to comprehend why people do what they do in regard to the specific case under study. Finding significant patterns during interpretation, we continue to ask ourselves, "What does that mean?"(p. 78). In trying to understand behaviors, issues, and contexts within each of the participants, I found myself having to take more time reflecting and triangulating and being dubious about information the first time I read it.

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Identity Bricolages

With the identity bricolages, photographs were taken after each workshop to document the finished artworks of the participants. When analyzing the artworks I was not looking at the quality of the artwork produced, but rather the content and the participants' interpretation of their pieces.

Artist statements were written at each workshop as well, although not all participants wrote a statement after the first workshop. Because of the lack of follow-through with the first workshop, a reflective artist statement form (Appendix E) was created for the second workshop. When both bricolages and reflective artist statements were complete, I made analytical notes as I looked and compared each of the participant's pieces. I noted changes, if any, in colors used, items and images used, and the overall design of each piece. Then I read the participant's accompanying reflective artist statement and referenced the notes I had made during the workshop to support what the participants had said about their artwork. A similar constant comparative method, used for reviewing interview transcriptions, was used when looking at the artworks and reflective artist statements. I noted words and phrases used by the participants to describe their artworks, their reflective artist statements, and information from their interviews. Looking for similarities and discrepancies among all of the data proved helpful when painting a complete picture of each participant's professional identity.

During the interpretation phase I made connections with the context of the study and to the related literature. During this phase Marshall and Rossman (2006) suggested looking for alternative understandings as a way to challenge the patterns that I thought seemed so obvious. I searched for other reasonable explanations while exhausting all possible ideas to justify the patterns and relationships I uncovered. In an attempt to build theories about how teachers

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develop a sense of identity, I identified themes and concepts that emerged from the data. The themes and concepts resulted in the characteristic that Merriam (1998) described as a product that is "richly descriptive" (p. 8). Interview transcripts, artist statements, artworks, and observation notes gathered from the participants offered a rich description of what they were experiencing as they progressed through their training in college and in the classroom, and ultimately about their identity development as an art education teacher.

Trustworthiness of the Study

I was able to demonstrate the credibility and trustworthiness of the methods (questionnaires, interviews, observations, and art-making activities) and findings through the use of multiple criteria. With this research study I took the stance of an interpretivist epistemology and "rejected the notion of external reality that could be discovered through objective means" (Gall, Gall, & Borg, 2005, p. 318). Interpretivists suppose that researchers, study participants, and those who may read the study's report will define their own personal significance and importance to the study. It is because of these beliefs that qualitative researchers do not judge research studies on traditional methods of validity and reliability, but rather use standards to show credibility and trustworthiness.

According to Gall et al. (2005), if the following seven out of eleven criteria are used with research studies, they will help the researcher demonstrate sound methods. The first is a strong chain of evidence. Researchers should show "clear and meaningful links between the research questions, the raw data, the analysis of these data, and the conclusions drawn from the data" (p. 319). Throughout the study, I showed a strong chain of evidence through detailed transcriptions, information-building questionnaires, and observation notes and check sheets. Second is truthfulness, which can be gained when researchers paint such a palpable picture of the

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phenomenon that readers will be assured the study is truthful and accurate. Lincoln and Guba (1985) called this construct credibility. With credibility the goal is to show that the study was conducted in a way that demonstrates that the subject was correctly identified and depicted. In the final narrative of this study, I provided the reader with rich, dense description of the events of the day, as well as the motives for the preservice and novice art education teachers choosing to do what they did.

Third, when a research study is evaluated, readers want to know that they will either be enlightened, liberated, and empowered or that they can apply the findings to their own settings. In other words, they want to know the study is useful to them. Lincoln and Guba (1985) called this transferability, where the burden is on the researcher to show how others in similar situations could use their findings. By studying a variety of preservice and novice art education teachers at various stages of their careers, this study drew parallels between what those participants were experiencing and what others may experience in other areas of the country.

Many researchers (Marshall & Rossman, 2006; Merriam, 1998; Stake, 1995; Yin, 2003) referenced the fourth criterion, triangulation, as an attempt to make sure qualitative research studies are comprehensive and accurate. Triangulation is "the process of using multiple data-collection methods, data sources, analysis, or theories to check" research findings (Gall et al., 2005, p. 320). Basing evidence on multiple sources can greatly increase the study's usefulness for other situations (Marshall & Rossman, 2006). If the triangulation produces a divergence in the data, then the researcher will have to confirm the conflicting data by reconciling them within a descriptive structure. Patton (1990) defined four types of triangulation in performing evaluations: (1) data triangulation, (2) investigator triangulation, (3) theory triangulation, and (4) methodological triangulation. For this study, I focused on data triangulation using "multiple

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sources but aimed at corroborating the same fact or phenomenon" (Yin, 2003, p. 99). I used interviews, observations, and art-making activities as multiple forms of data to understand preservice and novice art education teachers' developing teacher identity.

The fifth criterion is coding checks. Having multiple observers "can increase the reliability of coding schemes by using low-inference descriptors and mechanical recording of data" (Gall et al., 2005, p. 321). In this study, the art education professor at Competira University served as a second observer in many situations. He often interpreted and added to information I would gather out in the field. Knowing the participants personally and as their teacher, he had insight into their nuances.

The sixth criterion is disconfirming research analysis. It is important to look for outliers, those who differ greatly from most others in the study. Those participants who have the most to gain or lose by affirming or denying something with an unexpected answer will show the researcher they are being truthful. Another way to check for truthfulness is to look for negative evidence by asking colleagues to look at raw data and independently arrive at their own conclusions.

Lastly, by having the participants, or members, review the researcher's report for accuracy and completeness there is the possibility of revealing errors that could be simply corrected. It can also trigger their memories to add more rich description to their particular situation. This criterion is called member checking. Lincoln and Guba (1985) called this construct confirmability by another. The researcher's interpretations of the data can be made transparent and thus strengthen the findings. To increase credibility I shared the transcripts from the interviews and classroom observations with the preservice and novice art education teachers.

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After all interviews had been transcribed, the teachers had the opportunity to read the transcripts and discuss any concerns they had about how they were represented in the transcripts.

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CHAPTER 4

RESULTS

It is my hope that I can maintain a balance between the artist and the teacher so that both can flourish within me. Whether or not I shall always teach, I cannot say; but art has been, and always will be a part of my idiosyncratic being.

~Laurie Ball (1990)~

Introduction

The purpose of this study was to focus on the landscapes and borderlands of preservice and novice art education teachers, where art education teacher training and the possible problem of isolation take place, and how they impact art education teachers' abilities to develop professional identities. In order to better understand those issues, I conducted an in-depth study of preservice and novice art education teachers on the college campus of Competira University and at three public high schools in the state of Alabama. I studied issues of past lived experiences, influences, and teacher training in order to understand individual participants' backgrounds and how the teachers came to be at the school or job they were in at the time of the study. The participants shared their stories through borderland discourses (Alsup, 2006), conversations that helped me understand specific information provided by them. The borderland discourses were those places where all participants found themselves, social spaces between the artist land and teacher world into which they had not quite settled yet.

The study also addressed the topic of isolation in order to determine if feeling isolated from peers had ever been an issue for the participants or if isolation had impacted their view of themselves as teaching professionals. Past lived experiences, influences, teacher training, and

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feelings of isolation were topics that the literature review revealed as being influential on preservice and novice art education teachers who were developing their professional identities. These same topics re-emerged throughout the study as issues that shaped the participants into the teachers they were becoming, and into the teachers they were, for those who were already teaching.

I conducted qualitative study analysis on a total of 17 questionnaires, 15 interviews, 9 observations, 8 identity bricolages, and 5 reflective artist statements. Seven preservice and novice art education teachers comprised the participants for the information collected. I did manual analysis on all questionnaires, interview transcriptions, observation check sheets, identity bricolage projects, and artist statements using key word reduction and coding of the text based on themes. This chapter illustrates segments of the questionnaires, interview data, identity bricolages, and reflective artist statements through the voices of the participants that addressed the original research questions and other themes that emerged during the analysis process.

Research Question 1 addressed the overarching question about how professional identities are formed among art education teachers: *How do preservice and novice art education teachers negotiate their professional identities as artists into the roles of teachers?* Art education teachers usually come from an artistic background of some kind, whether as a hobby, as a class they took in school, or as a professional artist. Because of that, they often find themselves in an uncertain place as they move from artist to art teacher. Sharing stories of past lived experiences and positioning those stories with where they presently are in their journey began to paint pictures of how the teachers in this study were beginning to form professional identities.

Research Question 2 addressed how influences such as family members, friends, teachers, and past school biographies impacted art education teachers' decisions to pursue a

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career of teaching art: *How did the preservice and novice art education teachers' school biographies motivate them to pursue a degree in art education?* Not all art education teachers have the luxury of art classes during their P-12 education, as was evident with the participants throughout this study, and this proved to obstruct some participants' views of themselves as artists and as teachers. Interestingly, it was their experiences while in school that shaped art education teachers' professional identities, whether they had art classes or not. A special teacher, a classmate, a class, or projects they remembered, all were influential factors in shaping the teachers' identities.

Research Question 3 addressed how teacher training played a role in art education teachers developing a professional identity: *How did preservice and novice art education teachers' training impact their attitudes toward feeling prepared to teach?* Art teacher training is often divided between the school of education and the art department, making training of the whole teacher a rather daunting task. Preservice and novice art education teachers often have to find a way to adapt the training they received into a holistic version of what they envision an art teacher to be.

Research Question 4 addressed feelings of isolation and how those feelings play a role in art education teachers developing confident professional identities: *How do preservice and novice art education teachers feel about their relationships with non-art peers and educational institutions?* Not only are art education teachers often trained in separate departments while in college, but also they are often separated from other art teachers once employed. Some art teachers may find themselves physically separated, not only from other art teachers, but also from teachers in general. Many art rooms and fine arts departments need extra space for creating or a place to make noise and are therefore often located away from other classrooms. This

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physical isolation may or may not be a problem, but many of the study participants told stories of feeling emotionally isolated from their peers simply because other teachers and administrators did not always accept art into the curriculum or did not know how to deal with art education issues such as assessments and grading.

Portraits of Case Study Participants

I selected 7 participants to participate in the study's research, who agreed to share their stories with me, and gave them pseudonyms to provide anonymity, The female participants included: C. J., Heidi, Paige, Taylor, Caren, Sharon, and Renee. In the following segments, I introduce each participant's portrait through a short vignette.

C. J.

At 19 years old, C. J. was the youngest of the participants and came from a family of teachers, so she always thought she would teach, but she did not know what subject. Only after her second semester in college did she start to think about it. Her mother, who was also a teacher, suggested that because she loved art maybe she should look into teaching art. She thought about a Bachelor of Fine Arts (BFA) degree but did not know what she could do with the degree once she graduated, so she changed her major to education and eventually to art education.

She grew up in north Alabama and was one of three participants who never had art classes in elementary, middle, or high school. C. J. chose to attend Competira University after visiting the campus while in high school. She did not see herself as a great artist, but was always encouraged by friends and family that she had a talent for the visual arts.

She has a fairly timid personality and was new to the program, so she was just beginning to think about herself as an art education teacher. After speaking to her several times through guided and informal interviews, as well as during her class time, she began to open up and

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express some of her apprehensions about moving forward in the art education program. Also, not having any background knowledge of what art teachers' jobs even looked like, she had no point of reference to judge how challenging the coursework or day-to-day teaching might be.

Heidi

A certified art teacher from Maryland, Heidi was the only participant who had art classes consistently throughout her P-12 education and knew in high school that she wanted to teach art. She considered a fine arts degree, but she had several teachers in high school and college who played key roles in her wanting to teach art.

Heidi had worked in an inner-city school teaching art and considered it her "dream job." Her husband was in the Army, so she had to give up her dream job to follow him to Germany for 3 years. When he was reassigned to an Army training site in Alabama, she sought a university with a master's-level art education degree program. Competira University just happened to be located close to the base and offered everything she needed.

The only traditional master's degree-seeking student and having only been enrolled in classes for one semester, Heidi had already jumped in to lead the student organization and to co-present a workshop at the state art education association's annual conference. She showed the confidence of a veteran teacher even though she had only taught for one year before moving to Germany and then starting her degree at Competira.

Paige

Paige was the other master's degree-seeking participant in the study. She grew up in the town where Competira University is located and attended the university for her Bachelor of Fine Arts degree that she finished last fall. She chose to continue her studies so that she could also teach by pursuing an Alternative A Master's degree.

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She had art classes in elementary and high school but chose to participate in the band during middle school. Paige always had a love for the visual arts and writing throughout her P-12 education. She began college originally as a Design, Technology and Industry (DTI) major but continued to take studio art classes throughout college. Once she got into the higher levels of DTI she realized she was not that talented and was not excited about the idea of sitting behind a computer screen all day as a career. When she began to think about ideas for her senior thesis, she realized how boring it was going to be to complete a DTI thesis. When she described what she wanted to do to her advisor, the advisor advised her to become a fine art major. She changed her major and once she took her first art education class, Integrating Art into the Curriculum, she was hooked on teaching. She took the route of getting a BFA degree and then went back for an Alternative A Master's degree that would allow her to teach when she graduated.

Paige was a precocious young woman who was excited about life. She was engaged and looking forward to finishing her degree, starting a career in teaching art, continuing to create her own art, and getting married.

Taylor

Taylor is a transplant student from the west coast. She had art classes throughout her P-12 education and actually met her husband in a ceramics class in high school. When his family moved to Alabama she followed him not knowing what direction she wanted to go as far as a college major or career. She found Competira University because it was the closest university to her. She changed her major twice while attending college going from computer science to graphic design. She even considered DTI and a BFA, but never felt like she had the artistic skills to be a "fine arts" major.

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She married and soon after had her first child. She dropped out of school and stayed home for a time to raise their son. Once she had some time to think about what she wanted to do as a career she realized even if she got a BFA degree, she would have to go back to school to be certified to teach, so she decided an art education degree would be the "easiest" degree to get. She has since changed her mind about it being easy and is passionate about people understanding the amount of work that goes into becoming an art education teacher.

Taylor was getting ready to venture out on her student teaching assignment during the time of the study. She was a very conscientious student balancing her studies while raising two small children, but she was somewhat apprehensive about the next step in her teacher training.

Caren

Without revealing a lot of the details, Caren obviously had a challenging family history. She was one of those success stories you feel empathy and jubilation for all at the same time. Growing up on the West Coast and even with all of her family's moving around and difficult situations, she managed to receive art classes throughout her P-12 education.

She received an Associate's degree in the visual arts from a community college and then stayed home for a while to care for her son. While being home with him she realized how much she enjoyed art, but she wanted to share it with others, so she decided on an art education degree.

Caren, one of three novice teachers, was a tenacious young woman who was separated from her husband at the time of the study but working on putting her marriage back together. She had just started a new job at a nearby high school that had long had an art teacher who did not hold art students to a very rigorous standard. Caren was very conscientious of what traits made successful art teachers and constantly sought out the advice of veteran teachers to improve her teaching.

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Sharon

Sharon was another novice teacher, who never had formal art classes during her P-12 education. As the oldest of the participants, she often found it hard to fit in with the other art education students. Sharon was a divorced, single mother who began college as a business major at a local community college and took a few art classes for fun. She soon learned that her drawing skills did not "suck" (Sharon, Personal communication, August 2012) as much as she thought. She loved art and she needed a steady paycheck, so art education seemed like the perfect choice.

Sharon had one difficult and one successful student teaching placement the semester before and had interviewed all summer before finally landing a job at a high school about an hour away from Competira University. The high school where she found a job had another art teacher, but Sharon did not find her to be much of a team player, so she felt rather isolated in finding her place at the school. Sharon was experiencing some difficulties with classroom management issues but was managing to muddle through her first semester.

Renee

The last of the three novice teachers, Renee had been teaching the longest at 2 1/2 years. She taught one year at a high school in south Alabama and then landed a job in north-central Alabama where she was beginning her second year of teaching. She seemed to be settling into her role as the first and only art teacher at that school, while managing the band's color guard/dance team and planning to be married in the near future.

Renee was another participant who never had art during her P-12 education. She worked in a day care in high school and found she liked working with kids, so she thought she would teach elementary school, primarily kindergarten or first grade. She was a majorette in the band in

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high school, so she chose Competira University because of their exceptional band and music program. When she went to Competira for orientation, a woman leading the orientation scared her by telling her to pick another grade level because kindergarten and first-grade teaching positions were usually already taken. Not sure she wanted another grade level, she took a little time to think about what she did enjoy doing and because she had always dabbled in the visual arts, she thought that would be an interesting subject to teach.

Renee was a somewhat stoic young woman who appeared to be very comfortable in her current teaching position and wise beyond her years. She talked frequently about attending state conferences and sharing lessons she had learned from other art teachers. She seemed to have begun to bridge the gap between college and becoming a professional by reaching out to others for advice and even sharing successes from her classroom.

Table 2 illustrates the demographics and a snapshot of the participants' backgrounds. As mentioned earlier, all 7 were Caucasian and female, ranging in age from 19 to 48, and all in different stages of their education and personal lives. One participant was a sophomore, the youngest of the cases; one was a senior doing her student teaching assignment; one was an Alternative A Master's degree-seeking student; one was a traditional master's student; 2 graduated from the university last year and were in their first year of teaching; and one graduated 3 years ago and had been teaching for 2.5 years.

Four of the participants were or have been married, and three of those have children. Also two were recently engaged. Although gender issues were not part of the interview process, several of the married, separated, and divorced participants addressed issues concerning marriage, childcare, and managing a career. This was not the case with the single or engaged participants. The teachers who did discuss facets of their gendered lives found it impossible to

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separate gendered experience from their lived professions, and therefore it was deemed important to add this to the discussion of developing professional identities.

Table 2

Characteristics of Participants

Participant	EL	MS	HS	Undergraduate Degree	Other Degree(s) Considered	Current Status	Ethnicity	Marital Status	Children
C. J.	N	N	N	Art Ed	EL Ed	Soph	C	Sing	0
Heidi	Y	Y	Y	Art Ed	N/A	Trad M	C	M	0
Paige	Y	N	Y	Studio Art	DTI	Alt A	C	E	0
Taylor	Y	Y	Y	Art Ed	DTI, BFA	Sr	C	M	2
Caren	Y	Y	Y	Art Ed	Graphic Design	E	C	Sep	1
Sharon	N	N	N	Art Ed	Business	E	C	D	1
Renee	N	N	N	Art Ed	EL Ed	E	C	E	0

Note. EL, MS, HS: whether or not participants had art classes in elementary, middle school, or high school: Y = Yes, N = No. Undergraduate Degree = current or completed degree. Other Degrees Considered = other degrees participants considered. Current Status = Grade level or employed (Soph = Sophomore, Trad M =Traditional Masters, Alt A = Alternative A Master's Degree, Sr = Senior, E = Employed). Ethnicity: C = Caucasian. Marital Status: Sing = Single, M = Married, E = Engaged, Sep = Separated, D = Divorced. Children = Number of children.

