

**Saint Patrick's College**

**Dublin City University**

**The Dual Identity of the Artist-Teacher:**

**What Does Teaching do to the Artist-Teacher in a  
Contemporary Educational Context?**

**Dervil Jordan**

**Principal Supervisor: Dr Jones Irwan**

**Auxiliary Supervisor: Dr Audrey Bryan**

**Submitted in Partial Fulfilment of the Requirements for the  
Award of the Degree of Doctorate of Education**

**January 2015**

**Copyright © 2015**

**By**

**Dervil Jordan**

*I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctorate in Education is entirely my own work and has not been submitted for a degree to any other university. I have taken reasonable care to ensure that the work is original and does not to the best of my knowledge breach any law of copyright.*

Signed: 

Date: 20/7/2015

Word Count: 57,943



## **DEDICATION**

I dedicate this work to the memory of my parents

Angela O' Brien and Mícheál Jordan

## **Abstract**

This research examines the personal and professional identity formation of artists who become art teachers and questions how they develop their professional teacher identities over time. Art teachers can often struggle with the loss of their art practice when they take up teaching positions in second-level schools (Dafiotis, 2013; Goetz Zirwan, 2006; Hall, 2010; Hickman, 2013, 2010; Thornton, 2013). Using a Life History approach, the research examines the identity formation of six artists who become art teachers; through the influence of home, their schooling, their artist formation, and their art teacher formation, into their professional life in the classroom. The experiences of two beginning-art teachers, two mid-career art teachers and two end-of-career art teachers are viewed through the lens of their particular model of art teacher formation. In doing so, the study hopes to uncover the tensions and synergies that art teachers experience in managing their teaching selves alongside their artistic selves.

Three paradigms of art teacher education are used to frame the study of the artist-teacher 1) The Technical/Vocational Model, 2) The Expressivist Model and 3) The Critical/Contextualist Model. The research draws on literature relating to three main conceptual themes within a Social Constructivist Framework: Life History, Constructivism and Art Education theory. Ultimately, the research aims to shed light on the nature of the formation of artist-teachers and argues that their Signature Pedagogy (Shulman, 2005) is distinctive within schools. The data highlights how the broader issues of current education curriculum policy impact on art teachers today. It asks to what extent the Signature Pedagogies of the creative art teacher are recognised and valued and whether these qualities might provide a roadmap for a model of general education into the future.?

## Acknowledgements

I would like to thank the six participant art teachers who gave of their time and wisdom in the Life History interviews. Their personal and professional insights into their own journeys from artist to teacher provided invaluable material for the research study.

I wish to express my deep appreciation to Dr Jones Irwan, my primary supervisor, for the constructive guidance and on-going support which made this undertaking an enjoyable and rewarding one. Thanks also to Dr Audrey Bryan whose clear and coherent advice was invaluable at key points in the research study.

Thanks to my colleagues and friends in the School of Education at the National College of Art and Design; in particular Helen Fagan, Fiona King, Tony Murphy, Dr Isobelle Mullaney, Finola Mc Ternan, Aoife Keogh and Dr Patsey Bodkin whose support, encouragement and good humour made the study possible. Particular thanks to Professor Gary Granville whose unfailing encouragement and critical advice was invaluable at certain times. Thanks to Liam Brennan for his technical advice and support and Anne Gallagher, whose skill and patience in proofreading brought the work to completion. Also thanks to the National College of Art and Design for the financial assistance provided in undertaking this Doctoral study.

A special word of thanks to Helen O' Donoghue for being such a good critical friend and to Deirdre Keyes for sharing the journey.

Most importantly, thanks to my family, whose belief in my effort never wavered; in particular, my husband Derek, and children, Kate, Gwen and Luke for their love, patience, support and sacrifice over the last four years.

## TABLE OF CONTENTS

<b>Abstract.....</b>	<b>i</b>
<b>Acknowledgements.....</b>	<b>ii</b>
<b>Table of Contents.....</b>	<b>iii</b>
<b>List of Figures.....</b>	<b>ix</b>
<b>List of Tables.....</b>	<b>x</b>
<b>Glossary of Acronyms.....</b>	<b>xi</b>
<b>INTRODUCTION.....</b>	<b>1</b>
<b>CHAPTER 1 ARTIST-TEACHER IDENTITY FORMATION .....</b>	<b>5</b>
<b>1.1 General Introduction .....</b>	<b>5</b>
<b>1.2 Rationale for the Study .....</b>	<b>5</b>
1.2.1 Art Teaching as a Site of Conflict.....	6
1.2.2 Research Questions.....	8
1.2.3 A Theoretical Perspective .....	9
1.2.4 Narrative Traditions of Life History .....	12
1.2.5 Identity Theory.....	12
1.2.6 Insider-Perspective.....	14
<b>1.3 From Third-Level Art College to Second-Level Teaching .....</b>	<b>15</b>
1.3.1 Art Teacher Formation: Concurrent versus Consecutive models .....	17
<b>1.4 Conclusion.....</b>	<b>20</b>
<b>CHAPTER 2 A LIFE HISTORY STUDY OF ART TEACHERS:</b>	
<b>PARADIGMS AND PERSPECTIVES.....</b>	<b>22</b>
<b>2.1 Introduction .....</b>	<b>22</b>
<b>2.2 A Life History Approach to Teacher Identity .....</b>	<b>23</b>
2.2.1 Why a Life History Approach?.....	24
2.2.2 Life History versus Life Story .....	27
2.2.3 Life History and Research Paradigms.....	29
2.2.4 Life History Influences on Teacher Identity .....	30
2.2.5 Art Teachers and Life History .....	31
<b>2.3 Critical Phases within a Teaching Career.....</b>	<b>32</b>
2.3.1 Phase One: Survival and Discovery.....	32
2.3.2 Phase Two: The Stabilisation Phase .....	33



2.3.3	Phase Three: The Settling Down Phase .....	34
2.3.4	Intrinsic/Extrinsic Phases .....	35
2.3.5	Serenity and Relational Distance .....	36
<b>2.4</b>	<b>Conclusion .....</b>	<b>36</b>
<b>CHAPTER 3 ART TEACHER IDENTITY FORMATION</b>		
	<b>PARADIGMS AND POLICIES .....</b>	<b>38</b>
<b>3.1</b>	<b>Introduction .....</b>	<b>38</b>
<b>3.2</b>	<b>Identity Perspectives .....</b>	<b>39</b>
3.2.1	Role Identities of Music Teachers .....	41
3.2.2	Role Identities of Art Teachers .....	42
3.2.3	Collective and Conflicting Philosophies.....	44
3.2.4	Art Teachers' Motivations and Career Paths .....	46
<b>3.3</b>	<b>The Signature Pedagogy of the Art Teacher.....</b>	<b>48</b>
3.3.1	Studio Thinking .....	49
3.3.2	Critical Thinking.....	50
3.3.3	Learning through Art: A Defining Pedagogy .....	51
<b>3.4</b>	<b>A Historical Overview: Three Paradigms of Art Teacher Education..</b>	<b>52</b>
3.4.1	The First Paradigm of Art Teacher Education: The Vocational Model Technical School (TS) Examinations .....	55
3.4.2	The Second Paradigm of Art Teacher Education: The Principles of Teaching Art (PTA).....	57
3.4.3	The Third Paradigm of Art Teacher Education: The Diploma in Art and Design Education (Dip ADE, PGDip, PDE) .....	60
3.4.4	Art Education Theorists within the Three Paradigms.....	62
<b>3.5</b>	<b>'The Fault Lines of the Art and Design Curriculum' (Adams, 2010) ..</b>	<b>63</b>
3.5.1	The Leaving Certificate (LC) Art Curriculum.....	64
3.5.2	Assessment in the Leaving Certificate Art Curriculum.....	65
3.5.3	Bridging the Gap between School Art and Art School.....	68
<b>3.6</b>	<b>Personal versus Professional Development.....</b>	<b>68</b>
3.6.1	The Artist-Teacher Model of Professional Development.....	70
<b>3.7</b>	<b>Future Developments for ITE in Art and Design .....</b>	<b>72</b>
3.7.1	Policy-Changing Agendas .....	73
<b>3.8</b>	<b>Conclusion .....</b>	<b>74</b>

<b>CHAPTER 4 METHODOLOGY .....</b>	<b>76</b>
<b>4.1 Conceptual Framework .....</b>	<b>76</b>
4.1.1 Research Design: A Qualitative Study of ‘Life Histories’ .....	76
4.1.2 Life History as a Research Method.....	77
4.1.3 Interpretive Narrative Inquiry .....	78
<b>4.2 Reflexivity-The Insider Personal Perspective .....</b>	<b>79</b>
4.2.1 A Personal Story: from Artist to Teacher .....	80
<b>4.3 The Research Questions.....</b>	<b>81</b>
<b>4.4 The Research Strategy .....</b>	<b>83</b>
4.4.1 Defining the Sample Population .....	84
4.4.2 The Criteria for Sample Selection.....	85
4.4.3 Sample Size.....	86
4.4.4 Framework for Choosing the Participant Sample: Paradigms of Art Teacher Education .....	88
4.4.5 Participant Profile of Postgraduate Student Teachers.....	89
4.4.6 Initial Teacher Education Profile of the Participants .....	89
<b>4.5 Ethical Issues.....</b>	<b>90</b>
<b>4.6 Data Collection: Research Instruments .....</b>	<b>91</b>
4.6.1 Reflexivity and the Life History Interview .....	92
4.6.2 The Semi-Structured Life History Interview .....	92
4.6.3 The Focus Group.....	93
4.6.4 Image-Making.....	96
<b>4.7 Summary of Data Collection .....</b>	<b>97</b>
<b>4.8 Meaning and Validity Issues within the Life History Approach .....</b>	<b>98</b>
<b>4.9 Thematic Analysis: Interpretive Inquiry .....</b>	<b>99</b>
<b>4.10 Stages of Thematic Analysis .....</b>	<b>101</b>
<b>4.11 Conclusion .....</b>	<b>109</b>
<b>CHAPTER 5 ANALYSIS OF THEMES: PART ONE</b>	
<b>PERSONAL IDENTITY FORMATION .....</b>	<b>111</b>
<b>5.1 Introduction .....</b>	<b>111</b>
5.1.1 Emerging Themes .....	112
<b>5.2 Theme 1: Home and Family Influence .....</b>	<b>114</b>
5.2.1 Influence of Teaching in the Family .....	115

5.2.2	Materiality and a Sensory Home Environment.....	116
5.2.3	Environmental Influence on a Creative Life Choice .....	118
5.2.4	Processing Experiences.....	119
<b>5.3</b>	<b>Theme 2: Influence of an Inspirational (Art) Teacher .....</b>	<b>121</b>
5.3.1	Newcomers and Old-timers: Apprenticeship of Observation.....	124
<b>5.4</b>	<b>Theme 3: The Signature Pedagogy of the Art Teacher .....</b>	<b>129</b>
5.4.1	The Nurturing Environment of the Art Room .....	130
5.4.2	A Constructivist Approach to Learning.....	132
5.4.3	Occupational Traits of Art Teachers.....	134
5.4.4	Art Teaching, Identity Formation and Emotional Work.....	137
5.4.5	Conclusion .....	140
<b>5.5</b>	<b>Theme 4: Reconciling the Artist-Teacher Identity.....</b>	<b>141</b>
5.5.1	Formation of Self: Artist Formation, Teacher Formation.....	141
5.5.2	An Evolving Art Teacher Identity .....	144
5.5.3	Artist Formation.....	146
5.5.4	Art Teacher Formation.....	148
5.5.5	Conclusion .....	152
 <b>CHAPTER 6 ANALYSIS OF THEMES: PART TWO</b>		
	<b>PROFESSIONAL IDENTITY FORMATION .....</b>	<b>155</b>
<b>6.1</b>	<b>Introduction .....</b>	<b>155</b>
<b>6.2</b>	<b>Theme 5: Personal to Professional Identity Formation over Three Paradigms.....</b>	<b>156</b>
6.2.1	Paradigm One: Technical Vocational Model.....	156
6.2.2	Transitional Phase between 1 <sup>st</sup> and 2 <sup>nd</sup> Paradigms .....	158
6.2.3	ITE Paradigm Two: Principles of Teaching Art (PTA).....	160
6.2.4	Transition from the Expressivist to the Critical/Contextual model .....	161
6.2.5	ITE Paradigm Three: The Critical/Contextual Model .....	161
6.2.6	A Critical/Contextual Model: Socially Engaged Practice .....	163
<b>6.3</b>	<b>Theme 6: Life Phases within Teaching.....</b>	<b>164</b>
6.3.1	The Beginning Teacher.....	165
6.3.2	The Mid-Career Teacher: The Stabilisation Phase .....	167
6.3.3	Identity Development within Communities of Practice.....	170
6.3.4	End-of-Career: Serenity and Relational Distance Phase .....	173

<b>6.4</b>	<b>Theme 7: Challenges, Policy and Practice .....</b>	<b>176</b>
6.4.1	Out-of-Date Curriculum.....	177
6.4.2	Leaving Certificate Pressure to Deliver High Points.....	178
6.4.3	Disjunct between LC Art and Portfolio Requirements for 3 <sup>rd</sup> Level .....	179
6.4.4	Conclusion .....	181
<b>CHAPTER 7 CONCLUSIONS AND RECOMMENDATIONS OF THE</b>		
	<b>STUDY.....</b>	<b>183</b>
<b>7.1</b>	<b>Conclusions .....</b>	<b>183</b>
7.1.1	Identity Conflict in the Artist-Teacher.....	185
7.1.2	Art Teachers' Personality Types.....	186
7.1.3	Distinctive Types of Learning .....	187
7.1.4	School versus Art School/Modern versus Postmodern.....	189
7.1.5	ITE: Bridging Personal and Professional Identities.....	190
<b>7.2</b>	<b>Recommendations .....</b>	<b>194</b>
7.2.1	Recognising the Distinctive Signature Pedagogy of the Art Teacher....	195
7.2.2	Improving Art Teachers' Career Opportunities and Retention.....	196
7.2.3	Developing Models of Professional Development .....	197
7.2.4	Leaving Certificate Art versus an Art Education Fit for Purpose.....	198
<b>7.3</b>	<b>Final Thoughts: Limitations and Further Research.....</b>	<b>199</b>
<b>REFERENCES .....</b>		<b>204</b>

## Appendices

Appendix A 1	The Leaving Certificate (LC) Art Structure .....	222
Appendix B 1	Contact Letter to Graduates .....	223
Appendix B 2	Plain Language Statement .....	224
Appendix B 3	Informed Consent Statement .....	225
Appendix C 1	Questions for Participating Art Teachers: Interview One ....	226
Appendix C 2	Questions for Participating Art Teachers: Interview Two ...	228
Appendix D 1	Interview Schedule with Participating Art Teachers .....	231
Appendix D 2	1 <sup>st</sup> Interview Transcript Sample .....	232
Appendix E 1	Focus Group Email 1 .....	246
Appendix E 2	Focus Group Email 2 .....	247
Appendix E 3	Focus Group Themes and Questions .....	248
Appendix F 1	‘Anne’ (Pseudonym) Beginning-Career, Image and Text ‘Westport House’ .....	249
Appendix F 2	‘Eoin’ (Pseudonym) Retired, Image and Text ‘Clay Figure’ .....	250
Appendix F 3	‘Carol’ (Pseudonym) Mid-Career, Image and Text ‘Oak Leaf’ .....	251
Appendix F 4	‘Brenda’ (Pseudonym) Beginning-Career, Image and Text ‘Primigravia’ .....	252
Appendix F 5	‘Deirdre’ (Pseudonym) Mid-Career, Image and Text ‘Strongbow’ .....	253
Appendix F 6	‘Fidelma’ (Pseudonym) End-of-Career, Image and Text ‘Palm Trees’ .....	254
Appendix H 1	Thematic Analysis Process: 1 <sup>st</sup> Stage Sample of 1 <sup>st</sup> Colour Coding of Interview Transcript .....	255
Appendix H 2	Thematic Analysis Process: Sample of 2 <sup>nd</sup> Stage Identifying Emerging Themes .....	258
Appendix H 3	Thematic Analysis Process: Sample of 3 <sup>rd</sup> Stage Aligning Codes with Text .....	259
Appendix H 4	Thematic Analysis Process: Sample of 4 <sup>th</sup> Stage Collated Codes .....	266
Appendix H 5	Thematic Analysis Process: Sample of 5 <sup>th</sup> Stage Superordinate Themes with Codes .....	267
Appendix H 6	Sample of 6 <sup>th</sup> Stage Analysis of Recurrent Themes across the Data Set .....	270
Appendix I 1	Thematic Map 1: Broad Themes Emerging .....	271
Appendix I 2	Thematic Map 2: 1 <sup>st</sup> Synthesis of Emerging Themes.....	272
Appendix I 3	Thematic Map 3: 5 Themes for Focus Group Discussion....	273
Appendix I 4	Thematic Map 4: Reconciling Personal and Professional Identity .....	274
Appendix I 5	Thematic Map 5: Personal and Professional Identity .....	275

