



Teaching and Artistic Practice

Discussion of the teacher-artmaker phenomenon
literature

August 30 2014

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- Reflection on the literature – what and why?
- Graham & Zwirn's article
- Literature review group circles
- Identifying themes/"issues" across the literature
- Lunch
- Discussion on emerging themes/"issues"
- Nine broad "Issues" on TAP literature
- Resources
- Assessments

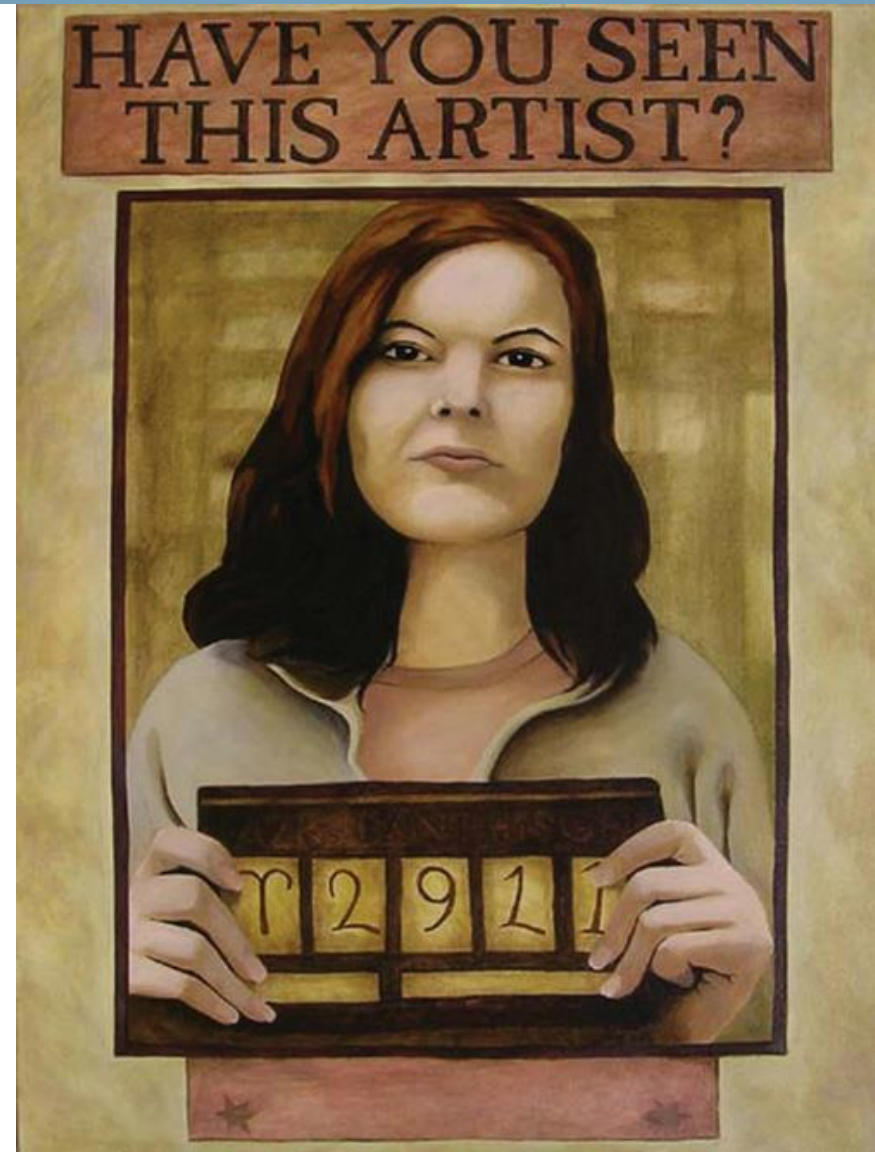


Image above: Catherine Finnigan, *PoA*, 2006, Oil on canvas



1. Was the research process useful? How did it extend your learning about the artist-teacher role?
2. Why are we focusing on the literature?