Themes

As I analyzed the data, categories or themes began to emerge. Themes developed along the lines of the research questions during interviews with the participants. Interestingly, similar themes developed across case studies to form themes for analysis. Those themes included artist/teacher-teacher/artist, you as an artist, school biographies, influences, educational decisions, teacher training, and on-the-job training. The themes overlapped at times such as the artist/teacher-teacher/artist dilemma and their feelings as an artist. They all struggled with what role to identify with, artists or art teachers, and wanting to pursue their own artistic interests.

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School biographies, influences, and educational decisions often collided with each other. Influences revealed themselves throughout the participants' early school narratives and their decisions to go to college. Some influences were similar, such as an art teacher who taught Heidi in high school and then mentored her as she made the decision to study art education in college. The intersection of these themes disclosed how convoluted and dense the issue of art teacher identity really is for many preservice and novice art education teachers. The following sections looked at the research questions as I answered them by means of the themes that emerged and how participants related their lived experiences to each.

Throughout these sections, topographical metaphors were used to organize the data. With the use of Alsup's borderlands and Connelly and Clandinin's professional knowledge landscapes, it was important to organize the information with metaphors that accurately communicated the data in a way that was easy to understand and consistent in its descriptions. Each of the following sections, with its appropriate topographical metaphor, offers exemplars from the plethora of data in order to give the reader a sense of what information was uncovered. *Laying a Foundation* provides the groundwork for looking at the overarching research question and for understanding where the participants saw themselves prior to and throughout the study. *Plotting a Course* looks at school biographies, influences, and educational decisions of the participants as they related to the second research question. *Navigating the Terrain* examines teacher training at the university and how that training answered the third research question. *Lost on the Horizon* considers where participants felt comfortable and their relationship with others in an attempt to understand the fourth research question. Lastly, participants created bricolages as physical representations of their identity landscape as they saw themselves at the beginning and end of the study.

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Laying a Foundation

Research Question 1: How do preservice and novice art education teachers negotiate their professional identities as artists into the roles of teachers?

The stories the participants told of describing themselves as artist/teachers or teacher/artists laid the groundwork for looking at the first research question. It was important to establish a foundation of how the participants saw themselves prior to entering college early in the study and then to compare those feelings to how they perceived themselves at the end of the study. At the beginning of the study I asked participants to remember and describe how they felt about themselves as an artist/teacher or teacher/artist before they entered college. I asked them to answer the same question at the end of the study based on their feelings after being in college or having graduated. Table 3 demonstrates participants' views of themselves before college and while in college or after graduating.

Table 3

Artist/Teacher–Teacher/Artist

Participant	Before College	In college/Graduated
C. J.	Teacher/Artist	Teacher/Artist
Heidi	Artist/Teacher	Artist/Teacher
Paige	Neither	Artist/Teacher
Taylor	Artist/Artist	Artist/Teacher
Caren	Artist/Artist	Artist/Teacher
Sharon	Artist/Teacher	Teacher/Artist
Renee	Teacher/Artist	Artist/Teacher

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Before entering college only 2 of the 7 participants saw themselves as teachers first and then as artists. Renee, the novice teacher who had taught the longest and C. J., the youngest preservice teacher, represented the extremes of the teacher categories, one having taught for 2 years and one having only completed her first year of college. Neither Renee nor C. J. had art classes during their P-12 education and still felt somewhat deficient in their skills as artists. But, as the study progressed and they had more time to reflect on their feelings of how they saw themselves, novice teacher Renee shifted her view to that of an artist/teacher. C. J., the youngest preservice teacher and the participant having taken the fewest art classes, still saw herself as a teacher first and artist second, at the beginning and at the end of the study. Participants' opinions of themselves seemed varied in the beginning of the study, but became more specific as participants became more confident in their positions by the end of the study. Discussion of the topic and time to reflect on how they saw themselves may have contributed to this development.

Heidi had taught for a year in Baltimore, substitute taught in Germany for 3 years, and knew from a young age that she wanted a career in the arts.

> Before college: I've always thought of myself as an artist. When I was 5 years old and drew an owl in kindergarten and it was amazing, I knew I wanted to be an artist. But, when it came to my profession, I can't say that I put being an artist before being a teacher or being a teacher before being an artist. It's just sort of like they work with each other.
>
> Now: Well, I'd like to think I'm maturing as a better teacher and as a better artist. I know that since I got married and moved to Germany I wasn't employed full-time as an art teacher so I was able to focus more on myself as an artist. It did kind of make me nervous being away from teaching. I kind of had a fear that I would lose a quality I needed to be a teacher or lose the drive. Well, the drive stayed. And I guess when I start teaching my unit tomorrow I'll see how much of my ability has left me. (Heidi, Personal interview, August 2012)

Like many of the participants who would love to be able to support themselves as working artists, Sharon was a single mom raising two young children, so she had to think about

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teaching as a practical career choice. At the time of the first interview, Sharon had not gotten a job yet and was feeling dejected as an art teacher.

> Before college: I thought of myself as an artist/teacher.
>
> I think a lot of people that go into education have someone that is/was in education but I do not come from that background. I would have loved to have had a studio and spend the days creating art, but on the other hand I don't want to live hand-to-mouth. I have done that for too long, so becoming a teacher of art was a practical decision. But that does not mean that I don't love teaching or helping others be successful in their art. I did it the whole time I was taking college art classes. If I had an idea or a tool that would make someone else successful, I was always there to lend a hand. I think that is a key factor for being a good art teacher.
>
> Now: I now think of myself as a teacher/artist. Well, the delusion of being free to create great lessons and helping students to be successful is being overshadowed by all the bureaucracy of being a teacher. The reality is not appearing to match up to what I had pictured in my mind. Hopefully, if I ever get hired, I will learn to balance the two or I feel I may be a very unhappy camper. What I hated about the education department hairball appears to be the reality of getting to be an art teacher. (Sharon, Personal interview, August 2012)

Before college Sharon thought of herself, like the others, as an artist/teacher, but during the study she did not talk about her artistic skills much at all. She knew she probably could not make it as a full-time artist so saw teaching as a sensible solution to a stable career and income for supporting her family.

Since that first interview Sharon was hired by a high school located about an hour away from her home. Between the long drive to and from work and trying to manage classrooms full of less-than-respectful teenagers, Sharon was struggling with things that many first-year teachers encounter and doubting herself as a teacher.

All of the participants acknowledged that they had an artistic talent in some capacity but did not necessarily know what to do with that talent. How they classified themselves before they entered college versus how they saw themselves in college or after graduation was very telling.

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Three participants saw themselves as artist/teachers at the beginning and at the end of the study. Two participants, Sharon and Renee, reversed their views of themselves over the course of the study. Paige, who declined to classify herself as either artist or teacher before entering college, felt like she was an artist first and teacher second by the end. Five of the seven participants saw themselves as an artist first and a teacher second by the end of the study.

They all noted that negotiating the whole artist/teacher, teacher/artist conundrum was not easy, especially if they did not have a background in art. The fact that a majority saw themselves as artists suggested that they had a strong sense of knowing who they were as artists as opposed to being a teacher of art. When asked to describe themselves as visual artists, participants' descriptions ranged from beginning artists with some level of confidence to very confident and working artists. All seemed to have at least one medium or area where they felt they were strong. The purpose of understanding feelings of how the participants viewed themselves as artists was to establish a distinction between their artist and teacher selves, not only for reasons of this study, but also for the participants to begin to see how the two identities could be honored and recognized in their developing identity as an art education teacher. It was also a place to start where most of the participants felt confident in sharing stories about favorite mediums, artworks, and processes.

Heidi was surrounded by creativity all her life and had a knack for creating herself. Her confidence level was more along the lines of a professional artist.

> I am a 3D artist now, predominantly. I was a late bloomer to 3D. I was a Jack-of-all-trades and I couldn't quite figure out where I wanted to settle. But, during my last year and a half of undergrad, I took a sculpture class and a carving class. It really just clicked and made sense, and I liked working with things from nature. I started working on a series of sculpture just of carved wood. I thought that because the wood was alive at one time, it imbued this sculpture with this life as well. And that's something I've tried to carry throughout my subsequent pieces. I do a lot of mixed media now….wood, I

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> incorporate leather, some ceramics, whatever material it takes to get the job done. I kind of have a vision of what I want to do and then I think about what materials would best see me through to the end. Thematically my work addresses relationships with nature, and a lot of that involves art and nature, ritual, and the synergy of those three things. Because I draw a lot of my own personal strength from the earth and I like working with mud and stone, you know, and wood. (Heidi, Personal interview, August 2012)

For someone who did not find her niche for the visual arts until she was in high school, Paige was the only participant to pursue a fine arts degree before her teaching degree.

> I love the textures, and the chaotic order in art works. I like finding old things or odd things to draw or incorporate into my art. I love watercolor and oil paint. But, it is hard to say exactly which medium is my favorite because it changes when I feel in the mood to use something different or new. I also have the three Ps that I also like: photography, printmaking, and painting. I like to work with my hands and build stuff too. (Paige, Personal interview, August 2012)

Describing themselves as an artist allowed participants to open up about things they were passionate about. Participants' body language actually changed as they talked about themselves as artists. Their eyes widened and they became more animated with their hands and facial gestures as they described pieces of art they had created. These stories added to the information answering the overarching research question about moving from the passion they experienced when creating works of art to a passion for teaching and how they negotiated their professional identities throughout the borderlands.

Preservice art education teachers were more apt to talk about current art practices than the novice teachers. Novice art education teachers found that their art-making time had greatly diminished once they had graduated from college and were teaching full-time. The novice teachers seemed to relish any time they had to make art, even if that was making teacher examples for their students' assignments.

As a more complete picture of how participants of the study saw themselves at the beginning of the study began to emerge, it was evident that there was more to answering the

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overarching research question *How do preservice and novice art education teachers negotiate their professional identities as artists into the roles of teachers?* than just understanding their artistic backgrounds and asking them to describe how they saw themselves then and now. As the following themes emerged and began to answer the subsequent research questions, a more comprehensive view of how art education teachers negotiate their professional identities materialized, and I was able to answer the research question further, which I will reveal at the conclusion of this chapter.

Plotting a Course

> Research Question 2: What factors motivated the preservice and novice art education teachers to pursue a degree in art education?

When addressing Research Question 2, it was important to investigate whether people and events in the participants' lives had some bearing on the their decisions to study art education. It was unknown if the participants had ever considered the impact of others and specific events in their lives on their career decisions, so it was a vital part of the research to explore what some of the possible influences were. Themes that emerged while exploring this question were school biographies, influences, and educational decisions. Although themes overlapped at times (i.e., influences turning up in participants' school biographies and educational decisions) there was a clear distinction of the topics when the participants answered questionnaires and talked during one-on-one interviews.

School Biographies

If the participants shared any common characteristic it was the fact that all but one attended public P-12 schools growing up. They all described different places and spaces and all had a variety of circumstances, but they all shared the experience of school. Although not all of the participants had formal art classes during their P-12 years, every participant could recall at

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least one memory from their school biographies that related to the visual arts. Some stories were positive accounts of a favorite project or teacher, whereas others were more negative and discouraging in nature.

All of the stories of experience that the participants shared were enlightening and valuable, but they had to do more than entertain, they had to connect. Alsup (2006) said it best: "In order for experience to lead to learning, it must connect and positively influence future experience as well as encourage interaction with the material, social world" (p. 77). Therefore the stories of early school biographies and how the participants plotted a course for future action helped to answer Research Question 2.

Participants began to see a connection between memories of their time involved with the visual arts, current school, and teaching experiences through the borderland discourses they shared with me. The narratives they communicated to me were an attempt to "understand their experiences" and to see how those experiences fit into their "developing personal and professional selves" (Alsup, 2006, p. 78). They did this by relating their personal ideologies and subjectivities to their professional ideologies and subjectivities.

Participants like C. J., Renee, and Sharon never had formal art classes growing up, but they remembered projects that involved creating something. Renee remembered helping with designing props for plays and proms and participating in several poster contests as a way to be creative.

Caren had one of the biggest revelations during the study. In the middle of one interview about memories from grade school she said, "All I remember from elementary school is all of my art projects! That's weird. I'm just now realizing that" (Caren, Personal interview, August 2012). But her recollections of middle school were not as positive.

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> She [middle school art teacher] was a really sweet lady and I still talk to her. She was really excited about me getting a job. I remember she gave us handouts on how to draw and that's all she gave us. She did teach 1-point perspective, but we had to draw what she was drawing as she drew it. Her art history lessons came straight out of a book, with no interpretation. I didn't like taking art because I would fail the art history tests. (Caren, Personal interview, August 2012)

Although most stories the participants told were positive ones, Caren's story illustrated a more negative side of art education by referring to an art teacher who used drawing sheets to teach art lessons. To her, using drawing sheets without any instruction was not teaching art. Caren took that negative experience and learned from it. She planned to be a much more hands-on art teacher who would instruct by example and would not assume that her students would understand how to do things simply by reading about a subject.

The lack of negative stories in the participants' school biographies may demonstrate what Alsup (2006) recognized as "students who become teachers tend to have had positive experiences as students and retain mostly good memories of school" (p. 79). Caren's acknowledgment of recalling only art stories from school showed one specific moment during the study where a participant recognized how her school biography played a part in her decision to become an art education teacher.

A few of the participants, such as Heidi, Paige, and Taylor, told impactful stories of teachers who left indelible impressions on them while in school and laid the foundations for the teachers they would one day become.

> He [high school art teacher] was the first art teacher I had that tried to give us assignments that didn't look like art projects at the end. He tried to get us to make something that you might try to put in a gallery somewhere. 'Cause sometimes you can look at an art project and say okay, this is the criteria for this project, which again, this is not a bad thing, but in high school when you're starting to make the decision to make art a regular part of your life, you need to make that

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> next step. So, there was a lot of rigor in his class. (Heidi, Personal interview, August 2012)

Heidi's memories of Mr. Roberts revealed an admiration for him as a professional artist, art teacher, and eventually as a friend. She recognized he was different by the type of lessons he presented to his classes. She had also taught long enough to realize the impact of how Mr. Roberts taught them to stretch their imaginations beyond the criteria of a regular art lesson. She saw that he could balance being a working artist and an art teacher, so it was the first time she realized she might like to do what he did for an art career.

Taylor found solace in the inviting atmosphere of one of her high school ceramics teachers. She hoped she would be able to have a studio-feel to her classroom one day.

> My ceramics art teacher was a little nutty. Good nutty! Good crazy. She just, I felt like, she loved what she did as far as teaching the kids, but that wasn't like her job. She was an artist all the time and it was like she was saying, "Oh, hey! Come on into my studio and we're going to do whatever." I felt like she used that like her personal space and that was just her life and we just happened to be a part of it for a couple of hours. I learned quite a bit. It was more about the process and I just felt like we were hanging out at her home studio with her. Like that's what she did all the time, and you just happen to wander in on it.
>
> We used to go on quite a few field trips. She would take us down to Los Angeles like some of the bigger studios to show us other artists' studios. I think that's what got me really interested in art, was hanging out with her. (Taylor, Personal interview, August 2012)

As participants recalled memories from their P-12 education they began to recognize the significance of those memories. Without being prompted, several of the participants shared how experiences in certain classes or with specific people were integral in their decisions to become teachers. By recalling and retelling such memories, the participants seemed to have "ah, ha" moments that the people or events in their lives played a part in their decision to pursue art education.

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Influences

When looking at the influences that participants shared, several common factors began to appear. Several participants reported art teachers that influenced their decision to become an art teacher, whereas others told stories of family and friends who were inspirations. What became apparent across all of their stories were the relationships with people who shared their expertise and their time. These relationships created intense memories and were dominant when participants started recalling how they came to be where they are today. Table 4 illustrates the support participants received from family, friends, and teachers.

Table 4

Influence of Family, Friends, and Teachers

Participant	Influences						
	Family Involved in Arts	Family Support Art Activities	Family Support Art Ed Degree	Friends involved in Arts	Friends Support Art Activities	Friends Support Art Ed Degree	Teachers
C.J.	Y	Y	Y	Y	Y	N/A	N
Heidi	Y	Y	Y	Y	Y	Y	Y
Paige	Y	Y	Y	Y	Y	Y	Y
Taylor	Y	N/A	N/A	N/A	N/A	N/A	Y
Caren	N	Y	Y	N	N	N	Y
Sharon	N	N	N	N	N	N	N
Renee	Y	Y	Y	Y	Y	Y	N

Note. Y = Yes influence; N = No influence; N/A = Not available.

The participants' stories revealed particular words used by the influential family, friends, and teachers throughout their lives. A key word analysis was done with those stories, and Table 5

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reveals the most used words and how often the participants used them to describe events they remembered. Most of the words were positive, but some, that were just as memorable, were slightly more negative. Participants' stories follow in further detail.

Table 5

Key Words Used to Describe Influences' Support or Nonsupport

Word	Frequency
Supportive	16
Proud	9
Encouraged	8
Talent	8
Happy	7
Praised	4
Money	7
Stupid	2

Although most of the words used by influential people in the participants' lives were positive, and participants easily recalled who said those words to them, the negative words aroused some of the same passionate memories for participants. Those participants remembering influences who either mentioned not making much money being an artist, or it being a "stupid" idea were quick to recall who said those things to them. All of the participants related some sort of apprehension about the amount of money an artist and art teacher could potentially make mentioned by at least one influential person in their lives, but seemed to accept the reality of art

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and art education not being a lucrative field to enter. None expressed a desire to produce art or to teach others about art for monetary gain.

All of the stories, in conjunction with stories of the early school biographies, helped to answer Research Question 2. Families and teachers appeared to have the greatest impact on whether or not the study participants chose to enter the field of art education. Friends held some influence among participants, but fewer friends played a major role in persuading them to study art education. Their responses and how they helped to answer the research question are explained in further detail.

Families

In the same way that school biographies and childhood experiences were important in the "formation of an image of self as teacher" (Knowles, 1992, p. 126), family and friends played a part in participants' developing identities when subjected to critical reflection (Alsup, 2006). Even without consciously acknowledging how prevalent the stories of family and friends were, participants' revealed "biological and material realities that result in ideologies and discourses that constitute an individual's identity" (p. 107). Participants' families seemed to be supportive for the most part, and the discourses they shared seemed to create bridges for moving from the land of art students to the world of teachers. Some stories revealed only "transitory assistance" (Alsup, 2006, p. 107) with participants either imitating the educational discourse of friends and family or going totally against the grain for the sake of individual diversity.

Interestingly, two participants, C. J. and Taylor, came from what Alsup called "teacher families" (p.107), and their family influences were significant in the participants' emerging professional identities. Given that these participants knew the good and the bad about teaching, it was rather surprising that they would still choose teaching as a career. Perhaps "occupational

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inheritance" (Rinehart, 1983, p. 302) happens due to positive home discourse about teaching and the comfort the participants feel about teaching might lead them to choose teaching as a profession (Alsup, 2006).

Although Taylor's family was involved in the fine arts and always supported her in her art endeavors, she did not find that same support from her in-laws. She saw them as having a double standard because, in fact, her sister-in-law was also a teacher.

> I come from a long line of teachers so I've seen the good and bad and everything that is involved in teaching various subjects. Art just happens to be my preference. My in-laws think art is worthless, stupid, and therefore a waste of time. Thankfully, they don't have much say in what I do. (Taylor, Personal interview, August 2012)

Some families were not as supportive, such as Caren's, but have come around the longer she persisted in finishing her degree and now that she was working.