## List of Figures

Figure 1.1	Theoretical Framework: Social Constructivism.....	10
Figure 3.1	Salient Role-Identities during Music Education.....	42
Figure 3.2	Role-Identities during Art Education (Adapted from Bouij, 2000) .....	43
Figure 4.1	Paradigms and Participant Teachers.....	88
Figure 4.2	Thematic Map 3: Five Focus Group Themes.....	95
Figure 4.3	Initial Colour Coding of Interviews .....	102
Figure 4.4	Sample of Collated Codes across the Data Set for ‘Family Influence’ .....	103
Figure 4.5	Final Seven Emerging Themes from Interviews.....	106
Figure 4.6	Reconciling Personal and Professional Identity .....	107
Figure 4.7	Personal and Professional Identity Formation .....	108
Figure 5.1	James Coleman Installation ‘Strongbow’ (IMMA Collection).....	128
Figure 5.2	Brenda's Student Work.....	139
Figure 6.1	Representing an Artist Identity .....	174
Figure 7.1	Levels of Identity Conflict in the Artist-Teacher .....	185

**List of Tables**

Table 3.1    Participant Teachers and Historical Paradigms of Art  
                 Teacher Education ..... 53

Table 3.2    Models of Art Teacher Education in Ireland..... 54

Table 4.1    Dimensions of the Research Process  
                 (adapted from Holloway and Todres, 2003)..... 101

Table 4.2    Sample of the Analysis of the Recurrence of Two Emerging  
                 Themes..... 104

## **Glossary of Acronyms**

ACE	Arts Council of England
ATAI	Art Teachers Association of Ireland
ATC	Art Teachers Certificate
ATS	Artist-Teacher Scheme
BA	Bachelor of Arts
CPD	Continual Professional Development
DBAE	Discipline Based Art Education
DES	Department of Education and Skills
DipADE	Diploma in Art and Design Education
HDipADE	Higher Diploma in Art and Design Education
HEI	Higher Education Institution
ITE	Initial Teacher Education
JC	Junior Certificate
LC	Leaving Certificate
NCAD	National College of Art and Design
NCEA	National Council for Educational Awards
NCEB	National Curriculum and Examinations Board
NCES	National Centre for Education Statistics
NSEAD	National Society for Education in Art and Design
PDST	Professional Development Service for Teachers
PG Dip ADE	Post Graduate Diploma in Art and Design Education
PDE	Professional Diploma in Education
PME	Professional Masters in Education
PTA	Principles of Teaching Art
TC	Teaching Council
TS	Technical School
TY	Transition Year
UK	United Kingdom
USA	United States of America
VAC	Visual Arts for the Classroom



# INTRODUCTION

This research study examines the identity formation of artists who become art teachers. In 1965, Willard Waller asked the question of the occupational culture of teaching ‘what does teaching do to teachers’? His question is still relevant today for the artist who becomes an art teacher. Art teachers can often struggle with the loss of their art practice when they take up teaching positions in second-level schools (Goetz Zirwan, 2006; Hall, 2010; Hickman, 2013; Thornton, 2013). Unlike other subject teachers, research has found that art teachers rarely choose to move into management positions in schools as it separates them from the practice of art making, and for the majority, their wish is to stay close to the praxis of art (Bennet, 1985).

In this qualitative study, using a Life History methodology, I will focus predominantly on the subjective experiences of six art teachers within their personal and their professional identity formation over three different stages of their lives. I will examine ‘how they feel about their personal art practice and their professional work as an art teacher’, rather than their formal positions within the teaching profession and their institution. These personal perceptions will shed light on the reasons why art teachers have certain orientations towards their careers and how/why they prioritise their work in the way that they do. This research looks at these specific motivations, priorities, satisfactions and dislikes of a group of art teachers using a Life History approach. Goodson and Sikes (2001) suggest that a Life History methodology enables the exploration of the values, motivations and understandings of [artists who become] teachers within the broader context of their life stories.

Teachers are not a homogeneous group; in second-level schools, they are differentiated by their subject specialisation and often by the status of their subject (Bennet, 1985). Art teachers in particular are oriented by a particular set of motivations related to their satisfactions, dislikes and priorities concerning their subjective selves. They present an orientation towards their careers, which is distinctive in its emphasis. Teaching is not necessarily the most important aspect of their lives, nor a substitute for it, but just one aspect through which they fulfill certain needs and satisfactions; important amongst these are the social relationships with pupils (a satisfaction often discovered in teaching) and that of continued involvement in art (Bennet, 1985). This research considers the issues of age, class and gender in trying to capture a realistic portrait of a group of art teachers across a spectrum of time. It focuses on art teachers who have trained in the consecutive model of teacher education i.e. they specialised as artists or designers before choosing to become art teachers. It questions whether the identity conflict sometimes experienced in the formation from artist to teacher is rooted in the way their artist identity is prioritised in their artist formation, and whether this can be a source of conflict when deciding to become a teacher.

Chapter 1 provides a rationale for the study and outlines the theoretical framework under the overarching ontology and epistemology of Social Constructivism, which includes three distinct strands: Life History, Constructivism and Art Education. The three strands dovetail together under Social Constructivism, with its emphasis on the importance of culture and context in understanding what occurs in society. In taking a Life History stance which examines the reality of change in art teachers' lives over time, alongside the Constructivist of the work of the art teacher,

which is most notably influenced by the learning theories of Vygotsky and Bruner whose concepts of readiness and scaffolded learning are major influences in art education. Finally, the third strand, the influence of Art Education theorists over the three paradigms, frame the three distinct periods of art teacher education in question. Life History theory is used to frame the experiences and attitudes of a group of six artists who become teachers, as they move through their personal and professional lives, as they exist within a socio-cultural world in relation to others, and their identities change over time. It maps out the main themes, dealt within the study of their personal and professional identity formation: their distinctive Signature Pedagogy and the paradigms of art teacher education which contextualise the shift from personal art practice to professional teaching practice. Some further contextualisation is provided on the art and design sector at 2<sup>nd</sup> and 3<sup>rd</sup> level as it affects the artist who becomes a teacher.

Chapter 2 draws on a broad scope of literature from a variety of disciplines, including psychology, sociology and art education. Initially it examines the literature relating to Life History and suggests that it is particularly suited to educational and social research. It also presents the argument for and against the biographical method in light of life phases within teaching. Chapter 3 explores role identities in relation to teachers of art/music and the distinctive Signature Pedagogy of the art teacher. It draws on the art education theorists who have influenced art teacher education, thus setting the art teachers' experiences within their particular model of art teacher formation. Finally it offers a critique of the post-primary Leaving Certificate Art curriculum today set against the backdrop of contemporary art education, as one of the major challenges facing art teachers today.

Chapter 4 sets out the conceptual framework for the qualitative research design, and describes the methodological approach used to address the research questions within the study. This chapter describes comprehensively the research strategy used, the sample selection, and the ethical considerations required for the investigation. The methods of data collection (semi-structured interviews, focus group and imagery) within this Life History study are described and the rationale for using these research instruments is explained. The insider researcher's positionality is outlined and justified as a key consideration within the research design. Thematic analysis (Braun & Clarke, 2006) is used as a theoretically flexible approach to analysing the qualitative data. This is discussed in terms of its suitability for the data analysis of the Life History interviews and focus group transcripts. The six stages of thematic analysis are detailed along with accompanying thematic maps, which visually conceptualise the findings of the study.

The findings from the six Life History interviews and the focus group are discussed in Chapter 5 and Chapter 6. The seven emerging themes are analysed with regard to the theoretical perspectives explored in Chapters 2 and 3 and how they resonate with the experiences of the art teachers, in terms of their personal and professional identity formation. Finally, Chapter 7 focuses on the conclusions and recommendations of the research study, in light of the study's limitations and gives recommendations for further research in the field.

# **CHAPTER 1**

## **ARTIST-TEACHER IDENTITY FORMATION**

### **1.1 General Introduction**

Chapter 1 sets out the rationale for the study of The Dual Identity of the Artist-Teacher, which examines the identity formation of artists who become teachers and how they develop their teacher-identities over time. In particular, the career experiences of beginning-art teachers, mid-career art teachers and end-of-career art teachers are viewed through the lens of their particular model of art teacher formation. The personal and professional identity formation of six art teachers is examined within a Life History context. The Life History study examines how art teachers' personal identity formation is shaped by their home experience, their schooling, their art college experience, through to their professional identity formation as art teachers. The first chapter lays out the justification for the study under six main topics, 1) art teaching as a site of conflict, 2) the research questions under examination 3) the theoretical framework for the study 4) the insider-researcher perspective, 5) the struggle art teachers can face when changing from third-level art college to second-level teaching, 6) the justification for the focus on the consecutive model of art teacher education over the concurrent model which distinguishes between the specialist artist versus the generalist art teacher.

### **1.2 Rationale for the Study**

The rationale for the research study is set out in terms of the identity conflict often experienced by artists who become teachers. It gives a justification for the Life

History approach as a means of exploring the identity formation of six art teachers at three different stages in their career, and over three paradigms of art teacher education. Art teacher identity is examined in the context of the artist who becomes an art teacher within the consecutive (specialist) model of art teacher formation, as opposed to the concurrent (generalist) model of art teacher formation. Consideration is given to how six artists who become teachers at different stages of their career, experience the transition in identity formation from artist to teacher.

### **1.2.1 Art Teaching as a Site of Conflict**

As an artist, an art teacher, and an art teacher educator for twenty years, I have been shaped by similar processes as those whom I intend to examine. I am adopting a Life History approach, rooted in a broader Social Constructivist ontology, to this study, insofar as I wish to understand the process of change in the artist who becomes an art teacher, and how he/she negotiates the terrain of the classroom and the wider school over their career and against the background of their particular model of art teacher education. The relationship between the personal artistic identity formation and professional art teacher identity formation is one which has been examined for some time in the literature (Adams, 2003; Goetz Zwirn, 2006; Hall, 2010; Hickman, 2010; Milbrandt, 2008; Thornton, 2013, 2011). The duality of both roles as artist and educator is often seen as problematic and points to what Hickman (2010) calls ‘a muddled tension’ or the ‘double helix’ of personal and professional histories. Goetz Zwirn (2006) sees the two roles as often diametrically opposed, due to the fact that many professional artists look down on the art education field, as it does not prioritise the development of a professional body of artwork or working towards an exhibition (p. 3). Teachers are often plagued by the infamous comment of George Bernard Shaw (1946) ‘*He who can does. He who cannot teaches*’ in the appendix to his play *Man*

*and Superman*. Deborah Britzman (1991) discusses the contradictory realities of learning to teach when she quotes Willard Waller as he asked the question over fifty years ago ‘*What does teaching do to teachers?*’ This is a question that opens up the underside of teaching, the private struggles we engage in as we construct, not only our teaching practice and all the relationships this entails, but our teaching voices and identities (Britzman, 1991, p. 1). Within the art world, this division between the world of second-level schooling and higher education is even more pronounced. Artists engage in a contemporary art practice which can differentiate between the nature of school art and art school, often not valuing what they see as a restrictive model of art education (Downing & Watson, 2004; Goetz Zirwan, 2006).

Research has shown that artists who become art teachers can struggle with a dual identity as the demands of art teaching often impact on their ability to maintain a sustainable art practice (Dafiotis, 2013; Goetz Zirwan, 2006; Hall, 2010; Hickman, 2013, 2010; Thornton, 2013, 2011). The realisation that, in taking up a teacher-identity, they may need to suppress aspects of their artist-identity can often be difficult to accept for novice art teachers (Milbrandt, 2008). As art students they continually draw on their own sense of self to create their art work, and their artist selves have been all about identity formation while in art college. This is not uncommon for young teachers, as Britzman (1991) in her critical study of learning to teach acknowledges that ‘becoming a teacher may mean becoming someone that you’re not’. This dual struggle works to construct the student teacher as a site of conflict. MacLure (1993), in his study of teachers’ lives, refers to this as an issue of ‘subversive identities’ when:

The identity of ‘teacher’ is associated with negative qualities such as dullness. These teachers seemed happy to embrace the role of teacher, but wanted to shrug off the identity. (p. 319).

Despite common conflicts that are shared by many teachers entering the teaching profession, such as isolation, (Lortie, 1975; Westheimer, 2008), and the nuances of school culture, (Johnson et al., 2005), the artist who becomes a teacher can often embody multiple identities (Hall, 2010). The newly qualified art teacher may also be a practising artist, and have a strong desire to practise alongside their teaching. They may also be negotiating a variety of different identities relating to their lives such as building a career, earning a living, starting a family and becoming a professional educator. Hatfield et al. (2006), in their research study on how art teachers experience their professional teacher identities, found that the significant factors in their identity formation were: a) the amount and kind of pre-service preparation, including studio course-work, specific art education programmes and art teacher mentors, b) the existence or non-existence of an artist-identity before pre-service training, c) the work environment or school culture and d) management of professional identities. This study specifically looks at the subjective aspects of art teachers' life and work in order to gain insights into the reasons why and how art teachers' personal and professional identities are formed.

### **1.2.2 Research Questions**

Elliot Eisner (2002), in arguing for the arts as a different mode of thinking, suggests that experience of the arts 'teaches students to act in the absence of rule, to feel, to pay attention to nuance...amongst other things' (p. 9). I seek to understand what is significantly different about an art teacher's identity-formation that sets them apart from other teachers. I wish to find out how art teachers understand and negotiate the tensions and contradictions between what they regard as their personal (their artistic) and their professional (art teaching) roles. I am interested in finding out, if it is still the case, given the advancement in teacher education in Ireland, as Bennet's



research has found, that art teachers tend ‘not to opt for career advancement alongside their counterparts in other subject areas in schools, and what this means for their career advancement?’ (Bennet, 1985). I wish to find out what are the benefits of a deep attachment to a subject discipline and whether it has a bearing on improving the quality of teaching, staff morale and staff commitment. Ultimately, would it benefit all teachers to be enabled to develop their subject discipline knowledge and their personal interests in this way? By studying the Life History of the artist who becomes an art teacher, I seek to find the answer to Eisner’s question ‘what are the distinctive forms of thinking attributable to the arts and how would a conception of practice rooted in the arts contribute to the improvement of both the means and end of education?’ (2002, p. 8). It is by seeking to understand the deep connection between the artist/art teacher’s identity and his/her commitment to the practice of art that I hope to uncover the reasons why art teachers can often set themselves apart from other subject teachers. Ultimately I ask the question ‘can this pedagogical model or Signature Pedagogy of the art teacher, which shows commitment to their students and to their subject be harnessed to benefit the overall needs of education?’