*“Many artists who enter the teaching profession do so **without adequate knowledge of the nature of being a professional artist-teacher, relevant literature, or contributions art education can make to artistic practices.** If institutions offered this kind of support, pre-service (teacher education) courses would build a foundation for ongoing development of a professional artistic identity.”*

*Imms, W., Ruanglertbutr. P. The teacher as an art maker: What do pre-service teachers identify as ‘the issues’? *Australian Art Education*. Vol 32 (1&2).*





1. What is the difference in the professional identity of teachers who continue to practice art-making and those that don't?
2. How does art-making impact teaching pedagogy?
3. How does a teacher's private art practice impact students and the classroom?
4. What differs in these teachers' (practicing artist-teachers and non-practicing artist-teachers) abilities to explore and understand contemporary art practice?
5. How does this impact classroom content?
6. How are student needs better addressed by teachers that practice art making.
7. What is the role of play and experimentation in education?



1. Definitions
2. Theoretical issues
3. Practical implications



that surround the notion of being a teacher and an artmaker.

Group Presentation

1. Why did you **choose this article**?
2. What is the **overall focus/issue of the article**?
3. What are the **main points/ideas** discussed by the authors?
4. What do you find **most interesting**?
5. Is the article **easy to understand**?
6. Does it use **good arguments**? Is there **evidence** for the claims made?
7. Does the article make **any clear limitations**? Is there anything you don't agree?
8. What does the article want you to **investigate/apply more**?
9. How has the article **changed or informed your opinions** on the role of the specialist "expert" in teaching?



Example:

Walker, S. (2006). How then shall we teach? Rethinking artmaking instruction. *Teaching Artist Journal*, 4(3), 190-197.

- **Focus:** "Big ideas" in art classroom, with reference to an unpublished thesis and work in classroom by Kate Menke.
- **Main issues:** Big ideas to inspire students: Identity, relationships, human and nature, power, change, and conflict that have been cultivated or advanced by contemporary society. New technologies and science innovations, globalization, diversity, mass media, and visual and informational overload.
- Walker **argues** visual character of society requires response in arts education.
- **Relevance:** contemporary art is radically different to traditional and modern art in both techniques and practice and requires a new approach.
- **Evidence:** Kate Menke's work (high school graphics teacher) as example of practical application of teaching art in light of contemporary developments.
- Immerse students in an authentic art making situation – not training students to be artists.
- Artistic process best represented and practiced in classroom when based on how artists conceptualize their art making process.
- Classroom lesson: (1) Menke delivers presentation about her life, use of big ideas and her art making.
(2) Students select big idea, complete statements, mind maps, source extension ideas, connections and related images
(3) Art: Photomontage contrasting two diverse aspects of idea. Two artworks - impact of idea on self, and impact of target audience(friends, family, community, country) (4) Research: analysis on contemporary artists' big ideas, presented in book, PowerPoint or paper (5) Presentation: End semester folio
- **Interesting:** Practical content helps visualise what it looks like in classroom. Children might not delve into deep topics without help expanding on being ideas – personalization.
- **Limitations:** small sample



- In groups, **each person presents a summary of their article and the implications of this to their understanding of the role of art-making on teaching or quality of educational experience for students** (5 mins). Follow with **group Q&A** (5mins).
- As a group, produce **dot-point summary of key similarities/themes** emerging from all the articles in your group.
- One person in each group to be the scribe and write down the points.
- Each group presents their summaries to class.





What is similar across the articles?

- Main arguments
- Theoretical framework
- Key ideas and concepts in the topic
- Key terms
- Issues/concerns
- Key results
- Evidence
- Impact
- Relevance





- Artists cease to produce once they start to teach;
- Having an artistic career in tandem with teaching makes one a better teacher;
- That practicing artists eventually exit the teaching profession, leaving that task to pedagogues.