> They did (support me) but not actively. I didn't really get that much support until two semesters before I graduated. Then I got the "I am proud of me" stuff. But, it wasn't until then. It kind of makes me feel like because I am a single working mom that my mom may have thought I wasn't going to make it. They were glad that I was persistent, and my mom told me several times she was proud of me especially when I got the job. But now that I have the job, I really haven't heard from her that much. (Caren, Personal interview, August 2012)

Her persistence in pursuing her art education degree seemed to be what Caren's mother supported her through, but now that she had attained her goal her mom did not seem to be as supportive. Her mom's lack of continued support revealed a pattern of neglect and abandonment Caren had experienced throughout her life in her relationship with her mother. Caren seemed content in her accomplishments and knew her mother was proud of her whether she expressed it verbally to Caren or not.

Some stories, like Sharon's, made me wonder how she ever became interested in art in the first place, let alone pursue a degree and teach art.

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> No, I was never encouraged to do art except as a pastime. I remember my mother telling me that artists never make money until they are dead. I was an only child and my parents didn't have any hobbies. They mostly worked. I've always had a natural tendency towards the arts. Not sure where that comes from. Everyone told me it was the stupidest thing I could do. They said if I wanted to do art I should become a graphic designer because that was the only way I would make any money. (Sharon, Personal interview, August 2012)

Although Sharon's stories were not representative of the other participants' stories, her stories revealed a more blatant negativity from family and friends, who were not involved in the arts and saw no benefit to studying art as a career. If they did not see any worth in the arts in their own lives, they wondered how Sharon could and how she would support her family doing something they did not value.

The family relationships that positively influenced the participants to pursue art education were ones where either the family members were involved in the arts in some way or valued the arts as an integral part of one's education. Although negative relationships with family members did not deter a participant's decision to study art education, those relationships did carve a memory in the participant's arsenal of retained knowledge. They recalled the negative influences just as easily, if not more so, as they did the positive ones.

As participants became aware of their family discourses and how they affected them in their growing teaching identities, they also became aware of friends who played a role in their development.

Friends

Friends often became the audience for which participants shared their experiences and found their voice. Alsup (2006) claimed that finding one's voice and having someone significant to share it with was essential for healthy identity development. Having their voices heard and

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respected helped these participants continue to make decisions about the identities they were developing.

Occasionally one friend was the main reason for participants getting into the arts in a formal way. Such was the case with Paige and Caren.

> I had the best friend in the world. She was the one who got me into art in high school. She has encouraged me ever since I have known her. I started with Art II considering what year I was (sophomore) in high school. I went for it. I went all the way to Art IV and then Art Advanced Placement. (Paige, Personal interview, August 2012)

> I had friends that were into Japanese Anime. There was a girl that would draw her own Pokemon characters. They were really good (she got offered a scholarship). She only drew in one size, so I studied the lines in her drawing and would take them and draw them bigger. I did the same with coloring books and fake tattoos. Friends in high school liked it when I drew stuff like that. (Caren, Personal interview, August 2012)

These friendships seemed to form a peer-based identity with others who enjoyed participating in the arts and were positive influences in Caren's and Paige's school biographies. Both women talked about these friends several times throughout the study as being a big part of the reason they chose art education as a college degree and career.

Although friends seemed important to all of the participants, none of the friendships, except perhaps for Paige's friend who actually invited her to take her first art class, were particularly significant in the preservice and novice art education teachers pursuing art education as a career. All of the friends were supportive of the participants' artistic endeavors and served as compassionate and encouraging individuals in their lives. The friendships were important enough for the participants to share stories of their lived experiences.

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Teachers

As participants recalled memories of school they told stories of projects and subjects, physical attributes of rooms and buildings, relationships with friends, extracurricular activities, and stories about their teachers, art teachers specifically. Not surprisingly, participants who had formal art classes throughout their P-12 education told stories of certified visual art teachers, and those who did not told more stories about generalists who also taught art or art as an interdisciplinary component of their curriculum.

For Heidi, two teachers, one in high school and one in college, played a major role in shaping her decision to study art education and the style of teachers she hoped to model.

> One of my studio teachers, Mr. Roberts, was a serious artist in his own right. His classes were very rigorous, and his teaching style made me first consider making art teaching my profession. Yeah, he definitely stuck out for a couple of reasons. For one he was sort of a no-nonsense kind of a guy. He was really serious about art and his serious approach to art gave art credibility that I was really drawn to. You know, for a lot of people, art is just something—it's frilly, it's doodles in the margin of your paper—there's not so much substance to it. But he approached it with a great gravity which appealed to me, but didn't necessarily appeal to many of the other students. People go in there with their own ideas of what it's going to be, but for him, art was fun, but it was more than that. And he was a serious artist too.
>
> I had a professional relationship with Kay (college professor) and it developed into a personal relationship. She made us apply everything to a social context. She worked with kids from inner city Baltimore, doing art with them and based her thesis on that. And it was really interesting to me and inspiring to me because I was a country girl. So she exposed that to me. She had a wonderful energy about her and she devoted her entire life to art education, which was inspiring and motivating. (Heidi, Personal interview, August 2012)

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And then, there were participants like Caren, who had negative memories of how one teacher taught. As she recalled some of the memories, she realized she did not want to teach that way.

> The funny thing is I don't remember ever drawing on drawing paper. Just copy paper. She would have stacks of how-to-draw sheets on most days. I remember drawing for Valentine's Day, Halloween, and for some reason one day I drew a racecar. I do remember she gave us a canvas board to paint whatever we wanted. We did a lot of Bob Ross videos. Then she gave us tests from the art history book. We had to read about art, well, I think it was art history handouts. And we had to read all of them. She never talked about it. And then she would say, "your test is coming up", so really I failed art because of that. And I'm an art teacher! (Caren, Personal interview, August 2012).

The participants recalled educational biographies about teachers who taught them throughout their developmental years. Familiarity of teaching is one of the most universal experiences we share because of the amount of time we spend in schools throughout our lives. Therefore, once preservice and novice teachers begin to experience the reality of teaching, they may be overwhelmed by the complexities of teachers' actual day-to-day responsibilities. As the participants recalled and reflected these familiar stories, they began to understand the complexities in taking up an identity as a teacher. Participation in the study seemed to prompt the art education teachers to make connections between the events and people in their lives that played a fundamental role in the career decisions they had made so far.

Educational Decisions

I asked questions about why participants chose to study art education in college and how they found their way to Competira University during the data-gathering phase of the study in an attempt to further answer Research Question 2. Having an understanding of how the participants decided to study art education, it was also important to know how they decided to attend Competira University and how those decisions played out over the course of their time there. The

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examination of the decision to attend Competira did not reveal any substantial information to help answer the research question. The stories that follow show how happenstance played a role in the participants finding their way to Competira University.

Heidi found her way to Competira by way of life's twist and turns, like many of the participants. When her husband was stationed at a nearby Army base, she found Competira and its art education program. Several others chose Competira University because of its location near their home or because of a family move to the area. Taylor also followed her husband to Alabama, and when he started his master's degree at the university, she followed suit. Caren completed an associate's degree at a nearby community college and because she lived fairly close to the university decided to finish her education while raising her family.

Paige was the only participant who grew up in the same town as Competira University. She had always planned to move away from home to attend school. She wanted to attend the Savannah College of Art and Design (SCAD) or The Art Institute of Chicago, but her family did not want her to move that far away from home. She eventually received a scholarship to Competira and only then realized what a successful art program the university had. Although Paige was the only participant to seek a fine arts degree before her education degree, she too contemplated how she would proceed with her education. While she was taking studio classes during her Design, Technology and Industry years she realized that she did not want to be in front of a computer screen all day. One day a light bulb came on and she thought, "I'm gonna teach!" She tried the Integrating Art into the Curriculum class on the advice of the art education professor and as she put it, "The rest is history" (Paige, Personal Interview, August 2012).

One other participant, Sharon, also went to a community college before continuing her education at Competira University. She began as a business major but took a few art classes just

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for fun. She recalled a couple of instructors who gave her the confidence to pursue a degree in art education.

> I always thought my drawing skills sucked, but one of my instructors had us copy famous artworks and I realized maybe I didn't suck as much as I thought. I took art classes for fun to start with, but after that class I felt better about my skills as an artist, so I changed my major during my second year at the community college. (Sharon, Personal interview, August 2012)

Although this was one of the few times Sharon shared anything positive about her lived experiences, she countered this moment of optimism with something more negative. She also recalled one teacher who discouraged her a little.

> She [the professor] said I wouldn't make any money at teaching art. I told her it wasn't about the money. I had no desire to be in business as an artist for myself, but I needed a job with some stability. So because I loved art and needed a steady paycheck, I chose art education as my career path. (Sharon, Personal interview, August 2012)

When asked how she chose Competira University, part of her reasoning was family responsibilities and location as well. She met with Mr. Myers early on, he looked at her artwork, and she decided this was the place for her (Sharon, Personal interview, August 2012).

The fact that all of the participants found their way to Competira University seemed to be a matter of circumstance. No one aimed specifically for the art education program, but they all consequently gained a great deal of knowledge and experience that, as a result, began the process of developing their professional identities.

When answering Research Question 2, the findings from this study suggest that school biographies and specific influences were the contributing factors motivating preservice and novice art education teachers to pursue a career in art education. Stories of school biographies revealed how participants fondly remembered creative activities, whether or not in formal art classes. Those optimistic memories played a part in study participants thinking positively about

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their career decisions. Whether they hoped to replicate those memories when they were teaching was unclear, but all of the participants realized that those experiences were still with them and played a significant part in their deciding on the career they had chosen.

Within those school biographies, influences such as family members, friends, and teachers also played a significant role in the participants of this study desiring a career in art education. The findings suggest that relationships with family members and teachers were the most influential factors in participants choosing such a career. As mentioned earlier, friends were supportive, but not significant enough for the participants to name them as a major reason for choosing the career path they were taking. Family members of all but one participant were supportive of their college and career decisions. Some family members were apprehensive and concerned about their futures (i.e., job prospects, financial stability) but had been supportive throughout the participants' entire lives. These stable support systems seemed to give the participants the confidence to continue pursuing a career they knew would not guarantee them great financial rewards or job stability. Almost every participant who recalled parents and family members being supportive of their career decisions also recalled all of them telling them to do what made them happy.

The same held true with teachers throughout the participants' educational years. Some recalled general education teachers who had an impact on them, but the majority recalled art education teachers more often as the important factors influencing them to follow a path in the arts. A few of the participants recalled art education teachers who specifically influenced them to choose art education, but most simply influenced them to engage in art-related activities and careers if they had a talent in the visual arts. Several participants also recalled very specific art education teachers who mentored and followed them throughout their college years. Participants

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who made the effort to stay in contact with those influential teachers seemed more confident in themselves and with proceeding forward as teachers of art. These relationships may have kept the participants connected to their positive school biographies and acted as a distant mentor to their developing professional identities.

Navigating the Terrain

> Research Question 3: How did preservice and novice art education teachers' training impact their attitudes toward feeling prepared to teach?

When looking at different aspects of the participants' experiences, questions targeted specific areas thought to be pertinent to teacher training and issues of isolation while at the university. The same line of questioning was also directed at novice art education teachers to see if time away from the university and time on the job had changed their perspective on how they were trained and if there were any feelings of isolation associated with sometimes being the only art education teacher in a school. These inquiries helped to answer Research Question 3.

Teacher Training

The areas examined for possible answers to Research Question 3 included past and current education classes, past and current art education classes, past and current visual art classes, places of comfort and isolation, relationships with peers and instructors, and relationships between the education and art departments. Table 6 shows the types of memories, positive, negative, and neutral, the participants had for each department and specifically memories from the classroom (Clsr), classmates (Clsm), and instructors (Inst), and the comfort level (Cmf) they felt while attending classes in that department.

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Table 6

Memories and Experiences from University Classes

Participant	Education				Art Education				Art			
	Clsr	Clsm	Inst	Cmf	Clsr	Clsm	Inst	Cmf	Clsr	Clsm	Inst	Cmf
Renee	/	-	+/-	-	+	+	+/-	+	+	+	+	+
Caren	/	/	+/-	/	+	+	+	+	+	+	+/-	+
Sharon	-	-	-	-	+	/	+	+	+	/	+	+
Heidi	+	/	+/-	-	+	/	+	+	+	/	+	+
C. J.	+/-	/	+/-	-	N/A	N/A	+	+	+	+	+	+
Paige	+	/	+/-	-	+	+	+	+	+	+	+/-	+
Taylor	/	-	+/-	-	+	/	+	+	+	+	+/-	+

+ = Had a positive experience/memory
- = Had a negative experience/memory
/ = Had a neutral experience/memory
+/- = Had both a positive and negative experience/memory

General Education

Most of the participants had either taken or were taking some general education classes at the time of the study. Participants described their feelings about any current or past education classes in the second questionnaire and then elaborated on those memories during one of the interviews. The one preservice teacher who was getting ready to do her student teaching assignment felt like there was "not enough practical advice; too much politics" in her general education classes (Taylor, Personal interview, October 2012).

The novice art education teachers who had graduated reflected on their time at Competira University but did not have many positive things to say about their experiences. When I asked the novice teachers how they believed each department had prepared them for teaching in a P-12

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setting, their answers were fairly consistent with reactions from the preservice teachers. They felt that the education department had not prepared them for the real world. Sharon could "only think of one or two things that had been useful in a real-world situation" (Sharon, Personal interview, November 2012). Renee echoed those sentiments: "A lot of the education classes were more book work or busy work. They did not prepare me for real-life situations" (Renee, Personal interview, November 2012). They all agreed that the education department "did not teach them how to teach art" (Caren, Personal interview, November 2012).

> Some classes I don't feel that I have learned anything that I should have. For example, in my classroom management class we only discussed different situations. And when we did our observation hours we discussed what the students or the teachers did in their classrooms. We talked about how the desks should be arranged. (Caren, Personal interview, October 2012)

> I do not feel that I learned anything that has any practicality in the classroom. I learned more by observing and interning than the education classes ever taught me. (Sharon, Personal interview, October 2012)

When it came to discussing relationships they had with education peers, all of the participants seemed to feel the same way, disconnected. Most told of superficial relationships with education students that only existed while they were taking classes. None claimed to socialize with education majors outside of the classroom. Caren described it as, "If you are taking a class with one you become friends, for the semester, if it winds up that you help each other. But after the semester you only say 'hey' in passing" (Caren, Personal interview, October 2012). Sharon reiterated this sentiment when she said, "I did not acquire any relationships with general education majors except at the times we were teamed together for a project" (Sharon, Personal interview, October 2012).

None of the participants ever mentioned a close friend from any education department. They seemed to form friendships around other art and art education students. As Taylor said, "It

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seems like majors stick together" (Taylor, Personal interview, October 2012). They found the education department to be an isolating and uncomfortable place.

The participants were more diversified with their opinions about the general education professors. None of them chose the same professor to talk about. Heidi did comment about how her favorite teacher, so far, actually taught graduate classes like professors tell students they should teach using best practices in their own classrooms.

> I think everything we learn about how to present information to elementary through high school usually gets thrown out the window at the university level and it doesn't matter any more, but she actually incorporates best practices into the way she teaches. And, on top of that, she's personable, interested, and she's good at facilitating discussions, which is not so easily accomplished at least from what I've seen in my other classes. People in my other classes are very tight lipped. (Heidi, Personal interview, October 2012)

All seemed to mention having a personal relationship, no matter how small, with their favorite general education teachers. Another factor making those teachers more appreciated than others was the fact those teachers made real-life connections with the in-class material. The participants thought they learned something useful in those classes.

When asked to describe their least favorite general education teacher, the participants shared some contrary traits. This time some of the participants named the same professors, saying they did not give clear directions, and expectations where not explained. There also seemed to be a disconnect between the students with the professors. There was no mention of any sort of relationships with the professors, which is what the participants said was one of the reasons for naming the preferred professors their favorites.

All of the participants in this study related many negative feelings when discussing taking classes in the education department. They felt like outsiders who had to take education classes that, in their eyes, had no relevance to teaching art classes. They did not understand why they

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had to take general education classes when the instructors did not even understand how to teach art education majors. The instructors they did form relationships with were teachers who connected with them personally. They still might not have found the instructors' classes important, but they could at least tolerate the classes if they liked the instructor and vice versa.

Art Education

When it came to describing their experiences with art education classes, fellow students and professors, the accounts were much more favorable. Only one participant, Heidi, had taken art education classes at another school and from another professor, but her depiction of Competira University's art education program was still favorable. The same professor, Mr. Myers, taught all of the art education classes. All of the participants recalled his classes being the most practical, gearing his lessons to what the teachers needed to know to conduct pedagogically strong lessons to a plethora of ages and ability levels. The novice teachers who had the most time to reflect back on their classes realized the benefits of his classes now that they were teaching.

> Loved them! Even though they seemed hard at the time, they really paid off. I learned more from them than my actual education classes. (Caren, Personal interview, October 2012)

> I learned a lot from my art education classes—creating lesson plans, presenting a lesson, classroom management, assessments, etc. (Renee, Personal interview, October 2012)

All seemed to hold Mr. Myers, the art education professor, in high regard. They all formed personal relationships with him and looked to him for guidance and practical advice. Sharon, one of the novice teachers, shared that the things she learned from Mr. Myers, she will use in her classes every day. She could now see the things he taught her were actually relevant to the real world. She also thought, "He is passionate about art education and that is what you want to see in a teacher" (Sharon, Personal interview, October 2012). Others reiterated that he may not

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have always seemed to be their greatest supporter, but in reflection, they realized that he was really preparing them for how isolating and unsupportive the real world could be. They were being self-reliant without necessarily realizing it at the time they were in his classes.

> Mr. Myers is also my favorite education teacher. I learned more from him than a lot of teachers. He is great in that, if you learn how he is, he will not give you a pat on the back for everything you do. You learn to be proud of yourself and what you do on your own. You learn that when you become a teacher you have to be able to know you are doing good. There will not be anybody in the classroom to tell you that you are doing a good job (Taylor, Personal interview, October 2012)

> He is very knowledgeable about art education. I feel like he was more critical with me than the other art education students. He would give me lower grades on lesson plans and question why I wanted to be an art teacher. During my internship his attitude toward me becoming an art teacher changed and he started being more supportive (Renee, Personal interview, October 2012)

All the novice teachers praised Mr. Myers for teaching them the most useful and practical teaching tools. Sharon said that the art education classes were "where she received and retained the most information" about teaching, but she added that she was finding that "teaching the lesson is only a small part of the whole picture. I spend the majority of my time dealing with discipline issues, which was only touched on in class" (Sharon, Personal interview, November 2012). Renee further added that a lot of what she learned in her art education classes was because she "was given the opportunity to work in classrooms and with veteran teachers" (Renee, Personal interview, November 2012). Caren said that the rigor of the art education classes was beneficial because she was required to "write lesson plans for an art classroom" and as she got into the upper art education classes she had to "write a curriculum document" (Caren, Personal interview, November 2012). Both exercises prepared her to write comparable documents now that she was teaching.

Because the group of art education students was rather a small pool of people who tended to take classes together and all in one building, relationships formed between the participants.