### **1.2.3 A Theoretical Perspective**

The theoretical framework for the study is rooted within the Social Constructivist worldview. The Social Constructivist model is one where the researcher identifies the essence of human experience about a phenomenon as described by the participants. Theories developed from the work of Berger and Luckmann (1966) believe that the sociology of knowledge is concerned with the social construction of reality. They view the experience of everyday life, the lived world, as subjective, (a world in which we generate meaning through identity formation) and inter-subjective (a world we share with others in a web of human relationships). Social Constructivists

seek to understand the world where they live and work. In working with the assumption that individuals (art teachers) develop subjective meanings of their experiences, the research relies as much as possible upon the participants' views of the situation being studied. In taking a Social Constructivist approach, I will address the process of interaction with significant individuals in the art teachers' lives, their family, their teachers, role models and pupils. I will focus on the specific contexts in which they live and work in order to understand the 'cultural and historical settings of the participants' (Creswell, 2009).



**Figure 1.1** Theoretical framework: Social Constructivism

Under the overarching ontology of Social Constructivism, the literature draws on three interdependent strands of inquiry: Life History, with a focus on identity development, Constructivism as is evident within art teaching methodologies and Art Education theories as set within their historical context (Figure 1.1). Life History literature draws on the works of Ball and Goodson, (1985), Britzman, (1991),

Clandinin and Connelly, (2000), Hargreaves, (1994) and Huberman, (1989, 1993) amongst others. Theories of self and identity are explored in relation to the overlapping components of identity theory and social identity theory within the work of Gee, (2000) Turner et al., (1979) and Stets and Burke, (2000). The learning theories of pragmatist, John Dewey (1934) and of constructivists, Leo Vygotsky (1962) and Jerome Bruner (1996, 2006), provide useful frames for examining learning models in art education within the Irish Art curriculum over the past fifty years. These frames include the Constructivist themes of readiness, intuition and problem-solving, which all reside within the domain of the art teacher. The Constructivist approach of art teachers is closely bound to their formation as artists and is similar to the processes used in artistic practice (Dewey, 1934; Eisner, 2002). The thesis will examine the nature of the work that art teachers do, and will identify what Shulman (2005) calls their 'Signature Pedagogy', referring to the styles of teaching formed during their professional development as teachers. It will look at the intrinsic and extrinsic nature of their work in the art class, which involves the co-construction of meaning between themselves and their pupils, in making and interpreting art work.

Contemporary art education literature from the UK, (Adams, 2010; Addison & Burgess, 2005, 2013; Atkinson, 2006; Hickman, 2010, 2013) and the USA (Efland, 1990; Eisner, 1973, 1991, 2002; Freedman, 1994, 2000) is examined in the context of the modernist/postmodern debate in art education and future educational policy. The thesis will place the work that art teachers do within the broader frame of current educational change, especially in an Irish context and asks, as Elliot Eisner put so succinctly, 'what can education learn from the arts about the practice of education?' (Eisner, 2002). In particular, it will look at the challenges that Irish art teachers face in

the 21<sup>st</sup> century in delivering a Leaving Certificate Art syllabus which is out-of-date and not fit for purpose, either in meeting the needs of third-level art and design or the needs of contemporary society.

#### **1.2.4 Narrative Traditions of Life History**

The study draws on the narrative traditions of Life History, which resides in the larger category of narrative research. Narrative research is composed of multiple and often overlapping variations, including auto-ethnography, biography, cultural biography, life story, oral history and *testimonio* (Tierney & Clemens, 2012). Mac Lure (1993) argued that adopting a biographical attitude could be seen as a form of argument that people can use to explain, justify and make sense of themselves in relation to others and to the world at large. By paying close attention to the narratives of the life experience of art teachers, each in their own way will create an 'ontological landscape' out of their real world. The Life History approach to the study will provide the material with which to examine their experience of personal to professional identity formation from their earliest years, through their schooling, their artist-formation and their art-teacher-formation and into their professional life in the classroom.

#### **1.2.5 Identity Theory**

Identity theory and social identity theory (Stets & Burke, 2000) are utilised to examine the dual identity of art teachers and how the art teachers' sense of self is derived from their membership of a relevant social group. Stets and Burke argue that identity is a key element of subjective experience and like all subjective realities it stands in dialectical relationship with society. Theorising on identity formation, Berger and Luckmann (1966) agree that 'as identity is formed by social processes,

once crystalised, it is maintained, modified, even reshaped by social relations' (p. 194). In relation to the group of art teachers at the heart of this study, their relationship with their personal art practice and their professional practice as teachers is examined as central to their identity formation. Goodson (1983), in his research on the Life Histories of teachers, found that teachers and their actions cannot be divorced from their socio-historical context. Identity formation is directly related to both personal and contextual components, combining personal experience, within social, cultural and institutional environments.

The concept of identity is a consistent and pervasive theme among artists and art teachers and it is also one, which is irrevocably linked to a passion for the discipline of art (Carrillo & Baguely, 2011). Not surprisingly, identity is a recurring theme in art classes where it is interpreted as a form of exploration of 'self' through portraiture etc. Art teachers typically encourage their students to value art-making as a psychological manifestation of their individual and/or cultural identities, and to create and use visual images as a means to exchange and communicate personal feelings and ideas (Mason et al., 2012). Artists and art teachers tend to be deeply committed to their subject, possibly because of the experience of personal satisfaction or intense engagement with the making process throughout their lives (Bennet, 1985; Molin & Reardon, 2009). It is in this spirit that I seek to find an understanding of art teachers and the nature of their shifting identity formation, from the personal to the professional context. Art teachers will be viewed in relational terms alongside their families, their own art teachers, the institutions where they were formed and the art education paradigms within which they worked.

### 1.2.6 Insider-Perspective

As a former tutor-lecturer of five of the art teachers interviewed, I have a particular insider-perspective to bring to bear on the study. I know most of the art teachers personally as previous student teachers or as co-operating-teachers<sup>1</sup>. Although this may be seen as a limitation in the research, I would contend that my particular interest and knowledge of the field is grounded in the reality of experience, which brings a depth of understanding to the research. Eisner (1991) presented the researcher as a 'connoisseur and instrument', whose personal schema and past experiences provided the sensibilities that made investigation possible. My own experience of identity formation as an artist-turned-teacher is mirrored in the many students with whom I work on a daily basis. My early interest in art education manifested itself whilst in art college, and after graduation it evolved into working as an 'artist in schools'. I progressed from community arts to qualifying as an art teacher, undertaking the Principles of Teaching Art (PTA), which was the available qualification for art teachers, and I became gainfully employed in a second-level school. In my professional work as a second-level art teacher, I continually strove to engage my pupils in working with artists and contemporary art practice. In hindsight, it was possibly an attempt to stay close to the world of art and artists. Now as a lecturer in art teacher education, I recognise the qualities my student teachers bring to their professional work as teachers, and the challenges they face in developing a professional identity alongside their personal commitment to practising art. It is this seam of knowledge that I recognise as valuable and under-researched and that I wish to excavate through the study of the dual identity of the artist-teacher.

---

<sup>1</sup> A co-operating teacher is a teacher in the placement school who supports and guides the student teacher and who acts as a point of contact between the HEI and the school.

Polanyi (1958) wrote of the impossibility of removing the passion and commitment of the observer and emphasised that these passions and commitments were essential to experiencing and investigating the world (cited in Duncan, 2008). Hickman (2010) describes his approach to auto-ethnography (which shares many of the characteristics of a Life History approach, the chosen method for this study), and he suggests three areas that should be addressed in insider research: *veracity*; referring to the truth of what is being reported, *utility*; ensuring that it rises above a self-indulgent confessional and is an enterprise of value, and *ethicality*; referring to the degree of confidentiality needed and ensuring the respect for those involved. Knowing some of the individuals was inevitable within the research study but as it was a non-random sample, one cannot generalise from the results to a broader population. Nevertheless, the construction of meaning gained from their collective and personal experience of art-teacher formation, aligned with an insider understanding of the field, should bring a particular depth of understanding and clarity of perception to the study of the artist-teacher.

### **1.3 From Third-Level Art College to Second-Level Teaching**

As previous studies have found, conflict in identity can be even more pronounced when artists become teachers and enter the second-level school system (Dafiotis, 2013; Goetz Zwirn, 2006; Milbrandt, 2008). The overarching expectation for artists when they leave art college is that they 'develop their art practice'. In reality, this is often compromised over time due to financial restraints, earning a living, family commitments etc. The artist who becomes a teacher can struggle with this shift in identity, coupled with the fact that, 'in many respects the schools they enter remain modernistic and in some cases even premodern institutions that are having to operate

in a postmodern world' (Hargreaves, 1994). The business of schooling is caught between a rapidly changing postmodern society and the double-edged phenomenon of modernity. Dafiotis (2013), an artist-teacher, describes the school as an unwelcoming place for the novice art teacher: 'Art education as practised, presented a set of historically sedimented skills-based procedures hinged upon a somewhat vague curriculum...on the other hand the new teacher was expected to navigate the curriculum's uneven borders' (p. 142). The conflict between second-level school and art college is reflected in this modern/postmodern dilemma. It is what Hargreaves (1994) calls the 'balkanised specialised modernistic school system confronting new and complex conditions of postmodernity' (p. 28). Whilst art colleges are engaged with contemporary art practice which questions the frameworks and boundaries within which art practices and objects are conceived, much of second-level school art education appears to be caught in a time warp. This is evident in the second-level senior cycle art curriculum in Ireland and also in the UK where according to Addison (2005), the 'expressive subject' still tends to be a pervasive and dominant discourse for school art practice. Professor Gary Granville, Head of the School of Education at the National College of Art and Design (NCAD) puts it succinctly when he compares the disconnect between art in second-level school and third-level art college:

It could be argued that this disconnect between the art teacher and the artist is mirrored in the disconnect between second and third level art and design, in the guise of 'school art' versus 'art school', a feature which is unique to art education. (Granville, 2011).

Contemporary art teachers in Ireland are faced with delivering a 40-year-old traditional skills-based Leaving Certificate (LC) Art curriculum, (see Appendix A1) which is much the same as the art curriculum their parents experienced a generation before. At the same time, the project method and integrated philosophy behind



programmes such as the Junior Certificate (JC) Art curriculum (NCCA, 1989) have energised the subject, and given art teachers a curriculum which is exciting and innovative compared to past models. But the high-stakes LC examination continues to frustrate, and in particular, there remains enormous dissatisfaction amongst art teachers with the current syllabus (Stapleton, 2010). The conflict in the identity of the artist who becomes an art teacher is reflected in what Downing and Watson (2004) call ‘the two very distinct contexts in which learning in the visual arts takes place, the context of the education system, and that of the wider world of art production, exhibition and consumption’,

Within education the context is defined by timetables, resources, space and expertise. The wider art context is defined by amongst other things, market forces, societal change, media coverage and the artist’s need to explore and expand boundaries. (Downing & Watson, 2004, p. 1).

### **1.3.1 Art Teacher Formation: Concurrent versus Consecutive models**

Initial art teacher education in Ireland is provided by two types of Initial Teacher Education (ITE) programmes, and all are housed in art colleges which are attached to universities. The four-year Bachelor of Arts (BA) in Art and Design Education (concurrent model) and a one-year Professional Diploma in Education (PDE) (consecutive model) were available to students who wanted to become art teachers up until 2013. The latter has been replaced, in 2014, with the two-year Professional Masters in Education (PME). The BA students are a younger cohort and they tend to come to the course directly from second-level school. Their primary commitment in entering the BA in Art and Design Education is to become art teachers, with a strong love of their subject, and a commitment to teaching. The consecutive model, the PDE, is the postgraduate course, which was the preferred model for art

teacher education since 1965 (Jordan, 2001). The consecutive model sees the artist or designer coming to the course with a high level of specialist skill, and a well-developed understanding of his/her artistic practice. There can be a perception that a hierarchy exists between models of art teacher education. The consecutive model can prioritise the artist identity and can hold a higher status within the art college environment, whilst the concurrent model can prioritise the teacher identity, as they have a longer period of immersion in second-level schools. When asked his opinion on a preferred model of art teacher education, Professor Ciarán Benson, author of *The Place of the Arts in Irish Education* (1979) says:

The student taking a specialist degree followed by a Higher Diploma has the experience of delving into themselves and struggling with themselves trying to produce something, the concurrent model may not be long enough or rigorous enough to allow that personal change to become part of somebody's judgement or memory. (cited in Jordan, 2001).

Many of these postgraduate students have had varied careers as artists or designers before deciding to teach art. Jordan (2001), in her study of initial teacher education at the National College of Art and Design (NCAD), found that there is a distinction between the two types of art teachers educated within the art college. The BA undergraduate group tend to have a stronger teacher identity on entering the teaching profession, having had teaching as their primary focus for the four years in college. Although their understanding of the visual arts is less specialised, they have a dedicated professional foundation to teaching, which is grounded in the notion of teaching as a life-long profession. Students from the concurrent model of teacher education over the four years tend to develop a deeper understanding of the school as a community and are more likely to involve themselves in the whole school experience (Jordan, 2001, p. 203). Conversely, the PDE group tend to have a deeper knowledge and understanding of their art practice, having trained in fine art or design and worked

in the field before entering the teaching profession. Although they have a stronger artist- or designer-identity, they can bring to the classroom their maturity, a deeper knowledge of their subject and a breadth of experience from the world of art and design. Nevertheless, both cohorts of students are recognised by the Teaching Council (TC)<sup>2</sup> as qualified to teach art in a second-level school. The TC considers that both models have their own individual strengths,

The Teaching Council endorses the particular strengths of both the concurrent and the consecutive models for the primary and post-primary sectors and is of the view that a balance should be maintained by the State in the provision of both. (Teaching Council, 2011, p. 18).

It is universally recognised that the benefits of maturity and experience combined with specialist knowledge, such as one finds in students from the PDE class, can foster qualities such as innovation, talent and diversity in their approach to teaching. Andrew Burke (1992) concludes in his analysis of concurrent and consecutive models of teacher education in Oideas that:

The real issue is not whether the consecutive or concurrent model of teacher education is the best way to prepare teachers. In truth, both have their merits...it does not matter greatly when or where teacher education takes place provided it is reasoned and pursued in a manner that does justice to the notion of teaching as a profession. (Burke, 1992, p. 157).

By choosing to interview a sample of postgraduate students who are following the consecutive model of teacher education, rather than the undergraduate group (BA in Art and Design Education) the focus was deliberately placed on the tension between the artist and the teacher. The PDE student is typically an artist or designer who has chosen to teach art after his/her artist formation. He/she may have become increasingly interested in the field of education and want to pursue further study in this

---

<sup>2</sup> The Teaching Council is the professional standards body for teaching that promotes and regulates the profession.

area or they may need to supplement their income with teaching work. Fine art, traditionally, has always been well represented on the PDE, and Jordan (2001), in her survey of initial teacher education at NCAD, found that there was a greater cohort of painters and sculptors availing of the PDE (now PME) than any other discipline (p. 99). The employment prospects for fine artists are considered less reliable than other disciplines, and many artists would seek to supplement their incomes with teaching (Jordan, 2001, p. 99). In this study of the dual identity of the artist-teacher, the central concern is to examine how the developing identities and attitudes of the art teachers trained within the specialist model of the PDE are negotiated and reconciled.