Nine issues arising from the inquiry into the 'teacher as art maker' literature.

Imms, W., Ruanglertbutr. P. The teacher as an art maker: What do pre-service teachers identify as 'the issues'? *Australian Art Education*. In press.

1. 'Teacher' and 'artist' cannot be separated (Ball 1990 ; Hall 2010; Thornton 2005).

- **Paradox between artist and teacher roles.** Artistic practice blends logic with **imagined possibilities** / teaching operates within **rationalist epistemologies**.
- Fuses artist and teacher identities, but also emphasizes frictions between the professional domains and cultures.
- **"Interdisciplinary fusion"** (Hall 2010): successful if artist teacher is dedicated to both activities as a practitioner
- Making and teaching art are **mutually supportive activities**.
- Desire to make art arises from motivation to encourage others to experience pleasures and challenges of art. (Thornton, 2005).
- **Art teachers must become artists first** (Ball, 1990)..
- Artists can **link art practice with teaching in diverse ways**. (1) perceive making and teaching art as equal and essential. (2) maintain distinction between them

2. The conflict of identities between the teacher and the artist is potentially 'harmful': (Ball 1990; Hall 2010).

- Teaching requires personal qualities that differ to, or are **in conflict with the artistic 'nature'**
- **Migrate from 'studio' to classroom** -> contrast between cultures, spaces, an artist's freedom to practice and a regulated teaching profession.
- Art making requires **continuous emotional engagement** and has **constant potential for harm**.
- Teachers boast the 'outgoing, confident and analytical' aura necessary to be accountable in schools (Ball, 1990, p. 54).
- Teachers must "**verbalize the internal processes of the artist**" (Hall, 2010, p. 54) to non-artists, and **have vocabulary and knowledge to evaluate and respond to art**.
- **Teachers must combine artistic knowledge with epistemologies of education**, while implementing complex curricula across wide range of student capacities.



ARTIST

- Freedom of practice
 - Creative,
 - Autonomous Individual
- “art for myself’s sake”



TEACHER

- Regulated profession
 - Accountable
- Confident, analytical aura
- Acute obligation for students
 - Objectives and outcomes

3. The conflict between 'artist' and 'teacher' identities may result in the death of the practicing artist: (Deffenbaugh Hatfield and Montana 2006; Thompson 1986; Zwirn, 2002; Zwirn, 2006).

- **Disconnection' when artists enter the teaching profession** and face reality of teaching
- **Lack of pre-service preparation** for arts educators wishing to continue art-making career
- **Inadequate 'identity building'** during training, necessary to lay foundation for a teacher/art-maker career
- **Poor quality mentoring** during early years in schools
- **Absence of school support** for artistic practice
- 'Harm' – believing educating students is sole responsibility, at the cost of developing ourselves artists.
- **"Coaching vs. playing"** (Thompson 1986). When teachers coach, they are likely to forget how to "play"
- **Safer in a single professional identity (teaching)**, than handling external/internal pressures of artist and teacher roles (Deffenbaugh et al., 2006).
- **Financial 'health' operates as career barrier** for artist teacher (Zwirn, 2006).



“If a teacher is only encouraged to coach, they are more likely to forget how to play, which eventually leads to the death of the practicing artist”.

Thompson, K. (1986). Teachers as artists. *Art Education*, 39(6), p. 47

4. Support structures provided by the institution determine the extent to which art educators in schools can maintain and balance artistic practice and teaching responsibilities: (Deffenbaugh et al, 2006; Thompson, 1986).

- School administrators “most problematic” members of the educational community in providing art teachers with a continuing sense of identity (Deffenbaugh et al., 2006).
- Fail to understand time needed to create and exhibit artwork
- Provide poor facilities and restricted access to studio spaces for personal art making,
- Excessive teaching and extra-curricular demands.
- Lack of recognition institutionally often results in teachers affording student work precedence over their own art





If 'authentic' arts practices in arts classrooms are indeed so valuable to students, how can we address the many complex issues that stop practicing artists from teaching, and existing teachers from embedding artistic practice into their

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What support should artist teachers be offered in their (early) teaching careers?