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Newcomers to the program, Heidi and C. J., could see the benefit of getting to know fellow art education students. None of the participants lived on campus, all commuted from their homes, therefore the relationships they created among fellow art education students seemed to help create their own support system. The novice teachers were still in contact with art education friends they had made while in college and still shared lessons plans, tips, and job openings with each other. A support system formed while they were in college and continued as they were beginning their teaching careers.

Visual Art

As part of their art education degree, all of the participants had to take visual art classes. Paige was the only fine arts major in the study and expressed her thoughts on the need for a firm fine arts base in order to teach.

> In my opinion, and you can take this with a grain of salt if you want, but, if you want to teach anyone about art, you need to be the artist. You need to know what you're doing and know what you're talking about. Know the various mediums. You're always going to find something new because you're always going to be creating something new. But, I feel like you need to be an artist, 'cause then you're an artist and then a teacher. Look, this is what I've done and this is where I want you to go, they get inspired, and they're in awe of what you've done. I mean a lot of times, they're like, "You did that?" And then, if you're just a teacher and an artist, it's like you haphazardly jumped in it. It's like, "oh, well, I guess I need to know about art. I guess I'll have to be an artist." I think at times you do get caught up probably and then you do just become the teacher and then the artist, but to kind of keep a wrangle on it. (Paige, Personal interview, October 2012)

Others shared positive experiences about their fine arts classes, although none of them could relate their fine arts experiences to actually teaching in a P-12 setting. The visual art classes seemed geared more at helping them become accomplished artists in their respected mediums, but all enjoyed the classes they had taken and seemed to want to continue taking more. As Caren recalled, "I liked having the assignments and expectations associated with them" (Caren, Personal interview, October 2012). Others relished their time in visual arts classes saying

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they were “wonderful” (C. J., Personal interview, October 2012). Some, like Sharon, thought she could “keep going if getting a job wasn't a vital part of the equation” (Sharon, Personal interview, October 2012). She even talked about possibly taking more art classes once she was working and sort of “settled.”

When I asked novice art education teachers specifically whether or not they felt that the visual arts department prepared them to teach, they all agreed that they learned how “to prepare for teaching visual arts by understanding the different steps in art projects” (Caren, Personal interview, November 2012) and it was “where our vocabulary and actual skills derived from, but little prepared us for what we deal with on a day-to-day basis” (Sharon, Personal interview, November 2012). Renee, who had no visual arts classes prior to college, expressed how she had adopted the “teaching style of my college professors. I also use the projects I did in college with my upper-level classes” (Renee, Personal Interview, November 2012)

When I asked the preservice and novice art education teachers about their favorite visual arts teachers, they expressed comments about some of the same professors, one in particular, Mr. Jones (fictitious name). All enjoyed the visual arts classes that Mr. Myers taught, but then I asked them to think past his classes and find relevance to the P-12 classroom in other professors’ classes. Mr. Jones taught advanced painting/printmaking and drawing classes. Caren said Mr. Jones was “awesome! He always encouraged new ideas and for some reason he made you want to do the best you could even if you did not necessarily like the projects” (Caren, Personal interview, October 2012). Mr. Jones was also Sharon’s favorite art teacher because she felt the most connected to his work. She exclaimed, “His assemblage work is absolutely fascinating! He is magic and knows how to get you over your phobias in art. Mine is drawing, but in conceptual drawing I felt right at home thanks to him (Sharon, Personal interview, October 2012).

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When I asked about their least favorite visual arts teacher, I also asked the participants to think about them in relation to whether or not they learned anything about how to teach art in the P-12 setting. All seemed to name different people but described common characteristics that could be used to portray other teachers whom they might not like.

Taylor shared how one teacher played favorites. She readily acknowledged that she was one of those favorites but did not think it was fair, nor the correct way to teach. "She lets some students get away with not coming to class and doing half-assed work while others get knocked down a letter grade if they miss one day" (Taylor, Personal interview, October 2012). Others shared instructors who did not encourage ideas except their own or thought their class should take precedence over all other classes. Still others recalled teachers who were harsh or rude and not willing to help and instructors who graded based on what they liked, not on the skills of the student.

Although not a specific interview question, one participant commented on the relationship, as she saw it, between fine arts and art education students. The sentiment seemed to be shared with many of the participants.

> I think we (art education) have to take more studio classes than they (fine arts) do. They may have to take more classes in-depth in a medium, where we have to take it all. Some assume, based on the level of talent, whether you are a fine artist or an art education major. People judge you off your skill level. It seems to be the assumption that those whose skill level is not as good must be art education majors; that ol' adage, "those who can't, teach." I don't believe that. I think there is a lot of good art work in art education. (Taylor, Personal interview, October 2012)

Taylor and Paige, the fine art major previously mentioned, seemed to be making similar observations about art education majors in relation to fine art majors. Both agreed that art education teachers need to be able to create art. If someone had never made art or had no experience with different mediums, how could they assume to teach others? But, just because

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someone chose to teach art did not make him or her any less of an artist. In fact, Paige believed the artist side of a person should be fully developed in order to teach others. Taylor did not say exactly that but alluded to believing that the art education students were put through the same rigor as fine art students at the university yet were not afforded the same respect.

The findings to answer Research Question 3 suggest that training within the art education department along with real-world experiences were the strongest indicators of participants feeling prepared to teach. Participants found no value in classes they attended in the education department, nor were there opportunities to apply the lessons they did learn in the real world. Preservice teachers were not finding any relevance with the classes they were taking in the education department, nor were the novice teachers seeing the importance of any of those same classes out in the real world. Classes in the visual arts department showed how the participants needed and wanted to continue building on their artistic skills. Although relevance to the P-12 classroom was not yet apparent to the preservice and novice art education teachers, the possibilities were there once the participants had been teaching for a longer period of time. Participants also formed positive and personal relationships with other art students and instructors.

Lost on the Horizon

> Research Question 4: How did preservice and novice art education teachers feel about their relationships with non-art peers and educational institutions?

Isolation While in College

I explored the relationships with non-art peers during the participants' time in college and on the job to see if the preservice and novice art education teachers felt included or isolated. Including the issue of isolation would aid in understanding whether art education teachers, who are often physically isolated from others, considered isolation as being self-sufficient or lonely.

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If teachers viewed their isolation as them being autonomous, they might have a higher confidence level about themselves and their abilities to teach. If, on the other hand, teachers viewed isolation as being lonely, they might not seek out help or guidance from others and therefore revert to what they knew, not what they had learned. This "individualization of learning to teach" (Britzman, 2003, p. 236) often stifles differences that could propel one toward insight of pedagogy and professional identity.

While specifically asked about feeling isolated on Competira University's campus, the participants also answered questions about where on campus they felt the most and least comfortable to see if isolation and comfort shared similar attributes. Participants inevitably shared very similar stories about where they felt the most and least comfortable, but they seemed to view isolation differently. Some saw themselves as being isolated in certain instances, but for the most part they did not see themselves as the isolated ones as much as the art department as a whole. They talked of the fine art building being physically isolated from the rest of the campus and the lack of communication between the art department and the school of education as very isolating.

For example, Heidi, the only traditional master's student, felt a sense of isolation because of her status and because she was new to the university. Because of this, she felt "way under-represented in her education classes" as the only art education master's student (Heidi, Personal interview, October 2012).

Some, like Taylor and Sharon, recognized isolation as a bigger issue, not just confined to them personally. They thought that because the "art department is totally isolated from the entire rest of the school," the education teachers really knew nothing about art or "what to do with us because we were 'art'" (Taylor, Personal interview, October 2012). Because of this, many times

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the participants felt like they missed what should have been important information, for example, classroom management classes they were required to take in the education department did not address the "nuances of an art classroom" or teach them to solve problems they might face in an art classroom.

The participants never felt like they fit in except when the education majors needed them. Then they sensed that the education majors were "happy to team with us on projects because of our creativity." Sharon thought that some of the same sentiments were shared between art education and fine arts majors. "I think the BFA majors think we're sell-outs and that we couldn't hack it as an artist so we settled for teaching" (Sharon, Personal interview, October 2012).

Paige, like some others, recognized that much of the isolation she felt was due to her commuting a long distance to the university, and some of it was just the nature of a university setting. She did feel left out of social gatherings a lot of the time, with art education majors as well as other majors. She acknowledged that there would always be "friend groups and you may or may not feel welcomed, but you have to do is be yourself and find those with similar interests." She also realized that sometimes she did not "feel good enough or they might not like me enough to include me in what they are doing. So, there are always going to be cliques" (Paige, Personal interview, October 2012).

When asked later in the second questionnaire and interview where they felt the most comfortable, participants talked very specifically about places in and around the art department where they felt the most relaxed. In those places, all related being able to feel comfortable to just be themselves and enjoy their time in that place. This time they told more personal stories of comfort or discomfort rather than referring to the department being comfortable. Unlike

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when being asked about isolation and they grouped the art and art education students together, when asked about comfort levels, they all found individual solace in the art department as a place of comfort.

They all mentioned an element of familiarity as well with the art department. Because they were familiar with the small facilities and group of art education majors, they formed a support system that most resembled a "family" atmosphere. Caren found the art department to be such a comforting place she "could have brought a sleeping bag and stayed some nights. It was a second home. Sometimes you don't want to leave" (Caren, Personal interview, October 2012).

Others recognized that like families, they might all be different, but all the art education majors knew each other, and it felt "like a family" (C. J., Personal interview, October 2012). They mentioned being able to relax and be themselves like it was a "home away from home" (Paige, Personal interview, October 2012). Participants also held the art department in high regard because they all felt like that was were they "learned so much and many great inspirations came to [us] within those walls" (Sharon, Personal interview, October 2012).

When asked about where the participants felt the least comfortable on campus, they were just as specific in their descriptions of those places. They described these less comfortable places with hesitance and trepidation, whereas they had described the most comfortable places with ease and familiarity. One of the participants named the main quad as being the least comfortable place because she did not feel like she could be herself, but the majority named the education building, Campbell Hall, as the least comfortable place on campus.

Heidi described feeling like a stranger in part because of not being "as familiar with all those teachers, and because I didn't go to undergrad here" (Heidi, Personal interview, October 2012). Taylor added the physical structure of the building was "pristine, quiet and full of

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teachers that don't know what to do with art majors" (Taylor, Personal interview, October 2012). C. J. commented on the coldness of the classes in the education building because there was no closeness with classmates most of the time; you're just trying to get the class over with" (C. J., Personal interview, October 2012).

As mentioned previously, all of the participants lived away from the campus, so I asked if commuting to school had any bearing on their feelings of being comfortable. All realized that they were less involved because they lived off campus, but they also realized due to their circumstances, that commuting was the only way to go to school, have a family, and in some instances, save money. None of the participants seemed to think that commuting to school played a role in them feeling more or less comfortable anywhere on campus, just less connected. Taylor, a participant who was a bit older and had a family with two young children, did not know if being closer would necessarily have made a difference with her feelings. She actually felt more connected to teachers on campus because she was a little older than most of her classmates and in a different place in her life than most of the undergraduates. Caren shared similar sentiments because she too had a family with a young child, making socializing with classmates a rare opportunity.

The issue of commuting did seem to hold the participants back somewhat from forming relationships with other majors simply because of the proximity and access to classmates and potential friendships. It did not play a significant role in keeping participants from forming relationships with fellow art education majors.

Isolation While On the Job

When I asked the novice art education teachers directly whether they felt isolated, they had a different take on isolation than did the preservice art education teachers who were usually

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taking classes with other art education students. For the novice art education teacher, isolation came in many forms including isolation from others (teachers, administrators, etc.), physical isolation (location of art room or department), and isolation from other art education teachers within their school system.

Renee was the only art education teacher at her school and felt the physical isolation of her classroom yet did not seem to feel isolated from colleagues. Her classroom was at the end of the hallway close to the lunchroom. There were only three other classrooms on the hall, but they were located at the opposite end of the hall from Renee's room.

I observed Renee interact with fellow teachers and sensed that there was camaraderie among them. There was a feeling that she was a part of the faculty, but because no pedagogy discourse took place during our brief encounter with other faculty, it was difficult to determine any professional isolation taking place. When asked whether she felt isolated from other art education teachers in her district, interactions seemed less consistent, yet because they were planning an event together she seemed connected to them: "I speak to them through email occasionally. We are participating in the first county art exhibition at the local library this year" (Renee, Personal communication, November 2012).

Caren, who had only been teaching for one semester, was already realizing she had to rely on herself to make decisions and navigate her way through the school environment. She was finding solace in the veteran teachers at her school who she felt she could go to for advice. Interestingly, when asked if she felt isolated from other art teachers in her district, she replied *no*, but when asked to explain, she said she was the only full-time teacher in her district. She felt isolated in her school, yet not in the school district. Being the only art education teacher in a school district would lead one to believe there would be some feelings of isolation, yet Caren

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seemed to accept and relish the idea of being the only one in her district. She did share that she had "communicated with art teachers in the city schools that are in our county" (Caren, Personal communication, November 2012), which led me to think that she knows art education teachers she could call on if needed but felt secure in her position as the lone art education teacher in her district.

Sharon, the more introverted of the three novice teachers and the one seeming to struggle as a first-year teacher, shared a different take on being isolated. She seemed to be okay with being isolated from others, yet she shared feelings of despair when it came to her abilities to manage classrooms. Another art education teacher was located next door to her, yet in the two visits I had with Sharon, I never saw her. Both teachers seemed to work independently from the other.

> I am okay with isolation. I sometimes prefer it, and if I need to talk, the other art teacher is an adjoining door away. Being a teacher is very isolating even when you have 120 kids traipse through your door a day. I could go to the cafeteria to socialize, but my desire for quiet time keeps me in my office for lunch. (Sharon, Personal communication, November 2012)

Sharon seemed to think that because she was presently commuting a rather far distance to the school her interactions were limited, yet she explained that she was at the school longer than most of the teachers. She seemed to intentionally make little time for interaction. She would arrive early and leave late, making it convenient for her to avoid seeing a lot of other teachers.

When asked about feeling isolated from other art education teachers in her district, Sharon replied *yes* but did not seem to have made any effort, on her part, to get to know them. She was feeling overwhelmed with learning to manage her classroom and keeping up with all the responsibilities expected by her administrators so she did not see where she had time to make contact with others. It is not known whether her school district had any sort of professional

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development opportunities for the art education teachers to collaborate or to even meet each other.

Having the opportunity to witness Sharon at the Alabama Art Education Association's state conference during the same time as this study was taking place, I saw her isolate herself from others even when groups of art education teachers were gathered together. Yet, when observing her teaching a lesson, she seemed confident and in control of her classroom.

Relationship Between Art Education and Education Departments

One of the most poignant points during the entire study was when participants described their perceptions of the relationship between the art department and the education department. Participants were especially passionate about this topic. Table 7 shows words the participants used to describe the relationship between the two departments.

Table 7

Words Used to Describe the Relationship Between the Art Education Department and the Education Department

Word/Phrase	Frequency
No communication	5
Isolated/different worlds/distant	3
Education department doesn't know what to do with art people	2
Art Education department is more helpful	1
Education wishes the Art Education didn't exist	1
Problems, but nothing over the top	1
They try to work together	1

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It seemed that just about every participant had a personal story to share, whether they had witnessed a disconnect between the two departments or they had been a part of a story involving both departments. The lack of communication between the two departments seemed to be the most frequently used expression to describe the participants' feelings. They were frustrated because they did not feel like they could get a straight answer from anyone, especially the education department. C. J. had just found out 2 weeks prior to our interview that Mr. Myers, the art education teacher, was in fact not her advisor. The teacher in the education department who she had been assigned to also did not understand why he was taking on an art education student. Many felt the art education department was not kept current by the education department about issues and procedures that involved their studies. The participants were frustrated because they felt like their

> peers don't understand the amount of work that goes into being an art educator. And because I'm not teaching math or science, that what I'm teaching is not of as much value or somehow so much less demanding of my time. Which is obviously false. I think I've surprised some of my classmates with my abilities to write lesson plans with rigor and integrity. And it's unfortunate that their reaction is surprise. (Heidi, Personal interview, October 2012)

Taylor even got the impression that the education department wished the art department did not exist. She had instructors tell her they did not know what

> to do with the art people. They just don't—they seem to respect Mr. Myers—but he [education professor] says, "you can write a lesson plan and I'll grade it, but I have no idea what you're doing. " I feel like I'm always trying to justify it, just like my in-laws, always trying to justify what I do. (Taylor, Personal interview, October 2012)

Several of the participants, like C. J., found that they could get the most helpful information by still going to the art education department rather than to their advisors who might be from the education department. She felt like she was troubling the education department if she needed help with scheduling issues or other advice. She, like most of the participants, felt like

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they had to figure out most issues concerning the education department by themselves. Consequently, everyone sought Mr. Myers for advice because he knew what they needed to know, and if he did not, he would find out and let them know.

Because of this frustration and lack of understanding on the part of the education department, Sharon shared “Mr. Myers's idea that the education department is a giant hairball and it is best just to orbit and try not to get pulled in.” She saw the two departments as “two completely different worlds,” and because of her dealings with the education department she said she “would never have considered teaching anything but art” (Sharon, Personal interview, October 2012).

All of the participants acknowledged some frustration with having to deal with two separate departments when it came to working on an art education degree. None felt that having two departments to contend with made pursuing their degree any easier; if anything it made it much more difficult. They commented on having to go back and forth between departments to receive guidance and direction on what courses to take, when to take certain courses, as well as, the ins and outs of student teaching assignments. Overall, they felt that the art education department was completely left out of the loop, isolated, from what was happening within the education department.

Relationships with Professional Colleagues

As mentioned earlier, many art teachers may find themselves the lone art teacher at a school, whereas others may teach with a team of art teachers. Even those who teach with a team of teachers are often physically separated from the rest of the faculty simply by being located in a building all to themselves. Therefore, in order to understand the three novice teachers’ interactions with others and whether or not they felt isolated, I asked a series of three questions.

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Questions asked the participants to describe typical daily interactions with colleagues, to share what they "thought" their colleagues thought of art as a subject, and of them as an art teacher. I asked these questions separately from the direct question of "do you feel isolated" to see if the participants would initiate the topic of isolation when talking about their relationships with other teachers in their schools. I knew this called for a lot of speculation on the part of the participants, but it was asked in order to understand how the participants perceived themselves becoming a part of a school faculty and growing as a professional and claiming their teacher identities.

Caren related how she interacted with colleagues in and around everyday activities at her school. Although she had been working there for less than one semester, she felt that everyone had accepted her and considered the faculty her new "family."

> The majority of interacting with my colleagues is at lunch where we eat in a classroom near the lunchroom. This is our chance to talk about any concerns with students or anything that has come up through email or announcements that one of us may not understand. The faculty at my school work very well together. They all say they are like "family." The great thing is if I ever have a question, usually there are three teachers nearby that want to help me. (Caren, Personal interview, November 2012)

When I asked how she thought her colleagues viewed art as an academic subject and her as an art teacher, Renee, who had been teaching for a little over 2 years, alluded to her physical isolation right away. Due to the location of her classroom, she did not have a great deal of interaction with colleagues on a daily basis.