## **1.4 Conclusion**

In conclusion, Chapter 1 sets out the rationale for the study of the artist-teacher and identifies the struggle in role identity which exists in the double helix of artist-teacher formation, between their personal and their professional identity. The research questions are detailed as they are explored within the Life History study. The three overlapping strands of inquiry in the review of literature: Life History, Constructivism and Art Education theory, are described as fitting within a Social Constructivist Framework. The narrative traditions of Life History (Goodson & Sikes, 2001; Tierney & Clemens, 2012) are placed within the wider canvas of narrative research. Identity perspectives, identity theory and social identity theory (Gee, 2000; Stets & Burke, 2000) are presented as key elements of subjective experience which will be used to discuss the identity formation of art teachers. The insider perspective of the researcher is clarified as a 'connoisseur and instrument' (Eisner, 1991) within the research. Finally, the negotiation from personal identity (artist-in-formation) to professional identity (art teacher-in-formation) is briefly discussed in terms of the transition from

third level to second level. The rationale for choosing the sample of art teachers from the consecutive model of art teacher education is explained, and both models of art teacher education (concurrent and consecutive) are justified in terms of the levels of artist-teacher identity conflict and the differing emphasis in both programmes.

In searching for a form of enquiry that might capture the complexity and nuance of the six art teachers' experiences of their identity formation, this Life History study of the artist-teacher seeks to uncover through careful systematic observation, record and analysis, a true reflection of the art teachers' journey from artist to teacher. Sara Laurence-Lightfoot and Jessica Hoffmann Davis (1994, 2005) use the analogy of the experience of being an artist's subject for portraiture in trying to find a suitable metaphor:

I wanted to develop a document, a text that came as close as possible to painting with words. I wanted to create a narrative that bridged the realms of science and art, merging the systematic and careful description of good ethnography with the evocative resonance of good literature. I wanted them to feel, as I had felt, that the portrait did not look like them but somehow had managed to reveal their essence.... I wanted the subjects to feel seen as I had felt seen, fully attended to, recognised, appreciated, respected, scrutinized. (p. 6).

## **CHAPTER 2**

# **A LIFE HISTORY STUDY OF ART TEACHERS: PARADIGMS AND PERSPECTIVES**

### **2.1 Introduction**

The conceptual framework for the review of literature explores the literature in relation to three key domains under the overarching framework of Social Constructivism: Life History, Constructivism and Art Education Theory. The first, Life History in chapter 2, examines the work of theorists who have rendered lived experience into individual Life Histories and located them within their historical context. It explores how a Life History method is closely linked to the exploration of identity formation and specifically how this model can relate to teachers' lives (Ball & Goodson, 1985; Hargreaves, 1994; Huberman, 1993; Lortie, 1975; Sikes, 1985). It argues that using a Life History approach to research is particularly suited to this study of art teachers' lives, as they move through differing stages of identity formation. The Life History method is also used as a lens with which to analyse the data emerging from the semi-structured interviews with art teachers in later chapters. This acknowledges Goodson and Walker's (1991) belief that life experiences act as key ingredients of who we are and our sense of self; other foci include the influence of family background or an influential teacher/person on identity formation. It draws on literature which identifies critical phases common to all teachers, and establishes those concerns which are particular to art teachers.

Various 'stages' theories are examined (Huberman, 1989; Lortie, 1975) which recognise the shifting nature of personal and professional identity over a teacher's career, and they are compared to the art teachers' particular career orientations in relation to their practice as artists and teachers. Identity theory is examined further in light of identity types (Gee, 2000), personal and social identity formation (Stets & Burke, 2000), and role identity through the work of Bouij (2000) in his study of the professional role of music teachers. Bouij's model is adapted to frame the discussion on the status hierarchy of concurrent and consecutive models of art teacher education.

## **2.2 A Life History Approach to Teacher Identity**

The Life History method is uniquely placed to grapple with the individual's subjective reality, assumptions and beliefs. It emphasises, the interpretations people place on their everyday experiences as an explanation of behaviour. The Life History locates an individual's life within a greater sphere. It grounds the individual's life in both the context of the lived experience as well as within the broader social and economic system in which he/she lives. (Beynon, cited in Knowles, 1993, p.164).

It is important to locate the stages of art teachers' development within a Life History context when examining their identity formation. By recognising the strength of the interconnectedness between their artist formation, their artistic knowledge, and their teacher formation, it acknowledges the range of influences which affect the whole person across one's life. Past research and literature have established that contemporary conceptions of identity share four different components: (1) that identity is dependent upon and formed within multiple contexts which bring social, cultural, political, and historical forces to bear upon that formation, (2) that identity is formed in relationship with others and involves emotions, (3) that identity is shifting, unstable

and multiple, and (4) that identity involves the construction and reconstruction of meaning through stories over time (Rodgers & Scott, 2008, p. 733).

Various stage theories have been advanced to describe teachers' development over their careers. Berliner, (1994, 2001), Fuller, (1969), Feiman-Nemser, (1985, 2001, 2008), Hammerness et al., (2005), Huberman, (1989, 1993) and Sikes, (1985) amongst others, have proposed that new teachers develop their identity through phases. By examining the differing stages of the art teacher's career using a Life History approach, the study will provide insights into the critical stages within that career, some of which are commonly shared with all teachers. A Life History approach will identify important aspects of the art teacher's life such as job satisfaction, career status, and motivations and challenges. In focusing on the early life experiences and influences of art teachers, the way art teachers are formed and on how they continue to construct their personal and professional identities as artists and as art teachers, the study hopes to indicate the key points of conflict in the development of an art teacher's identity, and specifically the core characteristics of the art teacher's pedagogy which makes him/her who s/he is.

### **2.2.1 Why a Life History Approach?**

Learning to teach like teaching itself, is always a process of becoming, a time of formation and transformation. (Britzman, 1991. p. 8).

Life historians want to know and have curiosity about 'who are you?' 'what are you?', 'why do you think?' 'what do you believe?' 'how do you make sense of the world'? Michael Erban (1998) cited in Goodson and Sikes (2001), suggests that 'individual motivations and social influences have no easy demarcation' and that 'life historians believe that stories people tell about their lives can give important insights



and provide vital entry points into the big questions' (p. 2). Goodson and Sikes (2001) in their study of *Life History Research in Educational Settings* identify three main reasons for using a Life History approach.

Life History approaches recognise that lives are not compartmentalised into the professional self, and the person we are at home and that each part of our lives impacts on the other. It acknowledges that there is a crucial interactive relationship between individuals' lives, their perceptions and experiences and historical and social contexts and events. It provides evidence to show how individuals negotiate their identities and consequently experience, create and make sense of the rules and roles of the social worlds in which they live. (p. 2).

A Life History approach is particularly suited to educational and social research and can make a major contribution to understanding the complexity of how artists who become teachers negotiate their teacher identities over their career, from beginning-teacher to mid-career teacher and finally to the end-of-career teacher. Olsen (2008) concludes in his study of four beginning-teachers, *Teaching What They Learn, Learning What they Live*, 'that past, present and future interrelate in tangled ways, as an individual continually reassembles understandings in relation to preconceived contexts, with direct and indirect help from multiple influences and social relationships' (p. 124). Goodson (2003) suggests that Life History as a method, has begun to emerge again as the increasing advocacy of teacher narratives and teacher stories gets us closer to teachers' practice, to their personal and practical knowledge.

Beth Humphries (2000) in her critique of the contradictory goals of research, rehearses the familiar debate between positivist and post-positivist influences on research methodology. She sets out the goals of the traditional researcher versus the alternative approaches of the emancipatory researcher, putting forward the argument for the validity of the 'use of voice for marginalised groups as subject rather than objects of research' (p. 181). The advent of the internet and the use of social media to

make oneself heard, seen or promoted have led to the re-emergence of 'the voice' as a legitimate form of discourse. The pace of change in society and in education has been rapid, and this change has brought with it the rise of the individual, of the personal voice, the advocacy group and the empowerment of the marginalised. In this global age of technology, with open access to the internet and social networking, the consumption of stories is part of what has become the age of biography in the 21st century (Bowker, 1993, cited in Goodley et al., 2004). The lines between truth and fiction are often blurred and it has become increasingly difficult to identify the virtual from the real. Life History stresses the importance of the context that lies behind every story, and situates it within its socio-historical and political landscape. It is this that gives validity and depth to the use of the Life History within a study of individual lives.

A Life History approach to research would share many of the claims Humphries makes for emancipatory work, especially that of giving voice to those who are marginalised. Feminist researchers, would historically have been supportive of the approach and how it can be used to give expression to hidden or silenced lives in examining human experience. In particular, a Life History approach fits well with this research study of art teachers' lives. The art teachers' Life Histories are examined within a Constructivist framework, which aligns closely with the construction of self and studying one's identity. These art teachers' Life Histories are concerned with making meaning from memory and from experience and from their subjective life-worlds. From the Constructivist point of view, the art teacher is observed both as one created by the situation and by the context in which he/she lives. The concept of construction (meaning to build) refers to the sequential nature of one's life experience and how personal and professional identities are formed and constructed, based on

what and how one experiences one's relationship with one's subject at different stages of life.

### **2.2.2 Life History versus Life Story**

The difference between Life Story and Life History is an important one to clarify. The Life Story is a personal reconstruction of experience whereas the Life History interview forms the backdrop on which to build a wider context for the study. Here we see the strong affinities between Life History and the broader framework of Social Constructivism. Ivor Goodson (2003) in his text on *Professional Knowledge, Professional Lives* provides us with a clear distinction between the two approaches:

Life Story interviews provide data for the researcher, often in loosely structured interviews. The researcher seeks to elicit the teacher's perceptions and stories but is generally passive rather than actively interrogative. The Life History also begins with the Life Story that the teacher tells, but seeks to build on the information provided. Hence other people's accounts might be elicited, documentary evidence and a range of historical data amassed. (p. 47).

The emancipatory aspect of the Life Story research method distinguishes it from the Life History approach. The Life Story is told by the participant and sometimes interpreted by the researcher working closely with the participant. Constructing a Life Story in the form of a narrative is, according to Bruner (2004) a universal human tendency. The Life History interview is different in that it serves as a form of narrative which will provide a narrative of action, but also a genealogy of context with which to build the landscape under scrutiny. The intention of this research study is to examine how art teachers' identity are formed, to examine that process of becoming, how they embed teaching work into the wider canvas of their lives through the telling of their Life Histories.

The use of Life History in the study of the life cycle of teachers is a relatively recent phenomenon. Since the 1970s, there has been a re-emergence of interest in the biographical studies of teachers. However, many of these studies tended to focus on the early stages of a teaching career and the induction of beginning-teachers rather than the full trajectory of their careers. Antikainen et al. (1996) quote De Roos (1987) who says the two most central factors in biographies are the phase-of-life and generation. De Roos posits that the benefits of generational analysis allow us to include a historical dimension to the analysis (p. 34). This study of the artist-teacher spans three major phases of the life career of the art teacher but it also spans three different models of art teacher education. This focus on how their formation as artists is impacted upon by their particular training, as artists and as teachers, brings a contextual perspective against which their Life Histories are set.

The Life History approach as a research method does not always fit well with the modernist rationalist perspective which attaches significance to the real present world, and as a method it consistently failed the 'objectivity test' of the social sciences. In the move away from the meta-narratives of Modernism and the Enlightenment, and the growing disillusionment with the scientific and rationalist culture, there was a growth in belief in the significance of values and beliefs as constituents of culture (Bocock, 1993). Nevertheless, it remains the case that within the hierarchy of research knowledge in educational research, Life History has tended to be characterised as 'soft' rather than 'hard' and 'applied' rather than 'pure'. Labaree (2004) talks of two characteristics which make it difficult for researchers in the soft knowledge field to establish durable and cumulative causal claims:

One is that unlike workers in the hard knowledge fields they must generally deal with some aspect of human behaviour....the other is that the research

projects in behavioural fields have embedded within them the values and the purposes not only of the researchers but also of the actors under study. (p. 64).

### **2.2.3 Life History and Research Paradigms**

Life History, narrative methods and biographical approaches have waxed and waned in popularity as research methods since the early 1920s. Within the ‘paradigm wars’, where quantitative versus qualitative methods of research have been ‘doing battle’ amongst social scientists over the 20th century, quantitative methods have lent themselves to scientific and statistical techniques of measurement and calculation. In any argument around the paradigm wars, it must be recognised that both traditions have their merits and one must accept the need to have ‘the right fit’ when it comes to research design. Some aspects of human experience simply cannot be captured within a scientific mode of inquiry. Often one’s Life Story or Life History can shed light on one’s evolving identity, but that will only be part of the picture. Goodson (2003) believes that the story provides a starting point for developing further understandings of the social construction of subjectivity. But it is important to ask: What does a story capture? What does it leave out? How can we be sure of the truth of the story? The Life History approach is seen by some as having a great deal to offer but more suitable to educational studies and the humanities.

Hendry (2010), argues that narrative research can be seen as the first and oldest form of inquiry. Her explanation that the word ‘narrative’ means ‘to account’ and is derived from the term *gno*, meaning to know, underlines the concepts of meaning and knowing that are attributed to the telling of one’s story or Life History. For sociologists, the work of anthropologists Barrett (1906) and Radin (1920) in the early

1920s on the lives of the American Indian chiefs, provided the first examples of a Life History approach (Goodson & Sikes, 2001, p. 6). Since reaching its peak in the 1930s, it then fell from grace due to the rise in popularity of statistical methods and the certainty of quantitative methods of research. Ethnography was beginning to place more emphasis on situation rather than biography as a basis for understanding human behaviour (Goodson & Sikes, 2001). By its nature, ethnography is more fluid, and as a result can produce less definitive results, hence people are more reluctant to invest the time and the effort in what some think is an unscientific form of research. However, I would agree with Hendry (2010), that narrative inquiry embodies multiple ways of knowing and that narrative forms can be complementary rather than oppositional to the positivist viewpoint. She suggests that narrative inquiry is a process of meaning-making, which encompasses three major spheres of inquiry: the scientific (physical), the symbolic (human experience) and the sacred (spiritual).

#### **2.2.4 Life History Influences on Teacher Identity**

Life history is concerned with understanding the 'chronologies of becoming', the early influences, the secondary school experience, the impact of third-level college, the initial production of work and the growing awareness of the ordering of one's identity. (Denscombe, 1982, p. 252).

Britzman (1991) argues that this approach 'organises an individual's ideas about what it means to recognise oneself as a person, a student, a teacher and so forth and arranges strategies for the realisation of these multiple identities' (p. 57). She argues that student teachers are socialised for teaching by their experience as pupils; they bring expectations with them. She speaks of how the student teacher's knowledge is based on years of observation of their own schooling, and describes how the best student teachers read and interpret the moods, behaviour, values, judgements,

discourse strategy and classroom expectations of their own teachers (p. 3). Goodson (1991) also describes life experiences and background as key ingredients to who we are, and our sense of self. He argues that the degree to which we invest our 'self' in our teaching experience and background is what shapes our practice. He breaks this down into a range of influences on the 'dynamics of practice' such as one's background, class, gender, sexuality, ethnicity, 'the teacher's lifestyle both in and out of school, her or his latent identities and cultures, impact on views of teaching and on practice' (p. 145).

### **2.2.5 Art Teachers and Life History**

Art teachers share many of the common stages of progression through a career path as other teachers. However, the research study wishes to uncover whether the process of their artistic formation specifically affects their attitude to teaching and if this is due to their investment in their identities as creative artists. In conducting a series of in-depth interviews with a small sample of art teachers at differing stages in their lives, it intends to build an understanding of the personal and professional lives of art teachers, examine their motivations, challenges and the management of change within their lives. Huberman (1989) argues that the choice of professional identity is a decisive stage in ego development (Erikson, 1950). Artists who become teachers can often struggle with the choice to enter the teaching profession because, as Huberman suggests, 'to choose means to eliminate other possibilities. Those at secondary school level may still dream of pursuing research or a university career or even moving into a different profession. For the teacher with artistic or athletic interests, there is the temptation of turning professional, full-time' (Huberman, 1989).