- Dedicated time for art development
- Meaningful feedback Regarding professional progress
- Provision of teaching or artistic mentors.
- ?

E.g.

Teaching Artist Institute

<http://www.youtube.com/watch?v=q5Jfylhd-B8>





- Seek ways to provide ongoing professional development for art teachers
- Seek or implement strategies that will assist schools to support ongoing artistic practice in their teaching staff.
- Embed in art teacher training programs ample of opportunity to study the concept of artist-as-teacher.





E.g. TAP as a support structure

- Advocacy for arts education
- Helps improve teacher training
- Provides information to improve collaboration between University teacher training institutions and professional organisations: support programs for newly graduated teachers.



5. Teachers would understand their students' 'crises of identity' better if they understood better their own 'artist-teacher' identity: (Silverman, 2006; Walker, 2006; Zwirn, 2010).

- Offer students strategies to communicate about their work and that of other artists (Silverman, 2006).
- Value multiple stories students can tell about their non-artistic identities, and recognize these feelings and ideas as 'starting points' for the creative process.
- Artist teachers empathise with students' anxieties about art making/ build teacher/student relationships based on shared experience.
- Introduce 'big ideas' that shape contemporary society into classrooms.
- Analyses of why and how art is made, and ignites discussion of audience reactions to traditional, modern and contemporary work.



6. Professional identity management strategies can assist teachers to overcome their teacher art maker identity crisis: (Deffenbaugh et al., 2006; Thornton, 2005; Zwirn, 2002).

- Possible to achieve unification and identification of an artist teacher identity through:
 - (i) enabling one role to overtake another
 - (ii) merging them by identifying oneself as an artist who is teaching in a classroom; or
 - (iii) balancing them by separating them and pursuing them at different times in different places.
- Professional management strategies enable artist teachers to control and evaluate their dual role are facilitated through 'reflective practice'



7. There are proven benefits of being a practicing artist and engaging professionally with the arts whilst teaching: (Thompson, 1986; Zwirn, 2010).

- Enhance content, practice of teaching and learning, and build complex learning environments: play, conversation and collaboration.
- Art discussed in the classroom connects to students' lives
- Learning outside school context – excursions, community art projects, and artists-in-residence
- 'Relaxed', empathetic attitude – share difficulties of producing their own art
- Sensitive to students' needs
- Increased confidence from developing practical studio art skills
- Develops capacity to mentor, lead, stimulate, and understand students.
- Unstructured, intimate, personal conversations with students about "art, artists and life"
- Studio style learning environments





- Greater responsibility
- Facilities independence
- Risk-taking
- Role-modeling
- Improve technical skills
- Experience triumphs, torments and risk-taking
- Construction of meaning
- Experimentation
- Initiate
- Mentor, lead, stimulate, understand
- Challenges
- Empathy



8. Gender influences a teacher's decision to continue their art practice in schools: (Zwirn, 2006).

- Gender impacts an individual's identification as an artist and teacher, and influences his or her career choice.
- Female teachers less likely to maintain art practice (Zwirn, 2006).
- Men maintained strong identity as artists from young age, despite external circumstances that might have impeded their art making.
- Self-identification as artists prior to teaching reduced men's identity conflict and self-doubt.
- Women - household responsibilities and child rearing extinguish the thriving artist within
- Women require encouragement and empowerment from an early age in order to establish a committed sense of self as artist (Zwirn, 2006).

9. The 'artist teacher' can improve curriculum and assessment practices ; it can be argued that education has much to learn from art and art practice (Eisner, 1991; Keel, 1969; Read, 1943).