> The only time I get to see other colleagues is at lunch or after school. I see teachers occasionally in the hallway or correspond through email. I have a small group of teachers that I consider my friends, and there are many that I don't know at all. (Renee, Personal interview, November 2012)

Sharon shared a somewhat more negative few of her interactions with colleagues partially due to her long drive to work and the time she chose to spend in her classroom.

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> Most of the interaction I have is during first period planning where I will pick the brain of the other art teacher who has only been one other year. Sometimes it feels like the blind leading the blind, but she did teach in Minnesota before, so sometimes she does have some classroom management insights, but we have completely different personalities so what works for her doesn't always work for me. (Sharon, Personal interview, November 2012)

When asked how she thought her colleagues viewed art as an academic subject and her as an art teacher, she did not have positive feelings about what they thought. She had a sense that they all thought art was an effortless subject to teach, but when someone in the school needed something artistic done they would look to her for help rather than the other art teacher in the building.

All of the novice teachers were teaching at high schools where departments were already separated, but they also found themselves being the lone art teacher or physically separated from other fine arts departments within the same school. They were stepping out of their comfort zones and approaching others in order to form support systems and relationships they could depend on. Renee, who had been teaching longer than the other two novices, had finally reached a comfort level in her position of teaching to begin thinking about joining and participating in professional art education groups, where the other two novices were feeling a bit overwhelmed just with teaching responsibilities and could not yet think about getting actively involved in such groups. They all realized the importance of staying connected with other art education teachers and that professional organizations were one of the best ways to do that, but they were not in a comfortable position yet to think about presenting workshops or helping on committees.

When trying to answer Research Question 4 about how preservice and novice art education teachers felt about their relationships with non-art peers and educational institutions, it became clear that all of the participants in this study felt isolated from other art education teachers at one time or another. What was different was that some relished this isolation as an

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autonomous position that allowed them to make their own decisions, whereas others saw it as a position that made them anxious and unsure of themselves.

The preservice art education teachers saw their separation from the education department as a function of being in college. The nature of a university is to separate disciplines into different buildings and train them independently. When asked where they felt the most and the least comfortable, the participants began to realize their most comfortable place was in fact the art department and they were actually "isolated" from others in the education department. It was unclear whether the preservice art education or the preservice education teachers perpetuated the feelings of separation, but it was clear that the art education teachers definitely began to realize that the separation and training in different departments was a form of physical isolation. That isolation made them feel unaccepted and somewhat anxious about resolving problems that often involved the education department.

The novice art education teachers seemed to have a different view of isolation. They experienced being separated from others physically and emotionally because of the time they were spending getting a foothold on teaching, managing classes, grades, extra-curricular responsibilities, and so on. One of the three novices was physically separated from the main school building but was a part of a stand-alone freshman building, so she did have some support from a handful of teachers. One novice teacher was in the only classroom on one end of a hallway close to the lunchroom, so although she had no teachers to talk with during the school day, she had a constant stream of people going to and leaving the lunchroom. The last novice teacher had a room located right next to another art teacher and on a busy hallway just off the front entrance of the school. She did not make much effort to communicate with the art teacher

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next door, nor others on her hall. This self-described isolation was a matter of personal choice, not one designated by circumstances.

The novice art education teachers seemed to be okay with being the lone art teacher at their schools. Even the art teacher who purposely did not reach out to the other art teacher in her school seemed okay with working alone. They liked having a support system of friends in the school but saw those individuals as more of a support for learning to operate within the school or particular school system. They did not see those relationships as beneficial when it came to developing themselves as art teachers. They had to reach out to other art teachers either within their school systems, to colleagues they knew from college, or to teachers they had met through art conferences and workshops for advice on art education issues. They seemed to relish the thought of being somewhat isolated from other art education teachers because they saw it as an opportunity to build their own art program and to try things they might not try if they were in a large department surrounded by several art teachers. The down side to this autonomy was that they also did not have other art teachers readily available to ask advice or to share lesson ideas with on a daily basis.

Identity Bricolage Landscapes

I conducted a workshop at the beginning of the study, as well as toward the end, hoping to capture professional identity transformations as they were happening through an art-making activity called identity bricolages. I speculated that once the topic of professional identity development was presented to the participants and I asked them to create an artwork that reflected how they thought of themselves as teachers, they would reveal interesting aspects about themselves that a questionnaire or interview could not. The bricolages were an attempt to visually represent what the overarching research question was trying to answer: *How did*

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preservice and novice art education teachers negotiate their professional identities as artists into the roles of teachers?

These visual representations offered yet another topographical metaphor for the borderland discourses in which the participants were already engaged. The participants were able to express through artworks and writings how they saw themselves at the beginning and end of the study. The bricolages served as a geographical metaphor for a physical landscape where they could visually express themselves with art mediums they felt comfortable using.

I asked participants to spontaneously respond to how they saw themselves as artists and emerging art education teachers at the beginning of the study. By the end of the study, they had discussed their personal and school histories, reflected on the influences of their lives, and recalled lived experiences, and then they created a visual representation of themselves becoming a professional art education teacher. What follows is participants' images and words that helped to paint a more complete picture of who they were and who they were becoming.

I initially met with all of the possible participants in August and conducted a workshop about art education teachers' professional identities, the purpose of this study, and the creation of artworks about their personal developing professional teacher identities (Appendix D). The three novice teachers were unable to attend the workshop, but I asked them to create a piece on their own. Only one novice teacher, Caren, created a piece and shared it with me at the end of the study. At the conclusion of the first workshop possible study participants also wrote reflective artist statements about their piece. This was left as an open-ended activity for the first workshop but had to be reconfigured for the final workshop and writing. Workshop participants tended to write about elements of their piece but did not relate them to their professional teacher identities. At the final workshop participants used a guided questionnaire (Appendix E).

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After the initial workshop and questionnaire, I chose the four preservice teachers based on the aforementioned criteria in chapter 3, as well as whether or not they actually completed a bricolage piece. The preservice teachers, Paige, Heidi, C. J., and Taylor completed the bricolage project and wrote at least one reflective artist statement during the study. Caren was the only novice art education teacher to create a bricolage on her own and to write one reflective artist statement.

I asked the participants to add, subtract, or change their bricolages throughout the semester if they felt something had changed with their thoughts about their developing teacher identities, but none of the participants took it upon themselves to change anything until the final workshop. At the final workshop, the four preservice teachers made drastic changes to their bricolages and wrote about those changes in their reflective artist statements. Caren, the only novice teacher to complete the project, brought her piece to the final workshop and wrote her reflective artist statement on site.

The poststudy guided questionnaire asked the participants to respond to three questions:

1. How did you feel about yourself as a teacher or future teacher when you first created your piece?

2. How do you feel about yourself as a teacher or future teacher now that you have answered my questionnaires and talked to me about your experiences that have led you to this place in your career?

3. How does your piece reflect these feelings? Describe things in your piece that represent you as a teacher or things that will help me understand what you are feeling.

These questions were a direct attempt to answer the overarching question about how preservice and novice art education teachers negotiated their professional identities as artists into the roles of teachers. By engaging in an art activity the teachers were doing something they were comfortable with. I speculated that they could represent themselves visually better than they

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could verbally, and I added the written element so the participants could complete the narrative about how they really saw themselves.

They created the first bricolage as a visual representation of how they saw themselves at that moment in time. The initial reflective artist statement was not structured, but rather asked the participants to write a statement explaining the artwork they had created in relation to how they were viewing themselves as an emerging art teacher. Those statements did not reveal much about the participants at that time, but when used in conjunction with the first and second bricolages and the final reflective artist statement they revealed a lot more information. The second bricolage was created toward the end of the study and was meant to reveal a more complete picture of the participants' developing teaching identities. They had several months of questionnaires, interviews, and time to reflect when they constructed their second bricolage. Those activities and time helped form a more complex and complete portrayal of the participants.

The following vignettes illustrate the participants' prestudy bricolages and reflective artist statements, as well as, visuals and responses to the poststudy reflective artist statement questions.

Paige

Prestudy Bricolage (Figure 1) and Reflective Artist Statement

> Throughout my life, so far, I have had the opportunity to travel and see the world. Paris was one of the countries I was able to experience. The mint box signifies my travel watercolor box. Nature is a major influence on me and my art.

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Figure 1. Paige's prestudy bricolage: A Weekend in Paris

Poststudy Bricolage (Figure 2) and Reflective Artist Statement

Title: ***The Fall Madness***

1. Kind of off track, but I feel like I am finding my way back. I wasn't feeling good for 2 weeks so that didn't help me be able to stay forward.

2. I know that I want to be the artist/teacher and when times get bumpy, I just have to work that much harder. Never give up on something or someone that you believe so strongly in.

3. This semester has gone way too fast. It has been chaos just trying to keep things organized in my head. The background with all the arrows going in every direction is how I felt and feel. The buttons on the left side are falling down, breaking away/apart and showing how I feel like I am falling apart. I have had to do a lot of travel this semester with art conferences, observations, teaching, etc. It has been a whirlwind and it is getting too close to the end and there is still so much left to do!

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Figure 2. Paige's poststudy bricolage: The Fall Madness

At the beginning of the semester and the study, Paige seemed to be very serene and organized, and her first piece reflects this. She used calming colors such as crème, light blue, and peach to illustrate her feelings of self. She also used images that were meaningful to her such as a paintbrush, a small box to represent her paint box, an image of the Eifel Tower to recall a favorite time she traveled to Paris, and paper tree limbs to reflect her connection to nature. She also took a lot of time on this piece. She planned where she would place the images and even embossed a wax seal stamp on the bricolage as her "signature."

By the end of the semester, and the study, Paige seemed a lot more disorganized and frazzled, as her second bricolage depicts. She even alluded to this in her reflective artist statement saying she had "been off track" but was getting it back together. Knowing the semester was coming to a close she was stressed by all that she had to accomplish in a few weeks time. She had projects due and finals to prepare for, all while completing professional commissioned pieces of art for clients.

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She represented this chaos in her second bricolage by the disorder of the arrows, multiple buttons and the word *help* in the middle of the piece. She came to the second workshop ready to rework her first bricolage, but once she tried to start working she decided she needed to start a completely new piece. I gave her a second canvas and she hurriedly made her second bricolage. When we looked at the two pieces side-by-side it was obvious how her demeanor had shifted over the course of the semester. She actually laughed as she looked at the pieces, realizing the clear change in her feelings. It became clear as much as she internalized the stress of the semester that she had not stopped to understand the impact it was having on her and her artwork. Realizing this change, she took a lot longer to write her reflective artist statement. The second reflective artist statement was a guided format and asked her to answer specific questions, but she was very deliberate in answering the questions.

Heidi

Prestudy Bricolage (Figure 3) and Reflective Artist Statement

> As an art educator, I derive inspiration from my own artistic pursuits and from the energy of my students. My artistic body of work is based upon my relationship with nature and I strive to make my students aware of the aesthetic beauty of the natural world. My husband is in the U.S. Army and I have as a result become a member of the unique and diverse military community. I have been introduced to the unique needs of military children and have experienced the stresses of deployment along side of them. I have made it my personal mission to use art education as a form of outreach to children of active military personnel.

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Figure 3. Heidi's pre- and poststudy bricolage: Army Green.

Poststudy Bricolage (Figure 3) and Reflective Artist Statement

Heidi made no changes to her bricolage, nor did she write another reflective artist statement. Heidi came prepared to the first workshop with objects and images to incorporate into her bricolage. She approached the assignment with the vigor of a professional artist, very focused and methodical. When she first began her bricolage, no one knew where she was headed with all the seemingly disconnected objects. As she began to wrap her piece and then to paint the entire piece green, more and more of the participants began to gather around her to see what she was creating. Her love of nature and her newly found role as an Army wife led her to see herself in a different professional position of possibly offering art education guidance and teaching to military families.

She obviously had a vision for her piece before she ever started because she got right to work, stayed focused, and answered others' questions while continuing to work. She would occasionally step back from her piece as if she was contemplating what to do next. When I asked

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her to participate in the final workshop, Heidi had a scheduling conflict and could not attend, but I told her that she could change her piece on her own, if she wished. She was satisfied with her first bricolage and did not see the need to change anything at the time the study ended. She was confident in her choices and was able to manage the semester without feeling too different than she did at the beginning of the semester about herself as an artist and art teacher.

C. J.

Prestudy Bricolage (Figure 4) and Reflective Artist Statement

No reflective artist statement was written.

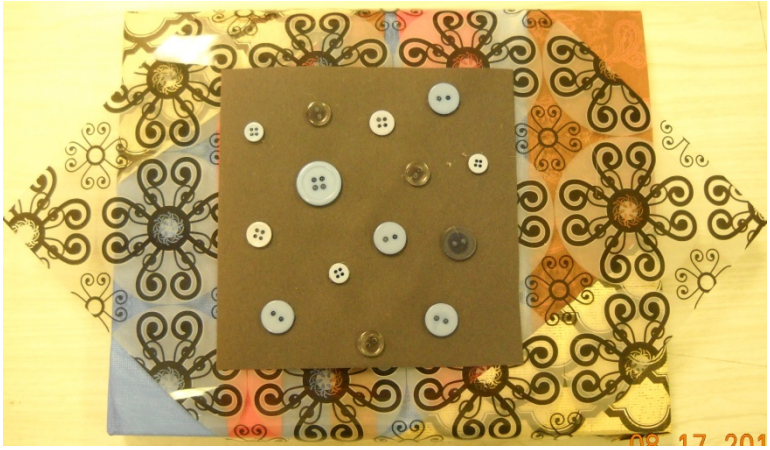

Figure 4. C. J.'s prestudy bricolage: Scattered.

Poststudy Bricolage (Figure 5) and Reflective Artist Statement

Title: ***Perfectly Imperfect***

1. I feel like when I first created my piece my brain was all over the place, which reflects in the piece. I was excited about becoming a teacher, but not sure what all that entailed. I felt a little bit nervous and overwhelmed by everything going through my mind.

2. After going through the semester and talking to you, I feel a lot better about being a teacher. I feel like I've figured out why I want to be a teacher, specifically an art teacher. I've also learned more about what it means to be a teacher, so I feel more at ease with everything. I've calmed down and got my ducks in a row, and am super excited about learning more about being an art teacher.

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3. My new piece describes these feelings perfectly to me. First of all, this piece looks much more like my style, which is pretty simple. I like the idea of the blocks being building blocks, because I feel like I'm building my foundation in art education. They're also in a specific order; I have a huge need to get all of my stuff very organized and in order, which I've worked on this semester. I'm bringing everything together, or tying everything together, represented by the string wrapped around the whole piece. In my opinion everything in the piece flows together. However, the background is a little busy and unpredictable, representing the life of a teacher. You never know what you're going to face or what kids you will be faced with. But, when you consider everything and have a passion for teaching, all of it comes together into something beautiful.

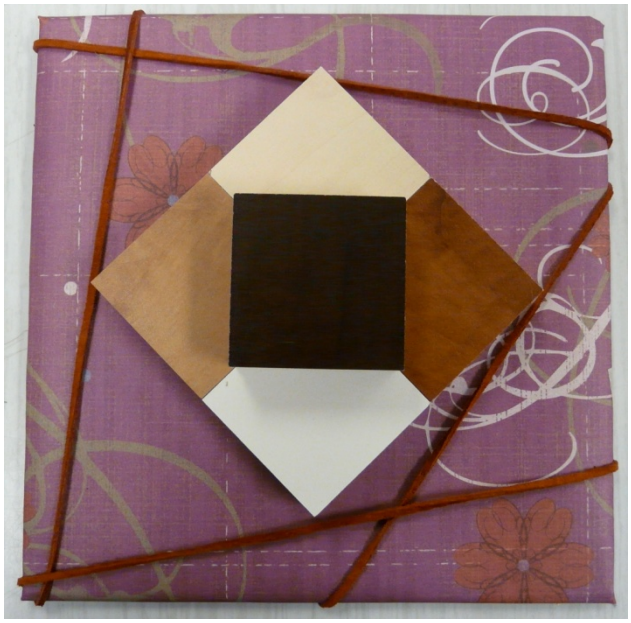

Figure 5. C. J.'s poststudy bricolage: Perfectly Imperfect.

C. J., the youngest of the study participants, seemed rather frustrated during the first workshop and did not take the time to write a reflective artist statement to accompany her piece. She later revealed that she was in fact frustrated and felt scattered at the beginning of the semester and thought those feelings came through in her first bricolage. She also told me she liked to have time to think about what she wanted to create. Being her first official semester as an art education major, being asked to participate in the study, and not feeling like she had much time to create her piece, she believed she had just thrown something together, and it was not a true reflection of her developing professional self. But, after settling into her choice of study and

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being a part of the study where she had to think about herself as an art education teacher, she relaxed and took more time to create her second bricolage.

She, like Paige, asked to begin a new bricolage and was much more methodical with her second creation. C. J. revealed that minimalism is basically her artistic style, and although both pieces were reflections of that style, she felt the second bricolage demonstrated that style in a more pleasing manner. C. J. was thoughtful in why she chose squares and diamonds in both pieces. She shared that they represented the building blocks she felt she was constructing as she began to pursue her art education degree. She also reiterated her frustrations and feeling scattered at the beginning of the semester, but at the time of the second bricolage she felt like she was "tying everything together," hence the string wrapped around the entire piece. She felt her new-found confidence was partially due to talking to me about becoming a teacher (i.e., borderland discourse), making a concerted effort to get herself organized, and settling into classes and life in the art education department.

As a visual artist, C. J. also wanted her piece to be aesthetically pleasing, so she seemed to take more pride in making her second piece more appealing as a whole. Even with wanting to make her piece enjoyable to look at, she still wanted to reflect the chaos that can often surround the life of teachers so she added the whimsical paper for the background. To her the paper color and design made the piece calming to view, yet symbolized the disorder that often take over teachers' lives.

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Taylor

Prestudy Bricolage (Figure 6) and Reflective Artist Statement

No reflective artist statement was written.

Figure 6. Taylor's prestudy bricolage: Balanced.

Poststudy Bricolage (Figure 7) and Reflective Artist Statement

Title: ***Grey Area***

1. I thought I was more of a balance between an artist and a teacher.

2. Now I see myself as a full artist who happens to teach. I don't know that I really have any place in the education world outside of art.

3. I made the piece to show the different "parts" of my identity. For the duration of my college time at Competira, I have felt like I have different "compartments" in my life. I have my personal life and art, my school art (for a grade) and my teaching art. Sometimes they connect and overlap, but not usually. At Competira University specifically, there is a huge gap between the art education department and the college of education. There is a lot of black and white with some semblance of "grey area" in between.

Taylor, the participant finishing her last semester of formal classes and preparing for her student teaching assignment next semester, also made major changes with her second bricolage.

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At the beginning of the semester, she brought both of her young children with her to the workshop. It was fun to watch her create her piece and mother her children all at the same time. As a mother of young children and someone seeking to teach art one day, she was already mastering the act of multitasking. She would direct her children to do something with the art materials for their own bricolage while simultaneously continuing to make her own piece.

Within this first bricolage, Taylor seemed to be reflecting on both of her roles as artist and teacher. She thought she was fairly balanced when I asked how she felt about becoming a teacher at the beginning of the study but seemed to be changing her view to that of more of a professional artist who was also a teacher. She also realized she most likely would not be teaching anything besides art, so she could not see herself first as an educator. She did not comment on the components of her first bricolage, but things had definitely changed by the time she created her second bricolage.