## **2.3 Critical Phases within a Teaching Career**

Life History approaches identify critical phases and critical incidents common to most teachers (Ball & Goodson, 1985; Britzman, 1991; Goodson, 1992; Huberman, 1989; Levinson et al., 1979; Lortie, 1975; Sikes et al., 1985; Woods, 1987). In particular, Huberman (1993) considers the pattern of phases across a teacher's career, the first of which he suggests is somewhat uniform in most empirical studies. His (1989) study of *The Lives of Teachers* was a critical piece of work which opened the way for a greater understanding of the wider dimensions of teachers' personal and professional work, across their careers. This quantitative and qualitative examination of 160 teachers spanning the full professional trajectory across a teacher's career was on a scale that allowed for systematic comparison. It provides us with evidence of the common characteristics experienced within key phases of a teacher's career: beginning-teachers, mid-career and end-of-career teachers. This rigorous study highlights particular key questions which are of interest to this study of the artist-teacher: Are there common phases in art teaching? Are there different career paths for an art teacher in accordance with particular historical moments or social trends? How does one perceive oneself as a classroom teacher at different moments in one's career? Is a teacher more or less contented in her/his career at certain moments of the career cycle?

### **2.3.1 Phase One: Survival and Discovery**

Huberman identifies the first phase as a period of 'survival and discovery' for beginning-teachers. The survival aspect has to do with reality shock, and with the initial complexity and uncertainty of the classroom, continuous trial and error, and a preoccupation with self, *Am I up to the task?* The 'discovery aspect' he defines as



being captured in the enthusiasm of the beginning-teacher, 'the excitement of having one's own class, one's own students and the responsibility of developing a programme or seeing oneself as a colleague within a guild of professionals' (p. 5). Huberman suggests that as these two aspects are experienced in parallel 'that it is the latter aspect, which allows the teacher to bear up to the former' (p. 5).

### **2.3.2 Phase Two: The Stabilisation Phase**

The second stage he calls a stabilisation phase, where the teacher makes a choice in relation to professional identity and commitment; this is a decisive stage in ego development and represents a strong affirmation of self (Erikson, 1950). It appears to represent a key event, a moment of transition between two distinct periods of life (Levinson et al., 1979). The notion of stabilisation, according to Huberman (1989), has other meanings: increased confidence in your style of teaching, greater flexibility in the day-to-day management of classes and the development of longer-term goals. Authority becomes more natural. One is more able to establish realistic limits, and to have them respected, while retaining more assurance and spontaneity. In brief, those who pass through it, experience the stabilisation phase positively (p. 7).

The evolution of the art teacher's identity over time can often be determined by their life circumstances, as is the case with many specialist teachers. Sikes (1985) in her study of 'the life cycle of the teacher', found that by phase two of a teaching career (28-33 age group), the specialist subject teacher's identity becomes less concerned with the subject and other issues such as domestic, familial commitments begin to increase. Also, she found that teachers of this age often become more interested in pedagogy over their subject specialism. One art teacher commented 'I think even more so as time has gone on'. These teachers had begun to experiment and use their

own ideas around pedagogy based on experience, rather than relying exclusively on what they had been taught in art school.

I am trying to forget everything (ideas about art in school) I started with because a lot of it was repeating what I had read...it's harder to come up with your own ideas but, I don't know, they feel a bit better. (Chris, 28, Scale 1, art teacher; cited in Sikes, 1985).

### **2.3.3 Phase Three: The Settling Down Phase**

After stabilisation, according to studies, the picture becomes less clear. Levinson et al. (1979) describe this phase as the 'settling down' phase, where the teacher works at making it, striving to advance to establish a career. Teachers who are following a career path will be working towards major goals, deputy principalship or principalship and setting themselves deadlines. In Sikes (1985), she notes that for women in particular this phase can be quite different. Many will have chosen to have a family and are under pressure insofar as they are juggling two jobs (p. 44). Both men and women at this stage have to do a lot of adapting and coping with reality. For some, 'the activist thesis' is one solution, where teachers attempt to heighten their impact and influence in the classroom. Prick, (1986) suggests that for many teachers, this motivation is translated into personal ambition (the quest for more authority, responsibility, prestige) through access to administrative roles. For art teachers they tend to focus on the 'activist' perspective, their interest lies in the subject of art and the work they do within their own art practice or with their students and not in educational management. Deirdre, the mid-career art teacher gives her view on her personal ambition,

I don't know...If I was to do anything like that I would start my own business...I don't really have an interest in management in education. I have talked about getting out and it's not a well-paid job. The only place you can go

is principal and vice-principal. The reason I went into teaching was to teach art, I have taught other subjects but I am not interested, I just want to teach art. (Deirdre, mid-career art teacher).

#### **2.3.4 Intrinsic/Extrinsic Phases**

Becker (1996) (cited in Huberman, 1989), speaks of these critical incidents which are key events in a person's life and around which pivotal decisions revolve 'in which new lines of collectivity are formed and new aspects of self are brought into being' (p. xiv). Of these critical phases, he focuses on the extrinsic or external, where historical events or policy changes have forced decisions and actions upon people. The intrinsic phases are those which are part of the natural progression of a career. An important critical phase is the personal family phase: marriage, births or illness, divorce or parental demands, frequently constrained or pressurised the actions and choices of teachers. A critical incident tends to follow the critical phase. Other issues feature, such as teacher isolation, (especially true of art teachers who often are the only art teacher in the school) (Bodkin, 2013). Feeling unsupported by colleagues and feeling under-valued and under-challenged were deemed to be indicators of particular shifts in satisfaction in a teaching career. Many feel that they have given up an essential part of themselves to pursue a task that provides little satisfaction. This is a common finding amongst artists who become teachers (Hickman, 2013; Thornton, 2011). They do not realise themselves through their work and are haunted by the knowledge that they have not become all that they once hoped to be. They form a negative occupational identity that threatens their already beleaguered self-esteem (Webb, 1983. p. 87). This is particularly significant for the art teacher who would often wish to sustain an art practice alongside the teaching role but may not have succeeded in managing both. Fidelma, close to the end of her career as an art teacher,

describes how she feels as she is about to retire from teaching. Her main concern is to 'get out of teaching and paint and embroider'.

I am fifty-five and I need some time to see what I can achieve before I get completely decrepit...completely for my own satisfaction. I want to paint but I also want to tear and rip and play. (Fidelma, end-of-career art teacher).

### **2.3.5 Serenity and Relational Distance**

Peterson (1964) (cited in Huberman, 1989), found that teachers in the latter stages of their career look back fondly on their activist period. They experience a strong feeling of ease in the classroom. They describe themselves as being less vulnerable to the opinions of others, be they principals, colleagues or pupils. They speak explicitly of 'serenity' or 'being able to accept myself as I am and not as others would have me be'. Overall levels of ambition decline, with an effect on professional investment, but there are feelings of greater confidence and serenity. Another feature is the greater relational distance between teachers and their pupils. This may be in part the result of being members of different generations and so belonging to different sub-cultures between whom dialogue may be more strained (Lightfoot, 1985; Prick, 1986, cited in Huberman, 1989).

## **2.4 Conclusion**

Chapter Two examined three strands of inquiry under the overarching ontology of Social Constructivism: Life History, with a focus on identity development, Constructivism as is evident within art teaching methodologies and Art Education theory set within its historical context. The Life History approach was defined and discussed in terms of the stage theories, shifts of change and phases in identity formation from artist to teacher and the multiple contexts which are brought to bear on

these changes over time. Chapter 3 will examine the differing identity perspectives which provide an analytic frame through which to view the particular nature of the artist-teacher. This will be developed to include the distinctive Signature Pedagogy of the art teacher and the Constructivist approach they bring to the learning environment in the art class. The identity perspectives are set within the historical and theoretical framing of the three paradigms of art teacher education.

# **CHAPTER 3**

## **ART TEACHER IDENTITY FORMATION**

### **PARADIGMS AND POLICIES**

#### **3.1 Introduction**

The second strand of the literature in Chapter 3 looks at the work of the artist and the art teacher from a Constructivist perspective and links their particular brand of identity formation to their capacity to embody thoughts and experiences and to make meaning through their art. The literature (Eisner, 1997; Hoffman Davis, 2005; Thomson et al., 2012) examines the intrinsic/extrinsic nature of the Signature Pedagogy (Shulman, 2005) of the art teacher and the particular contribution that ‘studio thinking’ can bring to the learning environment within the art class (Hetland et al., 2013).

The third and final strand of the literature review maps the historical development of the three paradigms of art education, through the Technical, Expressivist and the Critical/Contextual (Constructivist) models. It describes the theoretical underpinnings which have influenced these models of art teacher education in Ireland today. This historical framing provides a structure through which a discussion takes place on the models of art teacher formation and their influence on the Irish art curriculum. This will provide historical context for the analysis of the Life History interviews in Chapter 5 and Chapter 6. Current issues of policy and practice relating to art education are discussed, specifically the long-standing disjunction between school art and higher education in art and design. The tensions and conflicting demands of policy versus practice are examined in light of what Granville

(2011) calls the 'negative space' of the Leaving Certificate Art syllabus and its effect on the work of art teachers and within a significantly changing teaching profession. Alternative professional development models of good practice in the UK are outlined, which attempt to address art teachers' need to re-engage with their own art practice and to build up a community of artist-teacher practitioners. Research suggests that such models of professional development offer benefits to art teachers in renewing their own practice and to their students in helping to bridge the gap between second- and third-level art education and contemporary art practice.

### **3.2 Identity Perspectives**

The term 'identity' is a very broad one and has a great many meanings across literature. In the words of James Paul Gee (2000), 'researchers in a variety of areas have come to see identity as an important analytic tool for understanding schools and society' (p. 99). He suggests that it allows for a more dynamic approach than the usual trio of 'race, class and gender'. Gee's use of the term 'identity' as someone who is recognised as 'a certain type of person' is a helpful one when examining art teachers as a grouping. Art teachers are sometimes stereotyped in second-level schools as 'creative types' who do not easily adhere to the systems imposed on them in second-level school. This seems to be the case especially with those teachers who have specialised in their subject, rather than the generalist art teacher who followed a BA teacher training (Bennet, 1985; Sikes et al., 1985). Outside of the institution they trained in, or the school they work in, the individual traits of the art teacher are often common to creative individuals, e.g. divergent, flexible, lateral thinkers. Gee calls this the 'discursive perspective' on identity, when we identify the nature of the individual (art teacher). On the other hand, Gee identifies the 'affinity perspective' as one which

relates to members of a group. For artists and art teachers as members of an affinity group, their allegiance is primarily to a set of common endeavours or practices, and secondarily, to other people in terms of shared culture or traits.

Wenger (1998) argues that there is a profound connection between identity and practice. Lave and Wenger (1991) in their earlier theories, suggest that identity is integral to communities of practice. This is also a useful concept when examining art teacher identity, which is often strongly associated with models of apprenticeship, such as an influential art teacher or a strong engagement in participatory practice, such as community arts. 'Our identity includes our ability and our inability to shape the meanings that define our community and our forms of belonging' (Wenger, 1998, p.145). One's identity (as an artist, or as a teacher) therefore can be seen to be dependent on a number of interrelated factors. Richard Hickman (2010), an artist, teacher and academic, describes his identity in the following terms:

The feeling of being an artist is for me, a more fundamental feeling than that of being an academic, teacher, husband, brother, father, consumer or ne'er-do-well; perhaps this is as a result of cultural conditioning in a time when individuality matters and when art remains cloaked in Romantic mythology. (p. 9).

Stets and Burke (2000) suggest that people tend to feel good about themselves when they are associated with particular groups (such as art educators), while their sense of confidence is associated with their specific roles (e.g. the classroom teacher). In examining the concept of a formation of 'social identity', they found that typically people feel confident about themselves when enacting particular roles within their groups and generally people feel that they are real or authentic when their personal identities are verified (p. 234). For the artist who becomes an art teacher, it is a



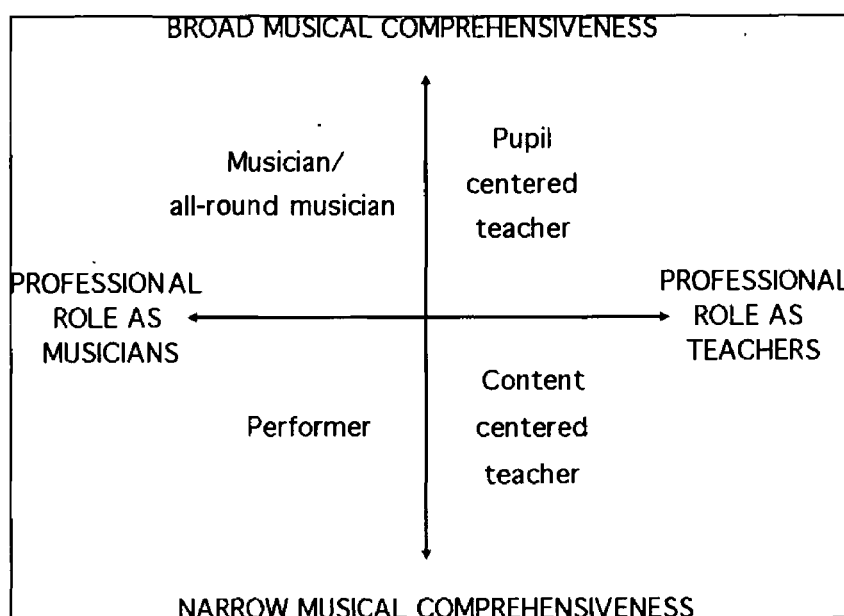
question of essential identity, as art is not only a particular way of knowing about the world, but also a way of being in the world.

### **3.2.1 Role Identities of Music Teachers**

Bouij (2000) uses role-identity theory to conceptualise the idea that we have a set of role-identities for all social positions we occupy. He suggests that our role-identities reflect our social experiences and that these role-identities influence each other as a result of our interaction. Most importantly, in Bouij's view, it is how we experience role-support or lack of role-support from people we meet that is important. A longitudinal study of music teachers carried out by Bouij (2000) with Swedish music teachers during training, found that hierarchies between concurrent and consecutive models exist in the field of music education. Bouij's data suggested that four primary role identities could be distinguished which were organised according to two main dimensions: the 'professional role as musician' and 'the professional role as teacher'. The distinction was made between those teachers who were described as 'all round musicians' having a broad musical comprehensiveness, with those teachers trained as 'performers' having a narrow musical comprehensiveness. Those with professional roles as teachers were described either as pupil-centred teachers (with broad musical comprehensiveness) or content-centred teachers (with narrow musical comprehensiveness).

In the case of music teachers (or art teachers), the emphasis in their individual music performance (or their individual artistic development) is given the highest priority in music college (and in art college). Music teachers place the highest value on their level of engagement with performance and musicianship over their all-round musicianship, and their capacity to be a pupil-centred teacher, 'a good performer

possesses what the student culture cherishes as the most valuable gift... otherwise you can declare you are first and foremost a teacher but a teacher with good musical ability' (p. 90).