- Teaching is an artistic form in itself (Eisner, 1991).
- Good teachers are artists in how they conduct self-critical observation of their own performance, and capitalize on unplanned situations.
- Keel (1969) - all teachers should adopt the qualities and characteristics of practicing artists, who is a specialist in her/his field.
- Creative/aesthetic activity is the core focus of curriculum (Read's 1943)
- Art as means to acquire core knowledge, academic skills, ethical reasoning, a sense of community, and self-actualization.
- The artist is by her or his practice, already a skilled pedagogue in many of the practices required within the teaching profession.



- Teaching Artists | <http://www.teachingartists.com/>
- Teaching Artist Journal | <http://tajournal.com/>
- Why teaching artists will lead the change in audience engagement: <http://createquity.com/2012/05/why-teaching-artists-will-lead-the-charge-in-audience-engagement.html>
- From the Studio to the Classroom: The Teaching Artist.
<http://www.uctv.tv/shows/From-the-Studio-to-the-Classroom-The-Teaching-Artist-23822>
- Teaching artist conferences



2) 300 WORD EXPLANATION (DUE 30 AUGUST BY CLASS TIME)

- ✓ Implications for teaching and education
- ✓ How might your practical project extend your personal understanding of teaching, learning and the art curriculum?
- ✓ Use material gained from your own preliminary reading + class discussion about your presentation
- ✓ **SUBMIT: Via LMS blog: 300 word explanation**



PARTICIPATION IN CLASS ONLINE FORUM THROUGHOUT SEMESTER

1. **Minimum 5 articles** or other academic sources relevant to your **own interpretation of the 'teacher art-maker' phenomenon**.
2. **Short critique of each of the 5 pieces** of literature.
CRITIQUE = summarizing that piece of literature + what this means for your own approach to the topic of being an artist and a teacher.
3. Post **full title of article as the Subject heading** on the LMS online blog. Include critique as discussion thread. **Attach** article/literature with your critique.
4. **DUE THROUGHOUT SEMESTER: Add comments to others' critiques'/posts throughout the semester.** Post pictures/comments of progress/questions about your artwork. Others provide feedback.

Use your discussion posts/readings to inform your essay!



Submit Friday 3 October:

1. Short written annotated bibliography containing:

- Commentary on how each piece of the literature extends personal understanding of the role of art-making in teaching, learning and the art curriculum. I.e. *IMPLICATIONS*.
- Draw upon the issues/themes raised in each piece of literature. *Title* each review using [APA 6th](#) referencing style for bibliography.
- Approximately 300-words for each piece of literature.
- Texts should be specific to your artform.
- **Submit via LMS Blog:** Blogs > Article Critiques

Example: https://www.dropbox.com/s/a7do27rlxtkuvuc/Literature_Review_Samples.doc

SEE LMS RESOURCES: PowerPoint - how to write a literature review.



SUBMIT SATURDAY 8 NOVEMBER

1. Exhibition Presentation | 10am – 3pm | Venue TBC

- **Bring/perform** your completed practical work (or work in progress).
- **Informal presentation** (no notes, no PPT). Include:
 - Processes you went through to create the work
 - Focus on the joys and tensions you went through of making art while being a teacher
 - Increased understanding of role of art-making to your teaching
- **Set-up at 10am – 10.30am.** Bring all materials required for viewing – sound equipment, special lighting, hanging materials (if applicable).



Submit Monday 10 November:

PURPOSE

- Explore teacher/artmaker issues in depth with theoretical focus.
- **Personal** understanding of the role of art-making on your teaching or quality of educational experience for students

CONTENT

- Explore what you believe using key writings you have found in your literature review.
- Implications of personal art-making on:
 - a) the developing of artistry of students in educational contexts
 - b) on the creation and sustainment of an aesthetic teaching context
- High quality of expression and adhere to referencing conventions
- Word count: Upto 2,400 words

ASSESSMENT CRITERIA: Refer to LMS



Dates and venue TBC

- Week beginning 23rd September
- Week beginning October 21st
- By appointment



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