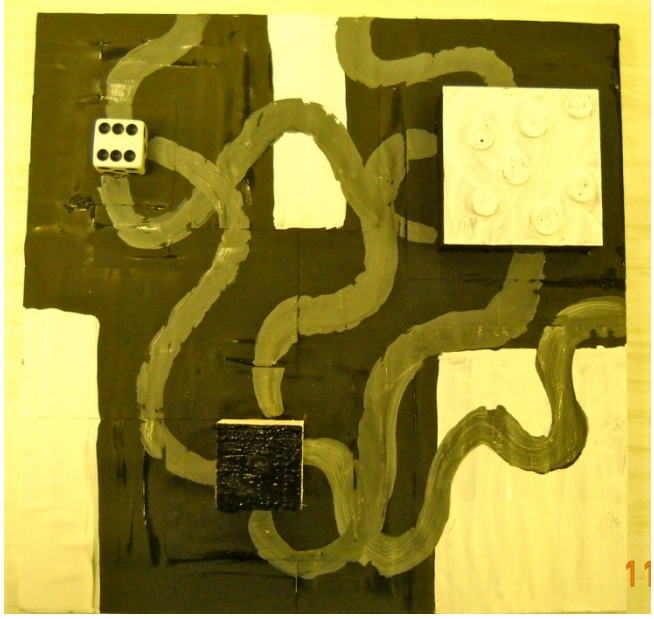

Figure 7. Taylor's poststudy bricolage: Grey Area

Taylor's second bricolage was an adaptation of her first one. She did not ask to start over, like some of the participants, but proceeded to edit her first piece. She came by herself this time,

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between classes, and more pushed for time. With her second bricolage, she revealed a great deal more of the frustrations she was feeling trying to make all of her life "parts" work together. She had broken her life into sections and had dealt successfully with each of them during her time at Competira University, but she now realized that once she had a job she would have to make them all somehow work in tandem. She did not seem to think she could separate the parts of her life any longer once she was working as an art teacher.

This discouragement showed through her artwork by covering the entire piece in black and white paint. It was stripped of all color, pattern, and texture and given a monotonous tone. The only element she left visible was the die piece, but she did not explain its significance. She did explain the use of the colors black, white, and grey. She explained how the separate parts of her life had been living side by side throughout her time in college, but she sometimes saw them converging and overlapping. She also extended this analogy to the disconnect between the art department and the education department. Taylor saw that disconnect as separate parts of college living side by side, but every so often converging and communicating with each other, hence the grey areas running throughout the piece.

Caren

Prestudy Bricolage and Reflective Artist Statement

No bricolage was created or reflective artist statement was written.

Poststudy Bricolage (Figure 8) and Reflective Artist Statement

Title: ***This Way and That***

1. When I started this piece I really didn't know what to create to represent me as a future teacher. I knew my college career has been a journey that I have so much appreciation for. That is really the only thing that I wanted to illustrate and then go onto who I thought I would be as an art teacher.

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2. I want to better myself as I gain experience in teaching. I want to let my experiences be an influence to my students. Just as there are some people that did not give up on me through my journey in becoming a teacher, I will not give up on my students.

3. The colors in the back were achieved to have that balanced and appealing look. They were brushed this way and that to show that some things that are achieved are not always organized. I may have made it through school but there were a lot of challenges along the way. And making those brush strokes were a challenge because my goal was not to let the colors mix with each other. I wanted it to represent more of the chaos and unorganized life tends to get at times. I didn't want it pretty and neat. That is so not me. I have realized that in order to keep the balance of being an art teacher and an artist you have to accept and work with the distractions that come along the way. This is what the circles illustrate. In the chaos of teaching there really is no time for your own art. It is a really good feeling when you do find time. The blue ribbon is the last installment on the piece. This ribbon represents my son, who inspires me to get through and around the distractions and become the teacher and artist I know I can and will be.

Figure 8. Caren's poststudy bricolage: This Way and That.

Caren, the only novice art teacher to complete a bricolage and to write a reflective artist statement, created her piece away from the group at her home. I supplied her with the canvas, but she used her own art materials to create her piece. She began her piece by reflecting on her time as a student at Competira University but quickly turned her attention to her future as a teacher. As she began her first semester of full-time teaching, she seemed to be leaving her college days behind to start her career as an art education teacher. She also hoped to reflect her experiences as positive examples of how she persevered and would one day do the same for her students.

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She used the elements of her bricolage to not only look appealing as a work of art, but to actually challenge herself as an artist by creating paint strokes that would not blend together. She also did not want the piece to be stiff, but rather free and chaotic like her life often feels. These elements represented the challenges she faced as an art education student and, at the time of the study, a single mother. The circles used randomly throughout the piece also represented the disorder and disruption that often accompany teachers' lives. The last element to be added to her piece was the blue ribbon that represented her son, who is her inspiration. By thinking of him she could weave through all the chaos and distractions that life throws her way.

The bricolages and artists' statements complemented the information obtained from the participants' questionnaires and interviews. The participants had time to reflect not only on their school biographies, influences, and lived experiences, but they were able to react to a visual image they had created when this study first began. For some, the images changed dramatically and reflected an active change in participants' developing identities. For others, the change was minimal or none at all, either demonstrating that the participants' idea of themselves as art teachers had not changed over the course of the study and they were secure in where they were or that they had not given the activities of the study much consideration.

The metaphors used throughout the previous sections, Laying a Foundation, Plotting a Course, Navigating the Terrain, Lost on the Horizon, and Identity Bricolage Landscapes, helped organize the data and highlight the findings using topographical images. The metaphors helped me to think visually about the discourse participants shared and to organize their stories in a way that makes sense to the reader.

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Conclusions

The theoretical frameworks of borderland discourse (Alsup, 2006), subjective school biographies (Britzman, 2003), and professional knowledge landscapes (Clandinin & Connelly, 1995) guided the decisions in collecting and reporting the findings as related to developing professional art teacher identity. It was discovered that borderland discourse was not being practiced as a way of understanding where the participants came from, nor where they were going. Borderland discourse was introduced into the study, and became the primary method for obtaining data, as a way of understanding experiences and influences that then prompted the participants to think about themselves as professional teachers. School biographies, including past experiences and influences from others, became a prominent aspect of the study. As participants took part in borderland discourse they reflected on their personal school biographies and influences and became cognitive of how those lived experiences impacted their current career choices.

The most significant concept to emerge from the study was the importance of past and present relationships on preservice and novice art education teachers' professional teaching identities. Applying Clandinin and Connelly's (1995) conceptual framework of professional knowledge landscapes, the participants' own professional knowledge landscapes began to emerge as they built a holistic view of themselves as artists and as art teachers, including those who had impacted them along the journey. They all began to see a more complete picture of who they were and who they were becoming as professional art education teachers. Novice teachers who had not had the privilege of taking part in borderland discourse prior to graduating were just beginning to see how everything they had experienced up to then had played a significant role in how they were approaching their classrooms and curriculums. Preservice teachers were starting

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on their journeys of shaping their professional landscapes but were extremely conscious of how those landscapes were being formed.

Chapter 5 discusses how conceptualizations of borderland discourse, school biography, and professional knowledge landscape and the implications they have for art education teachers and teacher education programs.

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CHAPTER 5

DISCUSSION

Exploring how our teaching selves are constituted in the context of learning to teach, and how the selves we produce constrain and open the possibilities of creative pedagogies.

~Britzman (2003)~

Introduction

How do preservice and novice art education teachers negotiate their professional identities as artists into the roles of teachers? That was the overarching research question this study looked to answer by interviewing, observing, and interpreting artworks of seven preservice and novice art education teachers of an art education program at a state university in Alabama. Because art education teachers traverse between identities of artist and teacher, preservice and novice teachers may find it difficult to develop a professional teaching identity. A delay in developing such an identity may, at one extreme, result in art education teachers becoming frustrated and leaving the profession. Not as severe, but just as devastating, could be art education teachers becoming discouraged and unable to implement best practices with their students while finding themselves isolated from colleagues (Alsup, 2006). This study presumed that much of how preservice and novice art education teachers develop professional identities is shaped during their formative teacher training and early teaching years and therefore should be studied in order to better understand how those identities materialize.

The preceding chapters presented the background and theoretical framework for why many art education teachers have a difficult time transitioning from artist to art teacher by

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examining teacher training and isolation and the impact they have on professional teacher identity development. The chapter that follows looks at how the seven preservice and novice art education teachers chosen for this study began to construct their professional identities.

Summary of the Results

The study looked at past school biographies, influences, and lived experiences through written and verbal borderland discourse and how those symbiotic relationships aided in the participants coming to terms with themselves as professional teachers. Participants also created artworks as another source of evidence for how they were feeling about themselves as artists becoming teachers. The four preservice teachers were current art education students from Competira University. The three novice teachers were recent graduates from Competira as well and had been teaching for less than three years. Participants were first asked to answer a series of questions about their past school biographies, influences, and lived experiences that led to one-on-one interviews, classroom observations, and art-making activities. I wanted to explore how being engaged in borderland discourse, reflecting on lived experience, finding one's teacher voice, participating on the professional knowledge landscape and creating works of art could transform their understanding of becoming professional art education teachers.

Discussion of the Results

Throughout the study several topics emerged as pertinent to understanding how preservice and novice art education teachers navigate their developing professional identities. While revisiting the review of literature several relationships resonated throughout conversations with the participants including historical implications and issues of isolation. Teacher attrition was discussed in the literature review, but did not prove to be a topic of significance in this study.

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The participants were well aware of art education's diverse history, due to a comprehensive art education curriculum taught at the university, and seemed to echo that much of what had happened in the past was still alive and well today. The discussions of art education's history found its way into conversations about political inferences present on the Competira University campus.

Isolation proved to be a real and sometimes debilitating issue for some of the participants. Most of the preservice art education teachers experienced both proximity and psychological isolation in one way or another. The novice art education teachers experienced both as well, but from a different perspective as full-time teachers trying to balance teaching, a family, and extra-curricular responsibilities.

By the conclusion of the study all of the participants seemed to have taken the charge of involving themselves in reflective practice seriously and therefore had a constructive experience throughout the study. Their willingness to take part in the different forms of reflective practice proved to have a positive influence on understanding how preservice and novice art education teachers negotiate their professional identities from artists into teachers of art.

Discussion of the Results in Relation to the Literature

Historical Implications

The literature suggested a historical splintering of the arts and education for centuries (Parks, 1992) and therefore, current feelings held by most preservice and novice art education teachers may be a carry over from those historical implications. Those feelings were prevalent throughout the study with participants speaking to emotions of not feeling valued, either personally because of their talent or professionally because of other disciplines and administrators not knowing how to evaluate them as students or as teachers. Without being

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cognizant of their part in all of this, art education teachers will continue to perpetuate the marginalization of the arts in education unless they start by addressing their professional identities as artists and as teachers of the arts. If art education teachers continue to be trained in fragmented systems that never communicate nor align their training for specific disciplines, the arts will continue to be subjugated to an insignificant role still misunderstood by the public and other educators as well. Art education teachers could help combat this phenomenon by affirming who they are as teachers of art through continued professional development and mentoring future teachers who may have been trained as they were. Until universities recognize the disconnect specific disciplines contend with throughout their teacher training and then transferred into the workplace, teacher training for art education teachers will not improve.

Interestingly, many of the study participants saw their early art beginnings much like that of groups in the past, either with other family members, as a natural talent, or as a way to occupy their time, but little to do with pursuing a career in the arts, at least in the early parts of their lives. Some participants communicated questions from friends and family about why they did not pursue an art career rather than teaching, as if teaching art was beneath them or they were wasting their talent by teaching others.

All of the participants seemed to have a healthy understanding of the history from which the art education discipline had developed, but were also aware of the biases that still exist among others' views of the arts. They acknowledged that "others" could be society's views of artists being the makers of art objects (Anderson, 1981) and the job of art teachers as a non-essential part of their children's education, but yet a service that makes the arts accessible to the proletarian (Parks, 1992). "Others" could also be fellow teachers and administrators who see the arts as an essential part of the school curriculum and support art education teachers in any way

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possible, or in a more negative light, not allowing for equal planning time, smaller amounts of resources and little or no professional development for the art teacher. The participants were ideally optimistic they could help to change that perception, but realistic enough to know they could not do it alone. Part of the responsibility for breaking the thought that nothing about the arts in education has changed since the time of the ancient Greeks also falls to art education teacher educators, and other teacher educators as well, if the view is to ever change.

Participants were well aware of all the legislative changes that took place during the 1980s, the advancement of content standards, accountability through assessments, and the development of art education teaching initiatives such as Disciplined-Based Art Education (Dobbs, 1998), Visual Culture (Mirzoeff, 2009), and Arts-based teaching (Rooney, 2004) as ways of legitimizing the visual arts as more than arts and crafts classes, but still felt other disciplines were not aware of such progress. Many felt it was their job to reach across the aisle and to develop more interdisciplinary lessons with other subjects and to educate parents and administrators about the visual arts.

Isolation

Feelings of isolation appeared in the literature as a real and persistent problem among, not only general education students and teachers, but especially with content-specific disciplines like art education. The literature suggested two types of isolation, egg-crate and psychological (Lortie, 2002), which were also present with participants in this study. Acknowledgement of egg-crate isolation or being physically separated from other colleagues, fellow students and teachers, came to light during moments of borderland discourse with many of the participants.

When speaking of places they felt the most comfortable on Competira's campus the majority of the participants said the art department. When asked where they felt the least

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comfortable, without hesitation, they all said the education building. Interestingly, when talking about the physical places, they had no problem describing a "coldness" to the education building in regard to the building's over-powering presence and formal Greek-revival design. When they compared it to the art building, they talked about how old the art building was, but how comfortable they found it. Some even saw the art building as a metaphor to their own feelings about how they were treated while attending classes in the education building. They saw the art building as representative of the university's least essential place and housing the less important college majors (i.e. fine arts majors), just like they personally felt they were dismissed as an art or art education major while in education classes. Without uttering a word, the university reiterated the marginalization of the arts simply by the obvious distribution of their building funds on what they found viable. The fine arts building was literally located on a lower elevation of land to the rest of the buildings on campus and was the only building currently not scheduled for renovation or new construction. The participants' recognized this inequitable treatment, but seemed to feel it was a symptom of a much larger problem: society's uneducated view of the arts.

This fragmented training prevents art education students from learning to teach from learning their academic subject (Britzman, 2003). This was the case with preservice art education teachers at Competira University being trained in three departments: art, art education, and education. By isolating knowledge and practice in separate college departments prevents art education students from developing a cohesive professional identity. By continuing to conduct teacher training in this way art education teaching identities may remain sporadic and disconnected and it could continue to perpetuate the division of art and education mentioned earlier. In the case of these participants from Competira University, Mr. Myers proved to be the

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one person and support system that tried to tie all of the separated pieces of art teacher training together and helped the art education students in developing a professional teacher identity.

In relation to novice art education teachers and their feelings of isolation in the workplace, two of the novices from the study, Caren and Renee, spoke of feeling physically isolated simply because of where their rooms were located. Renee's classroom was the only one on her hallway, so there were very few opportunities for her to talk to colleagues throughout the day. She was, however, located just down the hall from the cafeteria, so there was a constant barrage of people passing through the hallways. She made it a point to either eat in the cafeteria or in the school's teachers' lounge in order to forge more meaningful collegial relationships. Although Caren's room was situated away from the main building on her campus, she was located in a circular building that used an open-concept throughout. On several occasions she mentioned how veteran teachers would often come around by her room to check on her and see if they could help her with anything. She too made it a point to eat lunch with colleagues, helping to make herself an accepted member of a group.

Both of these novice art education teachers did not seem to find their isolation necessarily a negative issue. The conditions of the schools and classrooms where the teachers taught that would produce feelings of isolation (Zielinksi & Hoy, 1983) did not appear to do so with these participants, in fact they seemed to welcome the autonomy of being isolated from others. Proximity may not always be seen as a cause of teacher isolation (Flinders, 2988).

Psychological isolation (Lortie, 2002), or the state of mind of teachers, was also prevalent in the study. Proximity to others can be isolating, but is dependent on the design of the workplace. Psychological isolation, on the other hand, puts the problem in the hands of the teachers. Most of the preservice and novice art education teachers in this study had outgoing

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personalities that made it easy for them to speak up and involve themselves with others. They either viewed their feelings of psychological isolation as just an accepted part of being the lone art teacher in a school or they did not regard it as a problem because they put themselves out there as the art expert willing to share what they knew to others in their schools.

One novice teacher had a harder time doing this than the others. Sharon, who was a single mom in her late 40s, was just beginning her teaching career at a high school. She had never felt like she fit in with her younger classmates while in college and blamed her long commute to work and lack of social skills on her isolation at her workplace. Although her classroom was located directly next to another art teacher in the school, she rarely went next door or talked to her. Although other teachers physically surrounded her, she felt very emotionally isolated. She chose to keep herself isolated and did not reach out to others for help nor did she seek to develop relationships.

This psychological isolation was something I did not expect to see while conducting the study. I knew it could exist, but thought more about physical isolation being a possible problem especially with novice teachers. But, seeing how the teachers interacted within the contexts of their schools I realized the burden of the problem does in fact reside within the realm of the teacher (Flinders, 1988). Just as proximity of art rooms may be a problem specific to many art teachers, novice or veteran, psychological isolation may be an added burden for preservice and novice art education teachers. The fact that as they are just starting their careers learning to manage a classroom; adjusting to school environments, politics, and expectations; and possibly confronting feelings of isolation make for an even more stressful career beginning.

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Understanding Developing Identities Through Borderland Discourse

The preservice and novice art education teachers in this study were in what Alsup (2006) called the borderlands where their artists-selves were edging toward the world of becoming teachers of art. The two cultures, in this case, artists being trained at the university and the schools where they were teaching, were physically and figuratively edging each other, yet occupying the same territory, the world of education. This was the place this study wanted to investigate to determine how art education teachers negotiate moving from being an artist to a teacher of art. These study participants were in the perfect position of inhabiting that space and interacting with each area. By participating in this study they seemed to narrow the divide that was assumed to exist and helped the participants transform their developing teacher identities. Knowing the conflicts the teachers would encounter while in the borderlands, it was important to understand how preservice and novice teachers made sense of being trained in separate college departments and balancing their mastery of art with that of teaching it.

By involving the participants in borderland discourse, the type of discourse that "facilitates professional identity development" (Alsup, 2006, p. xiii), they slowly began to recall stories from their past that helped them to understand how they got to where they are now. Preservice and novice art education teachers of this study revealed tensions of family and teacher expectations that made them think through what it was about those anxious relationships that helped them to begin forming their art teacher identity. Those narratives were extremely telling as far as understanding how someone who has a talent for the arts is shaped by their lived experiences and forms an identity as a teacher of the arts. Those stories also triggered memories the participants had forgotten or did not realize were central in their decisions to study art education as a career choice.