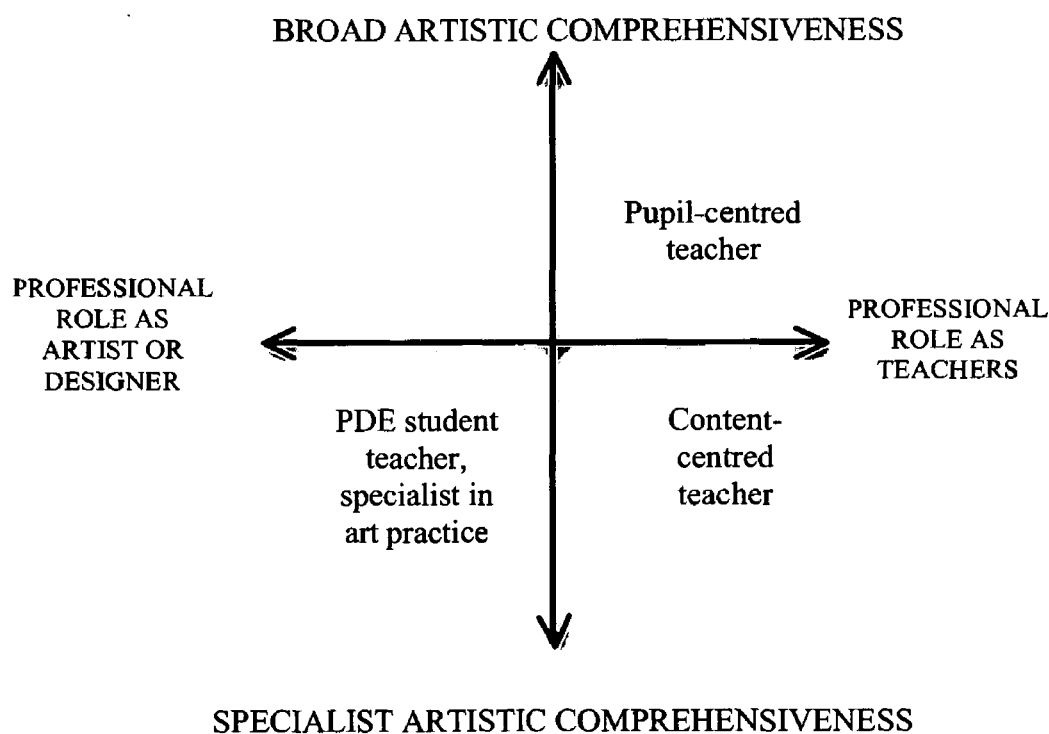
**Figure 3.1** Salient role-identities during music education (Bouij, 2000).

### 3.2.2 Role Identities of Art Teachers

Similarly, art teachers can suffer from an identity struggle when entering the professional teaching life in second-level schools, having been immersed in the life and culture of an art college environment for four years. As art teacher education is embedded in an art college, the status of the formation of the artist tends to be held in higher regard than the status of the formation of the teacher. This is often evident in the attitudes of staff and students, which is where the process of culture and meaning are constructed. Artistic knowledge is viewed by the artistic community as having a breadth and depth of understanding of the subject. It has been argued that in order to teach well one has to have 'a deep knowledge of the subject' amongst other things, such as the ability 'to communicate and to enable learning to take place' (Cochran-

Smith et al., 2008; Shulman, 2004). Nevertheless, the culture within the art college is generally one which supports the view that becoming an artist or designer is the ultimate goal. This can exacerbate the tensions for the smooth transition from being an artist to becoming a teacher.

Similar status hierarchies sometimes exist in the models of art teacher education where students from the BA in art education tend to be those students trained with the broad artistic understanding of the generalist art teacher, and the PDE art teacher is trained with specialist understanding of their discipline. Adapting Bouij's model of salient role-identities (2000) (Fig 3.1) to the artist-teacher model, it can be categorised into two dimensions. The practising artist or designer who has developed a strong artist-identity before entering the teaching profession holding the higher status within an art college environment, and the more generalist pupil-centered art teacher, who has developed a strong teacher-identity and has a lesser artist practice, having the lower status within the art school.



**Figure 3.2** Role-identities during art education (adapted from Bouij, 2000)

In Figure 3.2, adapted from Bouij's (2000) above, the diagram illustrates the result of the negotiating over values and meaning that is constantly at play in art and music education. Bouij's argument is that the negotiating takes place around 'music and music interpretation' (or in this adaptation of his diagram, 'art and art interpretation') but it is also about 'teaching and teaching abilities'. He suggests that on another level it is also about 'status and influence'. In another study on identity formation of trainee music teachers, David Hargreaves et al. (2007) found that their conflicting identities lay between 'the musician and the music teacher', manifested in the contrasting ways of approaching music education in Higher Education and the requirement of a second-level school classroom.

### **3.2.3 Collective and Conflicting Philosophies**

A certain tension can exist among the values, beliefs and philosophy of the art teacher when faced with the culture of a modernist second-level education system as it exists today, and this can cause difficulties when forming a professional teacher identity. Sikes and her colleagues in their study of *Teachers' Careers*, claim that art teachers view their particular identity as different to the mainstream, and this they suggest is because of their significant investment in their subject training in art school where a different philosophy prevails. This is illustrated in the comment that specialist art teachers tend to have a 'collective philosophy'. She cites an interview with an art teacher who suggests that:

Art is sometimes viewed as a slightly dubious subject area in schools, and one which differs from the mainstream. Art has always had this image from the 1890's, if you go back to Lautrec and the French Impressionists ...added to which maybe we are slightly strange, I think we do tend to see things differently to a lot of other people, we interpret things differently. Perhaps we have, although it may not be a collective philosophy, we may have different philosophies to other people. (Art teacher cited in Sikes et al., 1985. p. 181).

Unfortunately, this idea projects a stereotypical image of art teachers, which can work to their disadvantage, portraying them as anarchistic and subversive, or impractical and unrealistic. An art teacher in Sikes et al. (1985) argues that, for the art teacher, these conflicting philosophies can often exist in schools:

Art is an individual expression. I think it's a development of a person's individuality. I find school a bit difficult in a way because the basis of school is getting people to conform. You know they put them in school uniform, when the bell rings we all move, all the time we're trying to get them to conform, whereas I'd rather they were themselves. (Sikes et al., 1985. p. 184).

The teacher describes the conformity of a modern school environment which sits more easily in the modernist 19th century than in the post-modern 21st century, as one which processes pupils in batches, standardises learning and testing, and segregates them into age-graded cohorts called classes (Hargreaves, 1994). Sikes et al. (1985) suggest that in contrast to the unwieldy and inflexible nature of the modernist school system, the art teachers' approach is integrative, questioning, interpretive and pupil-centred and is representative of the collective philosophy of art teachers. They summarise the particular characteristics of the art teachers they interviewed and their attitudes to their careers and identities, 'We found these to include a special kind of relationship with the pupils, freedom and flexibility in their work conditions, opportunities to diversify, on-going involvement with their subject and perhaps the development of new techniques and skills' (p. 243). These characteristics, it could be argued, are indistinguishable from good teachers anywhere, especially within the child-centred primary school system. But in contrast, the subject-centred second-level system of schooling in Ireland, with its inflexible senior cycle and exam-driven structure sits in direct opposition to the open constructivist approach of art teachers.

In Richard Hickman's (2013) study of *The Art and Craft of Pedagogy: Portraits of Effective Art Teachers*, he found 'going against the grain' to be a common

theme amongst the art teachers' life stories. This manifested itself in a distrust of authority or rebelliousness: 'It is in the nature of a concern for individuality, that there is an associated, often negative reaction to authority, together with a feeling of being different' (p. 145). The sample group of art teachers chosen by Hickman had a strong belief in art as a means of communication and expression. They had a sense of curiosity and were motivated by their passion for their subject. Their need to create was evident in their accounts, and most of them had alternative art working environments (studios) alongside their school. Clearly, from these portraits of art teachers, their first motivation lay within the process of making art and engaging with their students through the process of creating art. Their professional interest lay in their pedagogical skills and engagement with their students and their subject.

Identity was an overarching theme that emerged from the narratives; in particular the dynamic interplay between being an artist and being a teacher. (p. 143).

This double helix of the art teacher identity seems to be linked with their motivation to practise art, whether it is in their role as a teacher of art or within their own art practice.

### **3.2.4 Art Teachers' Motivations and Career Paths**

Art teachers go through many similar phases in their career cycle as other teachers, but there is one distinct difference, they tend not to opt for senior positions which will take them away from their subject (Bennet, 1985). Past research has shown that art teachers are rarely found to hold senior positions in schools, and this may be due in part to the status of art as an often marginalised subject in second-level schools. But in her research on art teachers and their career choices, Bennet (1985) suggests that art teachers' attitude to their jobs are 'subjective', that is their 'feelings and

preferences, satisfactions, dislikes and priorities' concerning the central involvement of their lives are major factors in determining their choices. She found that the art teachers surveyed were not suffering low morale due to a lack of career opportunities as many other subject teachers were:

Contrary to this, the group of art teachers interviewed were not generally frustrated and depressed; neither did they appear to employ deliberate strategies for the advancement of their careers. (p. 122).

According to Bennet (1985), the most frequent reasons cited by the art teachers when asked why senior posts did not appeal to them were; '*social*' loss of contact with children, '*art*' loss of involvement in art activity, '*administration*' dislike of administrative work and bureaucracy; '*authority*' dislike of discipline and authoritarianism associated with senior post-holders (p. 125). Another significant aspect of the art teachers' reluctance to move into management within the school structure is their investment in their dual identity as an artist and as a teacher, which is captured in the following comment by an art teacher:

You see there can be two types of situations for art teachers. There's the '*art*' person who has to make some kind of personal emotional break between himself as an artist and himself as a career-teacher, in order to go for the top posts, i.e. he has to lead a double life, admin and creative. And the art person must decide if he can reconcile the power position of, for instance Head teacher, with the role of the art teacher. Then there's the teacher type person....the B. Ed. type person who usually wants to advance vertically. (p. 122).

The art teacher's personal story has tended to be marginalised within education, whether through isolation (Bodkin, 2013) or through a lack of interest in leadership or management (Bennet, 1985) it has often remained in the shadows both within the

wider school context and also in the wider educational discourse. The nature of art teachers' practice, (their personal art practice or the work they create with their pupils), is directly linked to meaning-making, transformation and reflection.

### **3.3 The Signature Pedagogy of the Art Teacher**

Signature pedagogies, a phrase coined by Shulman (2005), are the styles of teaching formed during the professional development of teachers. They are the types of teaching that organise the fundamental ways in which future practitioners are educated in their new profession. In an art and design context, the Signature Pedagogies of the PDE would often share common characteristics of art and design formation, especially in relation to studio practice. The style of teaching and learning that student teachers are engaged with, in their formation as teachers, is centred around small group engagements, such as experimentation, collaboration, designing, making, commenting on each other's work ("studio crit"), peer review and discussing their classroom practice experience. This form of teaching and learning also tends to be reproduced in the second-level art classroom, especially in the practical art classes, as distinct from the more theoretical art history classes.

Shulman's (2004) research on teacher educators was critical in coming to understand how teachers think, as well as their behaviour and characteristics. In asking what kinds of knowledge teachers use as they reason, he identifies that a deep understanding of subject content knowledge is essential in order to develop pedagogical content knowledge, which provides 'ways of formulating the subject that make it comprehensible to others' (p. 4). The development of teacher knowledge



through art and design (studio thinking) is central to the initial art teacher education programmes. The focus is on 'how and what' they understand as their practice, and how this can be re-understood in terms of communicating it to others. Collectively they skill-share, analyse, deconstruct, develop and build on each other's knowledge of their subject in order to build their professional skills as teachers. The range of specialist disciplines through which student teachers teach art is considerable.

Within the fine art domain, postgraduate students may have specialised in either painting, sculpture, print or media. Within the design domain, their specialism may be in visual communications, fashion design, textiles, ceramics, glass, metals or industrial design. Drawing on this richness in developing their pedagogical content knowledge within the art and design programme is an essential part of the learning process. It aligns with Schulman's belief that knowledge varies in important ways across fields and that these differences ought to be attended to in teaching. His insistence that 'subject matter matters' refers to what he calls the 'missing paradigm' in educational research that characterises most research on teaching (p. 198). The depth of their subject knowledge gives the postgraduate art teacher a strength in his/her particular pedagogy, which then needs to be translated into suitable curriculum for the classroom.

### **3.3.1 Studio Thinking**

The literature identifies the particular contribution that 'studio thinking' (Hetland et al., 2013) or 'creative characteristics' can bring to the learning environment. Eisner (1997) establishes two main frames of reference for the intrinsic (*essentialist*) and extrinsic (*contextualist*) benefits of art and design education. The essentialist perspective focuses on the values, qualities and characteristics that are

unique to art, are relatively rare and should not as Eisner states 'be subverted to other ends' (p. 169), while the contextualist perspective is one where the needs of the learner and the surrounding community are considered. Danvers (2006) suggests there is a need to recognise the cognitive impact of the arts, and that this should include exploring how one participates in the world, how one interprets the world through a myriad of perspectives and how understanding and integration are achieved through the making of art (p. 77). Art teachers function in a complex teaching environment, and adapt despite the many demands on the contemporary classroom (special educational needs, multi-ethnic classrooms). The art teachers' particular Signature Pedagogy would be considered 'epistemological' in that they deal with things that they have to know, and 'ontological', in the way they make meaning in the world. They would also be considered 'axiological in their methodology' in that art teachers tend to value cooperation and cooperative ways of working (Thomson et al., 2012). The intuitive nature of the subject allows for qualities of adaptability and flexibility to be developed and nurtured and these are considered to be common characteristics of the art teacher. Within the PDE teacher education programme, the subject pedagogy promotes studio-thinking through cooperative learning, problem-based learning, reflective practice and digital technologies.

### **3.3.2 Critical Thinking**

Pringle (2012), in her research on young people's learning in galleries, suggests that through engagement with art works, viewers can gain new insights and make new meanings. She describes an extract from Iris Murdoch's novel *The Bell* (2001) where Dora, the female protagonist, visits the National Gallery in London, and is deeply moved by the paintings. Pringle posits that Murdoch draws our attention to the potential for art to engender significant shifts in thinking and feeling; that art has the

capacity to communicate, to console, to uplift and to challenge and that through encountering art works, even if they are familiar to us, we can reach new understandings about ourselves and others (p. 111).

Hoffmann Davis (2005) also recognises the centrality of emotion, communication and intentionality within the art process, but views the cognitive perspective such as thought, symbolisation, and interpretation as intrinsic to art making. Howard Gardner's (1993) theory of multiple intelligences shares the view that the human capacity for understanding and problem solving comes through many different cognitive forms: musical, spatial, kinesthetic, linguistic, mathematical and personal intelligences. Of the seven intelligences identified in the human condition, he considers the centrality of spatial thinking in the visual arts to be self-evident, 'the enterprises of painting and sculpture involve an exquisite sensitivity to the visual and the spatial world as well as an ability to recreate it in fashioning a work of art' (p. 196).

### **3.3.3 Learning through Art: A Defining Pedagogy**

A defining feature of the PDE programmes in Ireland is their location within art colleges, this underpins the fact that artists and art teachers 'think and learn' through their art practice and their pedagogical content is derived through the art-making process and through reflecting on its delivery in the classroom. This approach to pedagogical knowledge echoes Shulman's belief that 'a deep understanding of subject content knowledge is essential in order to develop pedagogical content knowledge (2004, p.4). The artist and the art teacher process their knowledge of subject through studio thinking and critical thinking. Their fundamental understanding of things arises from a practical synthesis of looking, observing, making and reflection. ITE in Art and Design in Ireland operates on the principle that art teacher education is not centrally

concerned with the teaching *of* art, or teaching *about* art but rather is expressly committed to teaching *through* art (Granville, 2013). Art teachers design curriculum and develop a professional understanding of teaching art through the making process which in turn is communicated to others through a pedagogical process. This model of art teacher-formation is distinctly different from other teacher education programmes where there is a belief that students' subject knowledge at degree level is deemed sufficient, and in foundation and professional studies the focus of the course is on pedagogy rather than content (MacBeath, 2012). Granville (2013) argues that the essential orientation of the ITE in Art and Design is towards the understanding of art practice as inherently pedagogical in itself.