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As participants engaged in borderland discourse with me they began to experience a meta-awareness about themselves. By that I mean they were exhibiting the "ability to take explicit note of the current contents of consciousness" (Schooler, J. W., Smallwood, J., Christoff, K., Handy, T. C., Reichle, E. D., & Sayette, M. A., 2011, p. 319). For example while Caren was recalling memories from elementary and middle school, she stopped midway through her comments and exclaimed, "All I remember from elementary school is all of my art projects! That's weird. I'm just now realizing that" (Personal interview, August, 2012). Caren's participation in borderland discourse caused her to realize something she had not thought about before. This meta-awareness caused her to appreciate the experiences she had while in elementary school, thus connecting her lived experiences to her current position as an art education teacher.

Clandinin and Connelly (1995) reminded me that reflecting and transforming are limited when teachers are alone and they need others engaged in discourse so that their "stories can be told, reflected back, heard in different ways, retold, and relived in new ways in the safety and secrecy of the classroom" (p. 13). This reflecting and transforming took place with Heidi as she participated borderland discourse about her high school art teacher who was ultimately the catalyst for her studying art education in college. Knowing art would play a part in her life in some capacity, Heidi was not sure how that plan would play out until she took Mr. Roberts' class. "After I had Mr. Robert's class it made me think seriously about teaching because I wanted to do what he did. So, that's when my frame of reference shifted" (Heidi, Personal interview, August, 2012). She recognized a model of an art teacher that she wanted to emulate and still holds in high regards. As she started teaching and now as she is pursuing a master's degree, she remembered his teaching as a standard she hopes she can achieve.

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During the second and third interviews and during more informal conversations with the participants, I heard them refer to things they had spoken about during their initial interviews. When they engaged in borderland discourse, and the art-making activities, there seemed to be an enhanced perception, "a meta-awareness of thought and action" that triggered a profound thought process about their developing teacher lives and unlocked a confident teacher voice I had not heard before. Taylor recalled her high school art teacher who she "felt used the art room for her personal space and that was just her life and we just happened to be a part of it for a couple of hours. I learned quite a bit. I felt she cared emotionally about what happened to her students" (Personal interview, August, 2012). In a later interview, Taylor talked about hoping she could recreate that feeling in her classroom someday. She began to realize what Alsup (2006) described as "incorporating the personal as well as the professional, and multifaceted, contextual, and sometimes contradictory ideologies and situated identities" (p. 125) into her professional identity.

During the sharing of borderland discourse, a teacher voice began to emerge in all of the participants and it was my job to interpret their words and render an understanding for others to see (Britzman, 2003). Finding one's voice required what Britzman (2003) described as two sides of one coin: opposition politics and metaphorical. Preservice and novice teachers often do not feel represented and therefore, see themselves powerless to change policy or curriculum issues. This study offered them a way to express the voices they have and to recognize the voices they were developing. It helped them to feel empowered and therefore possibly able to confront future school power struggles that they will surely face once employed. Some expressed this when speaking of art and art education students on campus. Paige and Taylor believed the artist side of a person should be fully developed in order to teacher others. Both talked about the rigor that

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both art education and fine art students were subjected to while at the university, yet felt the art education students were never afforded the same respect. Several participants expressed the same concerns with general education students and society in general when it came to earning respect for the demanding standards art education students are expected to meet in order to teach P-12 students.

Another form of "voice" was metaphorical in nature and suggested a "struggle for voice" (Britzman, 2003, p. 18). Participants wanted to find the appropriate words, believe they were being heard, recognize their practical limitations, learn from negative experiences, articulate what they were thinking, and conceptualize a new identity from "speaking differently the language of education" (p. 18). This struggle for voice revealed itself in borderland discourse concerning isolation of preservice and novice art education teachers. Almost all of the participants shared feeling isolated while attending classes in the education building. Although a classroom full of students surrounded them, they were usually the only art education major in the class. They felt instructors did not understand them and could therefore not guide or instruct them on classroom management or other nuances of art education teachers. And they felt like education majors were involved in their own cliques and only associated with art education majors when they needed help with projects. These preservice art education teachers struggled to find a voice that would not only express how they feel, but how they should connect and interact with other disciplines. These circumstances and struggles would soon be replicated in the real world once a school hires these preservice teachers.

The novice teachers in the study were experiencing those exact struggles for voice and isolation, but in different ways. Two of the teachers were the only art education teachers in their school and one was the lone art teacher in her school system. Although they did feel isolated

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from other art teachers, they both made an effort to reach across disciplines and connected to other teachers in their schools. The two of them also were staying in contact with art education teachers they knew from college and art education teachers they had met through the state's professional association. One of the novices was not as connected. She was one of two art education teachers in her school, but yet she made no effort to connect with her or other teachers from other disciplines. These teachers also struggled to find a voice that could articulate how they felt and how they should interact with others from other disciplines. The difference was these teachers were working with other disciplines everyday and had to find a way to successfully work with them while creating a voice of their own.

Voice told only part of the participants' lived experiences and developing professional identities. The art-making activity of identity bricolages brought together the stories, the lived experiences, the influences, and the creativity of the participants while enhancing the meta-awareness of thought and action Alsup (2006) spoke of. The participants created their bricolages within a familiar professional knowledge landscape of the art studio. Because they were asked to think about themselves as artists and how they were developing a professional identity as an art teacher, working within the confines of the art studio, free of scrutiny from the outside, they were free to share stories of themselves. These types of stories normally are not shared beyond secret places (i.e. the classroom) and allowed to enter the professional knowledge landscape (Clandinin and Connelly, 1995), but for understanding how professional teacher identities are developed in beginning teachers, these stories needed to be shared as borderland discourse with others via the study.

For example, C. J.'s first piece, *Scattered,* she literally felt physically scattered trying to get her semester organized and studying to become a teacher. She became frustrated while

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working on her first piece and asked to take it with her to work on later. She told me when she reworked her piece at the end of the study she was so overwhelmed when she started the first piece and felt like she needed time to think about it and figure out what she wanted to do. Her last piece, *Perfectly Imperfect,* showed how she had calmed down, gotten her life a bit more organized and felt more confident about becoming an art education teacher. She even acknowledged how her "talking to me" allowed her to voice her anxieties about becoming a teacher, dealing with the education and art education departments and just settling in to her new major. Her bricolage and written artist reflective statement demonstrated a change in her developing teacher identity.

Taylor's pieces, *Balanced* and *Grey Area,* showed the same emotions, but in reverse order. In the beginning of the study Taylor seemed to have it all together, "balanced between an artist and a teacher" and getting ready for her student teaching internship next semester. By the end of the study she seemed more confident in her decision to become an art education teacher by saying, "I don't know that I really have any place in the education world outside of art". She seemed to be thinking about all the "parts" of herself and how all those parts revealed her professional teacher identity by painting over the entire bricolage with black, white, and grey. She also used the neutral colors to represent the art education and education departments and the disconnect she witnessed between the two. She seemed to use the "grey area" as a metaphor for herself being on the borderland of crossing over into the teacher world and for the disengagement of the two departments at the university.

The study culminated with the identity bricolages. The study began with a visual representation of the participants that set the baseline of information for the study, proceeded with borderland discourse shared through questionnaires, interviews, and artist reflective

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statements, and ended with a final visual depiction of where they saw themselves. The different forms of information helped to paint a more complete picture about how preservice and novice art education teachers develop a professional teaching identity while living within the borderlands of artist and teacher.

Implications

When examining how preservice and novice art education teachers negotiate their professional identities as artists into the role of teachers this study found that most art education teachers come from some type of artistic background. Some like C. J., Sharon, and Renee never had an art class through their entire P-12 education yet always had artistic tendencies that they, their friends and family all recognized. Heidi on the other hand, had artistic ability recognized early on, she had a solid P-12 foundation in the arts, and knew from a young age she wanted a career in the arts. This study suggests those who had artistic abilities yet did not have a solid P-12 background in the arts may struggle more when deciding to become a teacher of the arts. Future research could examine preservice art education teachers and their backgrounds to determine if a foundation P-12 art participation plays a more significant role in art education teachers' negotiating their professional identities.

With that inference of the impact of P-12 influences, it would also be beneficial to further examine P-12 art programs, their direct impact on students who participate in art during that time, and how it impacts some to decide to pursue art education as a career. There is a plethora of information about the availability of art programs in public education, but there has not been much research done to determine the impact those programs have on persuading potential art education teachers' to study art in college or to pursue art education as a career.

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The suggestion that P-12 art education programs are beneficial in helping some to decide to pursue art education as a career also implies the need for more art education programs at the P-12 and collegiate levels. There seems to be a trickle-down effect happening across the country as art and art education programs are cut at the collegiate level they are slowly being weeded out at the P-12 level due to a smaller number of art education teacher candidates for hire. Whether or not there is a direct effect of this phenomenon is unclear, other factors such as school funding and budget concerns seem to also play a factor.

This study also suggests teacher training has a strong effect on art education teachers' abilities in negotiating their professional teacher identities, both positive and negative. This study's examination of "others" showed how relationships with fellow art education majors and teachers had very positive influences on the participants feeling prepared to teach, but relationship with others in the education department showed more negative results. Positive impressions are left when art education teachers have a strong pedagogical foundation in art education practice.

In the case of these participants, the foundation they received from the art education instructor had a larger influence in how the participants viewed themselves as being prepared to teach art than did any classes they had in the education department. It makes sense that being trained in the art education department by an art education professor would be the most beneficial to preservice art education teachers, but it is also known that this is not always possible. Small programs, like Competira's, cannot afford a full faculty of art education professors and therefore must rely on professors of education to instruct art education students. It is however possible to communicate between departments to ensure all students are trained in

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best practices known to each discipline. If college students are going to continue to be trained in separate departments, a connection between the two needs to be made.

The frustration seen by every participant of this study revealed a continued struggle art education teachers contend with their entire lives if they do not have a confidence in who they are as art education teachers. It was shown that these preservice and novice teachers had people throughout their lives question their decisions to study art education, then as they attempted to train as an art education teacher they were still questioned by professors and other students who were not sure how to react to them, and yet further still they struggled to prove themselves in the workplace as a viable subject worthy of the same respect as all the other subjects. Because of this seemingly never-ending struggle to prove themselves and their discipline valuable to society, it would be interesting to study art education teachers for a longer period of time to determine if the teachers stay in the profession and how they confront those struggles in order to confirm their teacher identities often times as the lone art teacher among a plethora of other disciplines.

The self-reflection and art-making activities these study participants took part in also suggest a positive method not only for the researcher to gather important insights into the struggles art education teachers face, but also for art education teacher training programs to allow the teachers to understand themselves more completely. The meta-awareness that happened during this study suggests teachers need activities such as these to allow them time to reflect and think about where they came from and where they are going. By doing this, art education teachers may be better equipped to begin a teaching career and to make changes in the way they manage their teaching careers.

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Strengths

The findings of this research study demonstrated that the things people identify with become a part of who they are (Geragnty, 2012). Throughout the study, the participants began to identify pieces of their lived experiences that made them realize they are the person they are now because of those experiences. They also realized if they wanted to become someone different they needed to identify with different people and circumstances. The reflection on experiences, the relationships they had forged over the years, and the way they connected to people revealed the strongest indicator of how the preservice and novice art education teachers viewed themselves as professional artists and teachers.

The study also offered insight into the thought processes that help frame some art education teachers' decisions to pursue teaching as a career. This study took past school biographies, influences, and lived experiences and asked the participants to seriously reflect on all of them, recalling motivations and feelings that got them to where they are today. Other studies have not taken such an in-depth approach at the thought processes that go into becoming a teacher of the visual arts. This study opens the door for future research to delve even deeper into areas of school biographies, influences, and lived experiences in and out of the classroom and art education teachers' thinking about them all.

The study offered support for having quality art education teacher training programs and opportunities to teach in the field prior to graduating. The participants who were attending or had graduated from Competira University have obviously received a quality education in terms of being prepared to command an art classroom. Because the study did not compare programs, it is difficult to judge its effectiveness to other programs, but this school's curriculum could add to

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the literature of efficient teacher training programs and ways to engage art education teacher educators on how best to train future art education teachers.

Ultimately this study looked deeper into the thoughts and feelings that framed a group of art education teachers' developing professional identities. By examining other art education teachers' developing professional identities, researchers could use this research as a foundation and better understanding of the factors that should be researched in order to continue developing quality teacher training programs and understanding the struggles many new art education teachers may face entering into the discipline. These understandings could lead not only to better teacher training programs, but also to better professional development opportunities for art education teachers in order to ensure they are developing healthy professional identities and will remain in the discipline for years to come.

Limitations

As with other research studies, certain assumptions and limitations have to be made. At the inception, the study assumed that the participants would associate themselves with being an artist in some capacity, whether before or after they described themselves as a teacher. It also assumed the participants were a fair representation of other preservice and novice art education teachers across the country, as well as the state of Alabama. The study assumed that the questions, methods and procedures used throughout the study were sound and accurately investigated the phenomenon being examined. Finally, the study relied solely on the researcher to report the findings and to be insightful, as well as, rational.

Questionnaires, one-on-one interviews, and art-making activities were the main means of collecting data in this multi-case study research. Observations were also employed during the study, but did not play a major role in understanding the thinking processes or reflective

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practices with the participants. The quality of the data therefore relies heavily on the preservice and novice art education teachers verbal, written, and artistic skills, as well as on candid and honest responses. The study was limited to a purposeful sampling of seven preservice and novice art education teachers from one university in south-central Alabama over the course of two semesters.

Because of the small sampling and limited time period, the study was unable to determine if by participating in the study any participants made long-term changes to their views about their developing professional identities. It was assumed that "once preservice" and novice art education "teachers are aware of how both professional and personal discourses affect their lives, they can modify these discourses if they so choose and hence enrich their professional selves" (Alsup, 124). Without following teachers for longer periods of time, it could not be determined if by participating in discussions and art-making activities if the teachers confronted their developing identities on a personal level and made any changes to positively effect their future careers.

The scope of the study was narrow. It was intended to answer the overarching question of how preservice and novice art education teachers negotiate their developing professional identities from artist to art teacher. No generalizations would be relevant to a larger populace or other geographic areas due to the nature of these particular research methodologies and the differences between art education teacher preparation programs around the country. Each program would need to make the determination of what role examining developing art education teacher identities during teacher training and after graduating from a program have on the program's pedagogical beliefs and instructional practices. The results of this study may be beneficial to Competira University's faculty and students, but the ultimate benefit for faculty at

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other universities might not be evident, except for the purposes of recognizing identity-building strategies for their students.

Future Research

Based on the implications, strengths, and limitations of this study, future research is warranted for a better understanding of how art education teachers negotiate their professional identities. As mentioned earlier, the impact of participation in a P-12 education that involves a structured art education program can be beneficial in many ways. In this study it was implied that participants who received formal art education classes throughout their P-12 educations sensed their passion for studying art further into college and as a possible career path. Future research could look deeper into how those who took part in art classes made the decision to study art education as a career. Understanding how those classes, teachers, and activities played a part in their decisions could help current art education teachers recognize potentially talented students and encourage them to further their training in art.

It would also be interesting to study how art education teachers who did not have art during their P-12 education made the decision to become teachers. What other factors influenced those teachers to pursue a career in art education? Was it other people? Was it friends? Was it extracurricular activities? Schools that do not or cannot afford to have art education programs could learn from the results of such a study. Schools could find other avenues for offering art activities if a study revealed other influences on students to want to study art education.

As P-12 programs are losing art programs through proration, lack of funding, or no standards required for graduation, college art education programs are also seeing a drop in the number of art education majors. A research study that looked at whether or not there is any direct effect of P-12 art programs being cut and the number of art education majors in colleges. Results

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of such a study could offer evidence for strengthening programs at the P-12 level in order to strengthen the art education teacher preparation programs at the collegiate level.

As shared in this study, participants were frustrated with the lack of communication between the education and art education departments. A study looking into why disconnects between departments exist could shed light into how art education teachers develop professional teaching identities while being trained in separate departments. This study only looked inwardly at how art education teachers develop a professional identity, but a study from the perspective of the education department and the perceptions other content-specific students and teachers have toward art education teachers could also offer insight into why the disconnect continues.

Along these lines of disconnect, it was important to study the geographies of art education. The topographical issues presented in chapter 4 revealed a need to investigate those concerns across the board, that is, the geography of art education. I: issues of foundation and how art education teachers view themselves as artists and as teachers, plotting a course and understanding the lived experiences, school biographies, and influences of art education teachers, navigating the terrain and understanding how art education teachers are trained, and being lost on the horizon and the issue of isolation of art education teachers.

It was assumed at the beginning of the study that isolation might be an issue, and as seen among the preservice and novice teachers in this study, most participants saw it as a problem in college and on the job. During the college years, participants felt physically isolated from the education department by because they were being trained in separate buildings and they never felt comfortable while attending classes in the education building. Novice teachers often felt isolated from others while teaching art in the same building with other subjects. One even felt isolated from a fellow art teacher who taught next door to her. Granted some issues of isolation

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were the result of how the participants handled the situation, but the data revealed a problem that could be investigated further.

Because this study looked at participants for only one school semester it would be interesting to study preservice art education teachers from the beginning of their college careers into their first few years of teaching on-the-job. By looking at preservice and novice art education teachers for a longer period of time we would be able to see if the teachers stay in the profession or leave and their reasons for doing so. We could also understand more completely how they develop their teacher identities from the very beginning.

One other area of future research to consider would be art-making activities of professional art education teachers. The identity bricolages they created in this study made a connection for the participants and for me, so further study into creative activities and reflective exercises could be beneficial. A study using the bricolages or other art activities over a longer span of time could reveal deeper issues of identity formation and allow for meta-awareness behaviors to become known.

Conclusions

This research study emerged from a need to better understand how art education teachers' professional teaching identities are developed based on the fact that they usually come from an artistic background, are struggling to find their teacher-selves while creating works of art, are trained in separate schools (art, art education, and education), and are training to teach others while being taught. It was assumed that researching to understand teacher knowledge and how they develop their professional identities had to include "self-knowledge" (Alsup, 2006, p. 196). Preservice and novice art education teachers needed to be involved in reflective practice, one-on-one conversations, and creating works of art because as Clandinin and Connelly (1995) found,

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"all humans are storytellers and teachers in particular have to tell stories as a way of making meaning of their experiences" (p. 54). Alsup (2006) recognized that many of the ways "we respond to our worlds and structure our classrooms can be traced to narrative memories or metaphorical understandings of experiences that underlie our beliefs and philosophies" (p. 196) and this is what I tried to do throughout this study. The preservice and novice art education teachers made sense out of their various experiences, their childhoods, their school biographies, their influences, etc., while constructing their own professional identities.

The findings of this study suggest that all of those memories, influences, and skills as artists played a part in art education teachers' professional identities. As mentioned earlier, relationships with others, both good and bad, played the biggest role in how the participants viewed themselves as becoming teachers of art. The relationships developed over the course of the study also seemed to bind the participants' together and strengthen their resolve to continue their studies and to learn as much as they could about becoming better art teachers. The study helped me to discover more about the participants, and about myself as an art teacher and as a future art education teacher educator. It has made me look critically at how we train our future art education teachers and how, as long as I am in the P-12 classroom and training student teachers, professional identity development should be a part of my mentorship. Because many art education teachers seem to never address their developing professional identities while in school, it may become the responsibility of the cooperating teacher to address these issues. Whether that comes in the form of in-depth conversations or critical analysis of the preservice teachers while in my classroom, I now realize the importance of addressing professional identities while veteran teachers are training preservice teachers.