The processes of thinking and learning, of making and imagining that are fostered in the studio, form the set of practices through which the teacher will engage the learner in the school classroom setting. (Granville, 2013).

### **3.4 A Historical Overview: Three Paradigms of Art Teacher Education**

This section sets out the three paradigms of art teacher education which have evolved over the last hundred years in Ireland: the Vocational Model, the Expressivist Model and the Critical/Contextual Model. The group of participant art teachers involved in this study were educated within each of the three paradigms of art teacher education, thus providing a framework in which to examine the differing stages of their identity formation as art teachers. Eoin (pseudonym) (the retired teacher) was educated within the first paradigm of art teacher training, the Vocational Model. Fidelma (pseudonym) (about to retire) was educated within the Expressivist/Constructivist Model, the Principles of Teaching Art (PTA). Carol and

Deirdre (pseudonyms) were trained in the Critical/Contextual Model within the Postgraduate Diploma for Art and Design (PGDip) and the beginning-teacher Anne, the youngest teacher Brenda, a mature student (pseudonyms) were educated within the Critical/Contextual/ Socially Engaged Model (PDE). In this study, we take these last two paradigms under the same heading, as the paradigms sometimes overlapped as the last forty years. With the TC's recent reforms and as initial teacher education moved into a two-year Masters programme (PME) a fourth paradigm is about to begin.

**Table 3.1** *Participant Teachers and Historical Paradigms of Art Teacher Education*

<b>Participant Teacher Career Stage</b>	<b>Paradigms of Initial Art Teacher Education</b>	<b>Period of ITE Programme</b>	<b>ITE Qualification</b>
Retired Teacher	Vocational/ Technical Model	1913-1968	TS Exams ATC
End-of-Career Teacher	Expressivist/ Constructivist Model	1955-1986 1986-1994	PTA Dip. ADT
Mid-Career Teacher	Critical/Contextual	1994-2011	H.Dip/PG.Dip
Beginning Teacher	Socially Engaged Model	2011-2014	PDE

The three paradigms of art teacher education span a century of a changing educational landscape. The model of art teacher education has changed over time but the second-level school art curriculum has largely stayed the same, echoing the nineteenth century Victorian model of South Kensington, a system of art education which Ireland inherited from Britain in the 19<sup>th</sup> and 20th centuries (Turpin, 1995). Its modernist principles still dominate the Irish Leaving Certificate Art curriculum today, over forty years later. Its main function in Victorian times was to service an ever-expanding manufacturing and crafts sector during the Industrial Revolution and the growth of the Arts and Crafts movement with its emphasis on design, form and function (Stapleton, 2010).

**Table 3.2**      *Models of Art Teacher Education in Ireland*

<b>Model of Art Teacher Education</b>	<b>Year from</b>
Technical School Exams (TS)	1913-1968
Art Teachers' Certificate (ATC)	1914-1968
Principles of Teaching Art (PTA)	1955-1986
Diploma in Art and Design Education (DIP ADT)	1986-1994
Higher Diploma in Art and Design Education (H Dip ADE)	1994-2007
Post Graduate Diploma in Art and Design Education (PG Dip ADE)	2007-2011
Professional Diploma in Art and Design Education (PDE ADE)	2011-2014
Professional Masters in Education (PME )	2014-
BA in Art and Design Education	1986-2014
BA in Design or Fine Art and Education	2014 -

### **3.4.1 The First Paradigm of Art Teacher Education: The Vocational Model Technical School (TS) Examinations**

The Vocational Model, the first paradigm of Art Teacher Education in Ireland, resulted in the Technical School (TS) examination system which was introduced to Ireland in 1913. This model was heavily influenced by the Arts and Crafts movement of William Morris in the UK in the middle of the nineteenth century. This movement continued into the middle of the twentieth century, and was based on four principles: having 'regard for the material, regard for the use, regard for construction and regard for the tool' (Efland,1990, p. 152). The 'arts and crafts movement' heralded the beginnings of the emphasis on design in industry in the UK. Morris saw the Arts and Crafts movement as a way to transform society and set out to remedy the wrongs of the industrial revolution.

The arts had long been neglected in Irish education, according to successive reports (Benson 1979; Bodkin 1949; Franck et al.,1961). Prior to the Irish cultural revival and foundation of the state in 1922, and the influence of cultural nationalism, the Irish model of art teacher education had a fractured and turbulent beginning. Scandinavian experts visiting Ireland in 1961 in their report on Design in Ireland stated that 'the Irish school child is visually and aesthetically the most under-educated in Europe' (Franck et al.,1961, p. 49). In the early years of the 20th century, the formation of art teachers was subject specific and instrumentalist and was directed towards serving an industrial age (Turpin, 1995). A system of Technical School (TS) examinations was introduced to Ireland in 1913, and was followed by the Art Teacher's Certificate (ATC) in 1914, which consisted of twelve separate subject examinations divided into elementary, intermediate and advanced levels. These

examinations were not attached to any course and could be taken by anyone who wished to do so and in any order, once they paid the examination fee (Benson, 1979, p. 78). The TS examination system was not discontinued until 1988 and left a legacy of unqualified art teachers across Irish second-level schools, as the examinations were unwieldy and not fit for purpose. Ciarán Benson (1979), in his report on *The Place of the Arts in Irish Education*, highlights the lack of fully trained art teachers at second level and describes what he calls 'the strangest anomaly in Irish Teacher education as the Technical School (TS) examinations'. He cites the Bodkin report as far back as 1949, which reported that,

In Irish schools the subject of art in either the historical or the practical aspect, is neglected. Few of the principal schools and colleges, for either boys or girls, employ trained art teachers to deal with it, or possess the requisite accommodation and equipment for that purpose. (p. 7).

The effect of the skills-based approach of the TS examination system was such that it remained disconnected from any art and design pedagogy, it was a rigid prescriptive system unsuitable for either industry or for art education. Not suprisingly, by 1979, the quality of visual arts education had not changed significantly since Bodkin's report in 1949. Although today the quality of art teacher education has improved, and despite the fact that all art teachers must now have a recognised qualification in order to teach in a second-level school, much of the curricular residue of the Victorian era still remains within our Senior Cycle, Leaving Certificate Art examination.



### **3.4.2 The Second Paradigm of Art Teacher Education: The Principles of Teaching Art (PTA)**

The problem of 'untrained' art teachers was addressed with the introduction of a one-year teacher education course, the 'Principles of Teaching Art' (PTA) which became the recognised qualification for aspiring art teachers who had a diploma or degree in art and design education. This represents the second paradigm of art teacher formation which was subject-focused and child-centred, and tended to fall into an expressivist mode of learning.

The post-war era saw an expansion of the expressive, experiential and sensory potential of art education across Europe, which was espoused by such people as the psychologist Viktor Lowenfeld (1947), educators such as Franz Cizek (1865-1946) and Marion Richardson (1892-1946), who believed in the importance of art education for the development of the whole child (Addison & Burgess, 2000, p. 4). In Ireland, this influence was evident in the new primary school curriculum in 1971, which employed a more child-centred approach and a greater flexibility of teaching styles (Benson, 1979, p. 31). Students were encouraged to draw on personal experience, develop individual self-expression, ideas and feelings and draw from observation. Since the 1920s, expressionists contended that the primary mandate of art education was to protect and nurture the autonomous, imaginative life of the child. Possibly because of the progressive movement in education, psychologists and educators saw art as a means to unlock creativity, to liberate the child from the restrictions of the Victorian era (Eisner, 1976). Using art as a vehicle to explore emotions had been advocated by art educationalists such as Victor Lowenfeld (1947) and Herbert Read (1943). The therapeutic benefits of art for children have been influenced by Freud's concepts of the

conscious and the unconscious (Siegesmund, 1998). Addison et al. (2010) suggest that one of the reasons why art education at second level had become so attached to the fine art domain of self-expression and creativity, was that the progressive educationalists believed that 'the creativity of every child ought to be a cherished, a potential that could be practised through the free practice of art' (p. 15). These influences came from philosophers such as Rousseau (1712-1788) who believed in the innate goodness of children, a goodness which was contaminated and corrupted by traditional forms of education. The romantic myths associated with the creativity and expression of the artist have impacted on attitudes to art and artists up to this day.

Romantic myths of freedom that are so central to the arts' symbolic role are often associated with the unfettered artist as an outsider, frequently tragic, which abound in our stereotypical mythologies of artists' lives on stage and screen such as Kirk Douglas as Van Gogh in *Lust for Life* (1956) and Tony Hancock in *the Rebel* (1961) to Basquiat (1996) Bacon in *Love is the Devil* (1998) Pollack (2000) and 'Frida' Kahlo (2002). (Addison et al., 2010, p. 8).

The work of Victor Lowenfeld (1947), *Creative and Mental Growth*, was very influential in both the United Kingdom and America (Hickman, 2005, p. 19), and ultimately in Ireland, in advocating a child-centred approach to art education and to progressive education. Lowenfeld argued that art taught democratic values and produced better citizens through encouraging self-expression and independent thought. His view, that art did not simply reproduce the values of society, but encouraged their reinvention and discovery, has found a new currency with the current reconstructivists, who believe that art education has a special role and responsibility 'that art should serve as an active agent for social change in a climate of participatory and socially engaged art practice' (Freedman, 2000, 2004; Granville, 2011; Siegesmund, 1998). Lowenfeld believed that every child is born creative and viewed children's creativity as an independent inner innate impulse (cited in Kind et al., 2007, p. 847). Limited

direct-teaching and teacher-interference, alongside ‘learning through the senses, self-expression and meaning-making through art’ were the basic building blocks for the child-centred Irish Visual Arts Primary School curriculum introduced in 1999. Lowenfeld’s ideas also influenced the Irish post-primary curriculum which was built on the modernist creative self-expressive syllabus reflecting the dominant philosophy at the time (Stapleton, 2010) and is still evident in the LC Art syllabus today.

Broadly speaking, since the 1960s in the UK and since the 1970s in Ireland, there has been a shift from the child-centred focus of making art for expressive purposes to,

appreciating and engaging with the subject of art in terms of its ideas, philosophy and history, with its more attendant emphasis upon cognitive elements in art, in particular an emphasis on critical discourse about art. (Hickman, 2005, p. 20).

The influence of curriculum development projects (such as Eisner’s Kettering Project in 1968) on Irish art education was considerable. Elliot Eisner (2005) formulated a basic framework for teachers of art that identified three domains in which artistic learning could take place, *the productive, the critical and the historical*. Similar features were used in Irish schools, such as the inclusion of a sequentially ordered curriculum with a focus on the formal art concepts of line, colour etc. Resources, which were accompanied by specially designed support media with the emphasis on the importance of evaluation (Efland, 1990, 2002), became evident in the teacher education programmes in Ireland. A significant influence at the time was the cognitive psychologist Jerome Bruner (1996) who believed that acquired knowledge is more useful to the learner when it is discovered through the learner’s own cognitive efforts. Bruner introduced the concepts of ‘readiness’ and ‘intuition’, enabling learners

to engage with more complex learning at later stages in what became known as Discipline-Based Art Education (DBAE).

### **3.4.3 The Third Paradigm of Art Teacher Education: The Diploma in Art and Design Education (Dip ADE, PGDip, PDE)**

The Third Paradigm builds on Constructivist theory (Twomey Fosnot, 1996) which was an important influence on art education in the latter half of the twentieth century and is clearly evident in the initial art teacher education programmes today. The 'Expressivist' model of art education with its influences of Rousseau, including romantic notions of education as naturally unfolding, was replaced by the belief that art and aesthetics can change the world. Dewey's (1934) and Read's (1943) theories on art as a conduit for social change, a transformative force for collective action, were to become key components of the new thinking in Europe. Dewey extended the meaning-making of art beyond expression and emotion. His understanding of art as experience, as an important means of communication between the artist and the audience, was evident in his statement that;

The work of art is complete only as it works in the experience of others than the one who created it....the external object, the product of art is the connecting link between artist and the audience. (p. 110).

In the USA, Elliot Eisner (1976) believed that art education was a tool for historical and moral instruction, capable of transforming individuals and society. The impact of art education theorists in the USA such as Eisner, Arthur Efland (2002) and the psychologist Howard Gardner's (1993) theory of Multiple Intelligences have helped to define the nature of how pupils learn through art and design today.

The emergence of discipline-based art education (DBAE) in the USA grew out of the belief that 'content matters' (Eisner, 2002). An understanding that art can be taught as a school subject with distinctive goals, content and methods is one that has been systematically articulated by a number of writers over the past three decades (Smith, 1987). The scope of aesthetic understanding expanded beyond what Efland (1990) called the style of school art to include perceptual skill, historical knowledge and critical judgement.

The more recent socially embedded elements of art teacher education build on Constructivism and also draw on Freirean influences of collaborative learning and social justice.

The Diploma in Art and Design Education (Dip ADE), more recently called the Postgraduate Diploma in Art and Design Education (PGDip ADE), was built on a Constructivist framework, and was the recognised qualification for art teachers since the National Council for Educational Awards (NCEA) became the awarding body in 1985. The course structure combined educational practice, art and design studio practice and classroom practice, all of which engaged with critical and contextual studies and practice-based learning. Within these three pillars of learning, there was a strong emphasis on the reflective practitioner, referring to reflexivity within classroom practice.

Art teachers' innovative approach to curriculum design is based on Constructivist theories of problem solving and critical thinking, and builds on the early ideas of Dewey, Vygotsky and Bruner. Piaget's (1950, 1952) theories on the stages of human development were close to Bruner's (1996) theories of readiness. He identified

sequential stages of childrens' development through art were influenced by his scientific training and were narrow in their interpretation of how children learn. Bruner argued that Piaget's thinking left very little room for the role of culture in mental development. Bruner (1996) also believed that 'the acquired knowledge is more useful to the learner when it is acquired through the learner's own cognitive efforts' (p. xiv). Russian psychologist, Vygotsky (1896-1934) was another influential thinker and a contemporary of Piaget, who took a Constructivist stance which had problem-solving at its centre. He believed, like Bruner (2006), that abstract thinking develops out of experience, concrete action and learning through doing.

#### **3.4.4 Art Education Theorists within the Three Paradigms**

Irish art education has adopted and absorbed many ideologies and models of art education from abroad, especially from the United Kingdom and North America. (O'Donoghue, 2012, p. 136).

As O' Donoghue suggests 'there is a significant time lag between the circulation and implementation of new ideas internationally and the subsequent take up in Ireland' (p. 136), compared to the UK and USA where the foundations of the art curriculum originated. In examining the art education theories that have developed and influenced art education in Ireland since the turn of the century, within the timeframe of the three paradigms of art teacher education, the study questions if the LC Art syllabus reflects Paradigm One, the Technical Vocational Model, or can it be seen as a necessary outcome of the postmodern era which allows for a return to the instrumental and technical, currently evidenced in the curriculum reforms in the UK and increasingly, although to a lesser extent, within the Teaching Council of Ireland's reform agenda? It queries whether Paradigm Two, the Expressivist Model, as evidenced in the education theories of Jean Piaget, Victor Lowenfeld and Herbert Read

and in the teacher education programmes of the PTA, sits more comfortably within the interconnectedness of Life History and the intuitive embodied nature of the artist? Finally it questions whether Paradigm Three, the Critical/Contextual Model, reflected in the critical and contextual work of art educators Arthur Efland, and Elliot Eisner, (reflecting Deweyan and Freirean perspectives) can deliver an art education programme for schools which meets the needs of a contemporary society? Finally it asks whether the PME (a Socially Engaged Model), can sustain its commitment to art as a vehicle for transformation, social justice and citizenship within a reductive LC Art programme.