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Results of this study demonstrate that while preservice and novice art education teachers were deconstructing their experiences and creating art works through reflective practice the participants were moving toward a professional autonomy while staying true to who they were, personally and professionally. The teacher narratives shared throughout this study reflect the "personal face" on the professional landscape (Clandinin and Connelly, 1995). As teachers, and as humans, we all long for connection and relationship and therefore, the reciprocity shared in this study revealed a relational activity that was both constructive and educative.

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APPENDICES

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APPENDIX A

INITIAL QUESTIONNAIRE AND INTERVIEW PROTOCOL

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Initial Questionnaire and Interview Protocol

Please answer the following questions to the best of your ability concerning your arts background and your choices about studying art education in college.

EARLY YEARS

1) Do you remember having visual art classes while you were in **ELEMENTARY** school?
    a. If **YES**, how often per week and how long were the classes?
    b. If **NO**, go ahead to Question 3.
2) Describe one or two memories you recall from elementary visual art class.
3) Do you remember having visual art classes while you were in **MIDDLE/JR HIGH** school?
    a. If **YES**, how often per week and how long were the classes?
    b. If **NO**, go ahead to Question 5.
4) Describe one or two memories you recall from middle/junior high visual art class.
5) Do you remember having visual art classes while you were in **HIGH** school?
    a. If **YES**, how often per week and how long were the classes?
    b. If **NO**, go ahead to Question 7.
6) Describe one or two memories you recall from high school visual art class.
7) Other information you think might be interesting for me to know about your early years of school and the visual arts (awards, stories related to art in school, etc.)

INFLUENCES

8) Did you ever take private art classes as a child or teen? (Drawing, painting, etc.)
    a. If **YES**, did those classes have any influence on your choice of a field of study?
    b. If **NO**, go ahead to Question 9.
9) Was your family interested in the arts? (visual, music, dance, theatre)
    a. If **YES**, how so?
    b. If **NO**, what were their interests?
10) Did family or friends influence your decision on your field of study?
    a. If **YES**, how so?
    b. If **NO**, what did they influence you to do?
11) Other influences?

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COLLEGE CONCENTRATION DECISIONS

12) **WHEN** did you decide what you would study in college?

13) **HOW** do you think you decided on art education as a major?

14) Did you consider **a FINE ARTS** degree?

    a. If **YES**, why?

    b. **If NO**, why no?

15) Did you consider a **GENERAL EDUCATION** degree?

    a. If **YES**, why?

    b. If **NO**, why?

16) What other schools did you consider before choosing Troy University?

17) What factors did you consider when choosing Troy University to study art education?

CURRENT SCHEDULE & PLAN FOR GRADUATION

18) What classes are you currently taking?

19) How do you think you will do in those classes? (grades, overall learning, etc.)

20) Do you anticipate any problems? Difficulties?

    a. If **YES**, what type of problems, difficulties?

    b. If **YES**, how do you plan to handle the difficulties?

21) As your schedule stands now, when do you anticipate graduating?

22) Once you graduate from Troy, what do you plan to do? (look for a job in art education, continue school for a higher degree, other profession, etc.)

23) If you could look into a crystal ball and see yourself after graduation, how would your describe how your life would look then?

CONTACT INFO & DEMOGRAPHICS

Name: _____

Email: _____

Phone: _____

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Sex: Male Female

Age: 17-20 21-24 25-30 31-35 36+

Ethnicity: Caucasian African-American Asian Hispanic Other:_____

Marital status: Married Single Divorced Widowed

Children: YES NO

If **YES**, how many and ages.

1. _____
2. _____
3. _____
4. _____

Class: Freshman Sophomore Junior Senior Graduate

Major(s): _____

Other Degree(s), if any:

1. _____
2. _____

Other professions, if any:

1. _____
2. _____

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APPENDIX B

SECOND QUESTIONNAIRE AND INTERVIEW PROTOCOL

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Second Questionnaire and Interview Protocol

EARLY YEARS

Early Education Memories/Feelings/Physical Attributes - Elementary

1. If you had art classes during your **Elementary** school days, do you remember thinking they felt inclusive or exclusive? *(If you did **NOT** have art classes in Elementary school, please go to the next section, Feelings about Art in Elementary Schools)*. Why do you think the classes felt that way?
2. Was there a place/room designated as an art room? If **yes**, describe what you remember about the room *(where was it located, how it looked, smelled, layout, etc.)*. If **no,** describe how art classes were taught, if they were *(art-on-a-cart, shared classroom, etc.)*.
3. Describe the feelings you recall having about the art teacher(s) in Elementary School *(physical appearance, gender, age, demeanor, etc.)*.
4. How do you think you would relate to the art teacher(s) in Elementary School **NOW/PRESENTLY** as a/an professional/equal?
5. Other information you recall about your Elementary art classes, teachers or classmates that you feel would be interesting to know about for this study.

Feelings about Art in Elementary Schools

Whether or not you had art in elementary school, please write a brief statement about how you feel regarding art in Elementary Schools. Do you find it important? Why or why not? Do you not think it is necessary? Why or why not?

Early Education Memories/Feelings/Physical Attributes - Middle School/Junior High

1. If you had art classes during your Middle School/Junior High days, do you remember thinking they felt inclusive or exclusive? *(If you did **NOT** have art classes in Middle School/Junior High, please go to the next section, Feelings about Art in Middle School/Junior High)*. Why do you think the classes felt that way?
2. Was there a place/room designated as an art room? If **yes**, describe what you remember about the room (where was it located, how it looked, smelled, layout, etc.). If **no,** describe how art classes were taught, if they were (art-on-a-cart, shared classroom, etc.).

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3. Describe the feelings you recall having about the art teacher(s) in Middle School/Jr. High *(physical appearance, gender, age, demeanor, etc.).*
4. How do you think you would relate to the art teacher(s) in Middle School/Jr. High **NOW/PRESENTLY** as a professional?
5. Other information you recall about your Middle School/Junior High art classes, teachers or classmates that you feel would be interesting to know about for this study.

Feelings about Art in Middle School/Junior High

Whether or not you had art in Middle School/Junior High, please write a brief statement about how you feel regarding art in Middle Schools/Junior Highs. Do you find it important? Why or why not? Do you not think it is necessary? Why or why not?

Early Education Memories/Feelings/Physical Attributes - High School

1. If you had art classes during your High School days, do you remember thinking they felt inclusive or exclusive? *(If you did **NOT** have art classes in High School, please go to the next section, Feelings about Art in High School).* Why do you think the classes felt that way?
2. Was there a place/room designated as an art room? If **yes**, describe what you remember about the room (where was it located, how it looked, smelled, layout, etc.). If **no,** describe how art classes were taught, if they were (art-on-a-cart, shared classroom, etc.).
3. Describe the feelings you recall having about the art teacher(s) in High School *(physical appearance, gender, age, demeanor, etc.).*
4. How do you think you would relate to the art teacher(s) in High School **NOW/PRESENTLY** as a professional?
5. Other information you recall about your High School art classes, teachers or classmates that you feel would be interesting to know about for this study.

Feelings about Art in High School

Whether or not you had art in High School, please write a brief statement about how you feel regarding art in High School. Do you find it important? Why or why not? Do you not think it is necessary? Why or why not?

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YOU AS AN ARTIST

1. Describe **yourself** as a visual artist.
2. What is your **favorite medium** to work in/with? Why?
3. Describe one of your **favorite piece(s) of art** that you created.
4. Describe the **time you spend and the physical surroundings** as you create art (1 hr, class period, whenever I can, create with groups, alone, in class, at home, etc.).
5. Once you graduate (OR if you have already graduated) and have a job, do you see your **art making time being jeopardized**? If **yes,** how so? If **no,** how do you see yourself making time for creating?

INFLUENCES

Family Support and Influences

1. Describe how your **family** (mom, dad, siblings, etc.) did or did not *encourage* **your art activities growing up**.
2. Describe how your **family** did or did not *support* you **pursuing an art education degree**.
3. Describe how your **family** does or does not *support* your **job as an art teacher** *(Answer this only if you are currently working).*
4. Describe how much do you feel your **family** *influenced* your **decision to study art education**.

Friends Support and Influences

1. Describe how your **friends** did or did not *encourage* **your art activities growing up.**
2. Describe how your **friends** did or did not *support* you **pursuing an art education degree**.
3. Describe how your **friends** do or do not *support* your **job as an art teacher** *(if you are working)*
4. Describe how much do you feel your **friends** *influenced* your **decision to study art education**.

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Other Influences

Describe how **other people (teachers, coaches, etc.) or circumstances (clubs, classes, jobs, births, deaths, marriages, divorces, etc)** may have encouraged, supported or influenced your decision to pursue art education during your lifetime.

Troy Experiences

1. Describe your feelings about any of your **current or past education classes**.
2. Describe your feelings about any of your **current or past art education classes.**
3. Describe your feelings about any of your **current or past visual art classes**.
4. Do/did you feel any sort of **isolation from any particular group** while at Troy? Explain.
5. Describe your relationship with other **art education students** at Troy.
6. Describe your relationship with **general education students** at Troy.
7. Describe the relationship, *as you see it*, between the **art department and the education department** at Troy.
8. Where on campus do/did you feel the **most comfortable**? Why there?
9. Where on campus do/did you feel the **least comfortable**? Why there?
10. Do/did you **live on campus** or do/did you **commute**?
11. Does/did that help you feel **more or less connected** to your classmates or teachers?
12. Describe your **favorite education teacher**. What about them makes/made them your favorite?
13. Describe your **least** favorite **education teacher**. What about them makes/made them your **least** favorite?
14. Describe your **favorite art education teacher** (if there have been others, please describe them – otherwise describe the art education teacher here at the state university)
15. Describe your **favorite visual art teacher.** What about them makes/made them your favorite?
16. Describe your **least** favorite **visual art teacher.** What about them makes/made them your **least** favorite?

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ARTIST/TEACHER OR TEACHER/ARTIST

1. Before you started college, would you have described yourself as an **artist/teacher OR teacher/artist?** Why?
2. Now that you are in college or have finished college, would you have described yourself as an **artist/teacher OR teacher/artist?** Why?

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APPENDIX C

THIRD QUESTIONNAIRE AND INTERVIEW PROTOCOL

(NOVICE ART EDUCATION TEACHERS ONLY)

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Third Questionnaire & Interview Protocol

(Novice Art Education Teachers Only)

Preparation from Competira

Explain how you think each department listed below DID or DID NOT prepare you for teaching visual arts in a K-12 setting

- **Education Dept.: _____**
- **Art Education Dept.: _____**
- **Visual Art Dept.: _____**

Classroom Management

Explain how you think teacher training at Competira and O-the-Job have helped you develop your Classroom Management skills (successfully or not)

- **Competira: _____**
- **On the Job: _____**

Assessments

Explain how you think teacher training at Competira and On-the-Job have helped you develop your assessment/evaluation skills (successfully or not)

- **Competira: _____**
- **On the Job: _____**

Lesson Plans

Explain how you think teacher training at Competira University and On-the-Job have helped you develop your lesson plan writing skills (successfully or not)

- Are you required to turn in weekly lesson plans to an administrator?
    - If yes, what has been their feedback about your lesson plans?_____
    - Do you use **your professor's format or another form**at for your lesson plans**: __ _____**

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What is the most challenging aspect about teaching that you have encountered so far?

(Please check/highlight the #1 MOST challenging aspect)

- Time Management
- Classroom Management/Discipline
- Teaching particular grade levels
- Teaching particular lessons/concepts
- Finding little time for family & friends
- Finding little time for creating your own art
- Exhaustion/Tired
- Other: _____
  - Explain **WHY** you think this is the most challenging aspect about teaching: _____

Professional Development Opportunities PRIOR to your job

Describe Professional Development Opportunities you experienced BEFORE you were employed

- **Competira/SAEA or other Education PD:** _____
- **State Organization (AAEA):**_____
- **Other:** _____

Professional Development Opportunities SINCE being employed

Describe Professional Development Opportunities you have experienced SINCE being employed

- **School/System:** _____
- **State Organization (AAEA):**_____
- **Other:** _____

Relationships with Colleagues

- Explain how you feel about your **interactions with colleagues** during any given day? Is there much interaction? Where do you typically interact? Other?_____ _____
- How do you 'think' your colleagues view **art** as an academic subject?_____
- How do you 'think' your colleagues view **you** as an art teacher?_____

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Feelings of Isolation:

- Do you feel isolated in any way **at your school**?_____
    - If **yes**, what is it about the **physical building, faculty, etc**. that makes you feel isolated?_____
    - If **no**, describe how you feel included at your school _____
- Do you feel isolated from other **art teachers in your district**?_____
    - If **yes**, explain why you feel this way:_____
    - If **no**, explain why you feel this way:_____

Extra Duties

Describe any extra duties you are required to perform as a teacher at your current school _____

_____

Extra-curricular Activities

Describe any extra-curricular activities you have as a teacher at current school (sports team sponsor, band sponsor, etc.) _____

Other information you think might be pertinent to this study about how novice teachers develop a professional identity as a visual art teacher._____

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APPENDIX D

IDENTITY BRICOLAGE WORKSHOP PRESENTATION

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Representing the Many Layers of Me

Teaching Identity Bricolages Workshop

Competira University

I. Why do this in the first place?

A. Pre-service teacher education classes are a great place to find theoretical models producing knowledge, personal lived experiences being shared, inquiry being practiced….all overlapping like a collage

B. Teaching Identity Collages will allow us to:

a. Conduct self-examinations about our ideas of 'teacher'

b. Deconstruct complex & shifting layers of our own beliefs & experiences

c. Artistically & critically examine conceptions of 'self' – ripple effect on pedagogies we apply to our classrooms

II. Layering a Foundation (Personal & School Biographies that got you here)

A. Family & Friends

B. School (K-12, College, etc.) & Teachers

C. Arts Interests

D. Lived Experiences

E. Reasons for wanting to teach

F. Thoughts about you as an artist

G. Thoughts about you as a teacher

H. Expectations for the future

III. Bricolage

A. A form of collage that deals with "making due with the materials at hand" (Nachmanovitch, 1990, p. 86)

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IV. Identity Representation

A. Emergence – Spaces & places that shape our teacher identities – Recall, remember, reflect & imagine – Stumbling about in the unknown sometimes we discover things we couldn't have imagined

B. Relationality – Connectedness – understanding things in terms of another – Ourselves & others – past & the future

C. Transformation – Reordering the various elements of ourselves – emergent & relational interactions between artist & material, between process & product, and between individuals as they share & exchange knowledge with one another

V. Let's Get Busy!

A. Think of a metaphor for representing your emerging 'teacher self'

B. Do a thumbnail or 'sloppy copy' of your idea

C. Get a canvas & start CREATING!

D. Write an artist statement to accompany your bricolage (collage)

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APPENDIX E

REFLECTIVE ARTIST STATEMENT

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Teacher Identity Bricolage
Reflective Artist Statement

1. How did you feel about *yourself as a teacher or future teacher* when you **first created** your piece?

2. How do you feel about *yourself as a teacher or future teacher* **now** that you have answered my questionnaires & talked to me about your experiences that have led you to this place in your career?

3. How does **your piece reflect** these feelings? **Describe things in your piece** that represent you as a teacher or things that will help me understand what you are feeling.

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APPENDIX F

RESEARCHER OBSERVATION FORMS

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Observation Criteria

Studio Classes

Date:	**Time:**	**Place:**	**Participant:**	
Description of Interactions:				
Observable Behaviors	**4** Exhibits these behaviors all the time while in class	**3** Exhibits these behaviors 50% of the time while in class	**2** Exhibits these behaviors less than 50% of the time while in class	**1** Does not exhibit any of these behaviors while in class
Confidence -Use of media -Correct use of vocabulary for the media -Creating a piece to meet project objectives				
Organization -Time in class -Tools & mediums -Accomplishing class goals				
Communication -Instructor: use of media, goals for project, deadlines for projects, critique of personal work -Classmates: working out ideas for project, critiques, offering assistance	**Instructor**	**Instructor**	**Instructor**	**Instructor**
	Classmates	**Classmates**	**Classmates**	**Classmates**
Comments/Reflections:				

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Pre-Service (Internship Assignments)

Date:	**Time:**	**Place:**	**Participant:**	
Description of Interactions:				
Observable Behaviors	**4** Exhibits these behaviors all the time while in class	**3** Exhibits these behaviors 50% of the time while in class	**2** Exhibits these behaviors less than 50% of the time while in class	**1** Does not exhibit any of these behaviors while in class
Confidence -Managing class -Teaching lesson -Making adjustments when needed -Helping students throughout process				
Organization -Media/Supplies -Classroom arrangement -Lesson -Students				
Communication -Cooperating Teacher: Goals of lesson, classroom situations, strategies to use -Students: Clearly teaching the lesson, objects/expectation of lesson, classroom management, assisting students throughout process	**Co-op Teacher**	**Co-op Teacher**	**Co-op Teacher**	**Co-op Teacher**
	Students	**Students**	**Students**	**Students**
Comments/Reflections:				

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Novice (On-the-job)

Date:	**Time:**	**Place:**	**Participant:**	
Description of Interactions:				
Observable Behaviors	**4** Exhibits these behaviors all the time while in class	**3** Exhibits these behaviors 50% of the time while in class	**2** Exhibits these behaviors less than 50% of the time while in class	**1** Does not exhibit any of these behaviors while in class
Confidence -Managing class -Teaching lesson -Making adjustments when needed -Helping students throughout process				
Organization -Media/Supplies -Classroom arrangement -Lesson -Students				
Communication -Students: Clearly teaching the lesson, objects/expectation of lesson, classroom management, assisting students throughout process -Colleagues: Interacts during school hrs, interacts outside of school hrs, seeks advice on students, seeks advice on lessons, looks to integrate lessons, offers assistance where needed	**Students**	**Students**	**Students**	**Students**
	Colleagues	**Colleagues**	**Colleagues**	**Colleagues**
Comments/Reflections:				

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APPENDIX G

INSTITUTIONAL REVIEW BOARD APPROVAL

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February 15, 2013

Office for Research

Institutional Review Board for the
Protection of Human Subjects

THE UNIVERSITY OF
ALABAMA
RESEARCH

Kelly C. Berwager, NBCT, ABD
ESPRMC
College of Education
The University of Alabama

Re: IRB # 12-OR-110-R1 "Straddling the Borderlands of Art Education Discourse"

Dear Ms. Berwager:

The University of Alabama Institutional Review Board has granted approval for your renewal application.

Your renewal application has been given expedited approval according to 45 CFR part 46. Approval has been given under expedited review category 7 as outlined below:

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your application will expire on February 14, 2014. If your research will continue beyond this date, complete the relevant portions of the IRB Renewal Application. If you wish to modify the application, complete the Modification of an Approved Protocol Form. Changes in this study cannot be initiated without IRB approval, except when necessary to eliminate apparent immediate hazards to participants. When the study closes, complete the appropriate portions of the IRB Study Closure Form.

Please use reproductions of the IRB approved informed consent form to obtain consent from your participants.

Should you need to submit any further correspondence regarding this proposal, please include the above application number.

Good luck with your research.

Sincerely,

Carpantato T. Myles, MSM, CIM
Director & Research Compliance Officer
Office for Research Compliance
The University of Alabama

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