In truth, a comprehensive art education curriculum overlaps with the three paradigms. Art has always had the capacity to engage the pupil through skills and techniques learnt through working with materials (Paradigm One). It also has the ability to reach into the expressive nature of human beings and be a conduit for feelings, emotions and conveying ideas (Paradigm Two). The Constructivist model which draws on critical and contextual pedagogies, builds on the two former models and has the capacity to transform through engagement with others. This model of art education extends beyond the self, into an awareness of and empathy with others (Paradigm Three). Art education, on these terms, needs to address issues of citizenship and social justice, encountering others through attentive living.

### **3.5 ‘The Fault Lines of the Art and Design Curriculum’ (Adams, 2010)**

Despite the potential of art education to engage, inspire and transform, art and design education in Ireland sits somewhat uncomfortably on the margins between serving an art curriculum that is no longer fit for purpose (as in the Leaving Certificate

Art curriculum), and serving the current orthodoxies that exist in many of our schools. The LC Art examination still remains the greatest challenge to art teachers and their pupils. Restrictive and old-fashioned, it serves neither purpose, either as a conduit for third-level art education or as a suitable curriculum for second-level art and design in a digital age. As artist-identity is formed within contemporary art practice, it is particularly frustrating for art teachers to have to revert to practices which they find restrictive and purposeless, only adding to the conflict of identity between their artist-selves and their teacher-selves. The art teachers interviewed continually expressed their frustration with the LC Art programme, especially for those students considering a career in art and design:

*I think the Leaving Cert is very boring for those students, it's stagnant and old fashioned. It's not fresh enough. So trying to marry the two is difficult. (Carol).*

### **3.5.1 The Leaving Certificate (LC) Art Curriculum**

The LC Art curriculum was introduced over forty years ago to the Senior Cycle syllabus by the National Curriculum and Examinations Board (NCEB) in 1969. It was adapted in 1972, when 'Art History and Appreciation' was added to the curriculum to give the subject a higher status and satisfy the requirements of third-level institutions. Stapleton (2010), in her doctoral study of *Assessment in Visual Art in a High Stakes Setting: a study of the Leaving Certificate Examination in Art*, describes how the LC Art curriculum was introduced to an art and design sector seriously in need of reform, but also one which was out of step with curriculum developments elsewhere. Despite a certain optimism amongst art teachers that things might change in the aftermath of the introduction of the Junior Certificate (JC) Art Craft and Design syllabus in 1989, (and the development of a new LC Art syllabus devised in 2002 and approved in



2006), the new LC Art syllabus is still awaiting implementation over ten years after its inception. In the meantime, the JC Art syllabus has been revised yet again and the campaign from an increasingly frustrated Art Teachers Association of Ireland (ATAI) to various Ministers for Education and Science has borne no results (Stapleton, 2010). Stapleton suggests that Senior Cycle Art education is ‘treading water’ while it awaits the introduction of a new syllabus. Granville (2012) in his critique of art and design in Irish post-primary schools considers that ‘the revised draft of the Leaving Certificate Art syllabus may itself be out of date before it ever reaches implementation’. He makes the point that:

considering that no teacher of art would have a memory of any other syllabus exam structure other than the present one, which has been in operation for about forty years. In this context, the generation of new ideas and new frames of possibilities may be eclipsed by the weight of custom and practice. (p. 43).

In the analysis of interviews in Chapter 6 we will see how the Leaving Cert Art assessment especially is a key issue for the participant teachers. The restrictive nature of the LC is reflected in art teacher Brenda’s comment *‘I just find it really stifling, it’s a very conservative system and the kids find it so as well. It’s shocking, Victorian’*. (Brenda).

### **3.5.2 Assessment in the Leaving Certificate Art Curriculum**

For Irish students, the difficulty in achieving an ‘A’ grade in LC Art remains one of the greatest deterrents for choosing art as a LC subject. Only 4.2% of students achieved A grades in art in 2014, the lowest of any subject across the curriculum. According to one art teacher interviewed *‘In recent years a lot of the bright kids give up art because it’s easier to get A’s in other subjects, A1 in Geography 20%, A1 in Art 1%’*. The fact that LC Art coursework is not recognised as suitable material for inclusion in a portfolio for entry into most art colleges also places LC Art in a position

where it is neither purposeful nor relevant for a career in art and design. This, coupled with the fact that LC Art is the most difficult subject to achieve high points for general entry into higher education, creates an anomaly for art teachers and their students. In this age of ‘competition for points’, and where there are specific portfolio requirements for entry to third-level art and design colleges, which are not met by the LC Art syllabus, it does not bode well for the subject at Senior Cycle. In Eoin’s words, (a participant art teacher) *‘The whole thing the way the Leaving Cert is marked is a serious problem for art teachers’*. All of the evidence from the art education community in Ireland suggests that art teachers and their students and art educators at third level consider the LC irrelevant and out of date and believe a revision is long overdue (ATAI, 2005; Arts Council, 2006; Benson, 1979; Granville, 2012; Siegesmund, 2012). According to Granville (2012), the single greatest challenge for art and design education in Ireland is to introduce a Leaving Certificate programme fit for purpose (p. 44).

Art teachers in schools are hampered and restricted by an education system which rewards a certain orthodoxy, and takes no account of contemporary art practices within its final high stakes examination. The art history component of the LC Art programme encompasses a visit to a gallery or museum, as it prepares students for the gallery question on the LC Art paper. Outside of the standard gallery visit, there are no opportunities to integrate contemporary art concepts into studio work for the LC Art exam. Despite this, there are examples of exciting partnerships between individual art teachers, schools and galleries, artists-in-residence etc. Art teacher Eoin describes students’ reaction to Anthony Haughey’s work, a contemporary Irish artist,

Some of the students are baffled by it, the photos are very overt, but when he talks about it because it’s political work, there is a story to tell about it and

what he's trying to do. It's important that they see that. It is all politically based work. I do think it's essential that they see what contemporary practice is like. (Eoin).

The use of and engagement with contemporary art practice is a consistent feature in initial art teacher education, where contemporary art practice is central to both the practical elements of the subject content of the Visual Arts for the Classroom (VAC's) and the museum module within the Art History Methods programme. There is also evidence of a strong artistic culture in many art departments in schools where excellent work is happening, often on the margins and in the in-between spaces between curriculum and practice. Brenda, one participant art teacher, describes her open approach to the art curriculum she offers to her students, *'I do digital animation, it's drawing but it's nothing to do with the curriculum but I don't care. It's giving the student more of a voice and independent thinking'*. Historically, this has often been the case for the visual arts within the formal education sector. Ciarán Benson, when making a case for the arts in Irish Education in 1979, painted a rather bleak picture of the position of the arts within the formal school sector but he also said 'such a picture does not do justice to the often heroic and inspirational work of many individuals within the system' (p. 21). Granville (2011), in his critique of art and design education at post-primary level in Ireland, talks of the imaginative initiatives taking place on the margins, despite the 'negative space' that is art education (p. 358). Stapleton agrees that, for art teachers, the LC examination is 'restrictive and old fashioned', but she also suggests 'as it is open to wide interpretation, that this has worked in its favour and made its longevity tolerable' (p. 129).

### **3.5.3 Bridging the Gap between School Art and Art School**

Partnerships with museums and galleries are particularly relevant in an Irish context where the gap between the LC Art curriculum and third-level art college entry requirements is so wide. Models of professional development such as the ‘artist-teacher scheme’ and partnerships with galleries and museums can enable boundary crossing and can build bridges between communities of practice of art teachers and artists, thus rekindling their own practice and reconnecting them with the world of contemporary art. In an Irish context, it is particularly important to enable art teachers bridge the gap between school-art and third-level art college, as the course work for the LC is not considered suitable portfolio material for entry into third-level Art and Design. Irish art teachers continue to struggle with implementing an out-of-date second-level art curriculum, which ignores any attempt at engaging in contemporary art practice or exploration of socio-cultural issues through art practice. A contemporary conceptual approach has been the foundation of their specialist training as artists or designers, and is also central to their teacher education programmes, thus exacerbating the tension between the dual identity of the artist-teacher.

## **3.6 Personal versus Professional Development**

Research on teachers’ identity formation recognises that there is a difference in the development of a professional and personal identity in learning to teach. Rodgers and Scott (2008) have found that teachers’ identity is not fixed, but is shifting and multifaceted, formed in relationships, influenced by contexts and constructed in stories (p. 701). Featherstone (1993) suggests that teachers construct a sense of themselves as professionals by combining parts of their past and pieces of their present, with images

of the teacher they want to become and the kind of classroom they want to have (cited in Cochrane Smith et al., 2008, p. 701). As art teachers tend to be specialists in one area of design or fine art, they are conscious of the need to broaden their specialist skills and learn new ones. This would enhance their teaching and enable them to facilitate the broad-based art curriculum at second level which includes art, craft and design. In her survey of the continuing professional development (CPD) needs of Dublin art teachers, Bodkin (2013) found that although the majority of art teachers indicated that they needed CPD for professional development (teaching their subject), almost three-quarters of those surveyed suggested that they needed CPD for personal development (practising their subject) (p. 89).

Over the last number of years, the UK has offered some models of good practice for reinvigorating the school art experience and realigning it with the contemporary art world. The next section examines the 'Artist-Teacher Scheme', (ATS) a model of professional development which has shown that collaborative initiatives between schools, galleries and HEIs can benefit both pupils and art teachers (Downing & Watson, 2004; Galloway et al., 2006; Hall, 2010; Pringle, 2009a; Thomson et al., 2012). The importance for art teachers of 'making art for art's sake' and the need for art teachers to remain close to and develop their practice is also evidenced in the popularity of the ATS in the UK. The ATS initiative, developed by the Arts Council for England (ACE) and the National Society for Education in Art and Design (NSEAD), in collaboration with the Tate Gallery, devised a postgraduate course which offered art teachers the opportunity to maintain their creative practice once they became teachers. Commenting on research carried out by the NSEAD which identified these art teachers' anxiety over their loss of art practice, Michael

Yeomans, a former president of NSEAD in the UK, described very aptly what he considered to be his personal motivation in moving from art making to art teaching:

It was the love of exploring visual ideas, handling materials, developing personal themes, tackling design problems, seeing the product of imagination, thought, skill, that led to a desire to share these experiences though the classroom, workshop and studio. (cited in Adams, 2003, p. 185).

This process of 'making', 'handling', 'being in touch with', 'thinking through materials', is an experiential one, which is fundamental to the art teacher's way of working. Likewise, Adams (2003) concurs that one of the main benefits of the ATS for art teachers was the common experience with other art teachers, as amongst teachers there was often a perception of a sense of isolation in the classroom, or at least a sense that one may be 'losing touch' (p. 192). Yeomans argues 'that practice informs teaching and if you do not practice, your teaching becomes less well informed' (cited in Adams, 2003, p. 185). He suggests that art teachers can improve their effectiveness as teachers by maintaining and refreshing their creative activity as producers.

### **3.6.1 The Artist-Teacher Model of Professional Development**

The artist-teacher model of professional development has been actively researched in the UK over many years. The ATS is significant in that it identifies and responds to the particular needs of artists who become teachers. It goes some way to address and capture the concerns which exist for art teachers who have a need to continue their art practice. In conducting research on artist-teacher participants of the MA in Art Education in Roehampton University, Hall (2010) suggests that the processes by which artist-teachers link their art practice with teaching are complex. Some regard art-making and art-teaching as equally essential, one feeding the other, while others prefer to separate their art practice from their teaching. He suggests that the construction of the artist-teacher identity is a complex and idiosyncratic process

informed by many variables. These include, their personal and professional identities as a teacher and an artist; their personal and pedagogical philosophy and approach, the ethos and character of their school and the stage in their career (p. 109).

In another context, Kind et al. (2007) describe the need for 'the in-between spaces' for the artist-teacher in professional development programmes. The artist's sense of identity can sometimes seem to be compromised by the demands of the teaching profession or the shifting cultural domains as the artist migrates from studio to classroom. James Hall (2010) identifies five distinct but overlapping themes in the literature on artist-teacher identity:

1. Professional Identities: which is concerned with the hybridity of artist-teacher identities and the tensions within the professional practice of artist and teacher.
2. Curriculum development: the artist-teacher in curriculum development, generating innovative curriculum and engaging in contemporary art practice in the classroom.
3. Teacher Development: supporting personal and professional growth such as the artist-teacher scheme in the UK, developing new knowledge, understanding and skills.
4. Theoretical Perspectives: the importance of artist-teachers generating and using theory, conceptual frameworks, analysing assumptions and beliefs, exploring art practice as research.
5. Reflective practice: the reflexive learning dimension, developing an epistemology of practice as artist-teachers maintain a critical stance towards their practice. (p. 105).

The positive effects of the artist-teachers' scheme would seem to connect with a deeper need in individual art teachers for meaning in their personal art practice, which in itself has a positive effect on their classroom teaching. This need for verification of personal artistic identity seems to weigh particularly heavily on the art teacher.

### **3.7 Future Developments for ITE in Art and Design**

In Ireland, the PME in Art and Design Education seeks to be responsive to the current thinking in art and design pedagogy, whilst working within the pedagogical structures of the DES and the TC. As previously mentioned, a defining feature of the ITE programmes in Ireland is the fact that they are located in art colleges, and as such they are imbued with the essential practices and ways of working, thinking and being that distinguish the artist/designer (Granville, 2013). There is an urgent need to re-imagine the art education curriculum in second-level schools in Ireland, which remains very much an imperialist Eurocentric model, adrift from the needs of the multicultural classrooms of Ireland today. Sarat Maharaj (1999) argues that despite the unlikely prospect of the postmodern finding a home in the second-level school space, if art education is to remain relevant in today's world it needs to connect with the second-level school 'where the most intense and intimate experiences of the postmodern are played out in the schooling and shaping of the sense faculties' (Maharaj, 1999). He describes schooling as taking place,

...in an inescapable immersion in an assembly of intensive-extensive sonic constructions linked with high-speed image circulation ads, TV, film, fashion fabrications and fictions of the mega-visual system. (p. 63).

In order to understand the difference in how we consume art and culture, Lessig (2004) argues that we need to understand the difference between 'us and them'. 'We experience art and culture as "something that we take", in the digital age the younger generation understand culture as something that "they make, remix and remake"'. Students are using technologies in the same way that contemporary artists are, engaging with issues about living, life and the world, but none of this is represented in the Senior Cycle art curriculum in Ireland today.



### **3.7.1 Policy-Changing Agendas**

In Ireland, the current movement of change in initial teacher education is being driven by the TC's reforming agenda. In its guidelines for providers of ITE, it states that 'the time is right now for a thorough and fresh look at teacher education to ensure that tomorrow's teachers are competent to meet the challenges they face' (Teaching Council, 2011, p. 6). The influence of countries such as Finland on models of teacher education is evident in recent Teacher Education reviews in Ireland (Sahlberg, 2012a). The Finnish teacher education programmes are research-based and culminate in a Master's thesis, which is the minimum requirement for permanent employment as a teacher in Finland. The Sahlberg report's (2012b) recommendation for the establishment of a new collaborative Institute of Education across four higher education institutions (HEIs) will result in the staff collaborating on the PME, working collaboratively with larger teacher education providers across both primary and second-level sectors. In the past, UK models of art and design education were the biggest influence on art and design in Ireland. Now it seems to be the case that in England in particular, government policies at school and university level are seen to be undermining 150 years of steady development of art and design education (Steers, 2013, p. 21). England is now following a very different trajectory with a range of routes on offer to those intending to teach. Its policy is for a market-driven path, sidestepping the traditional requirements of a pre-service course and opening up providing agencies to a wider entrepreneurial market where direct on-the-job training is available alongside the more traditional routes (MacBeath, 2012).

In Ireland, however, the subject focus of art and design will now be accompanied by an increasing demand within ITE programmes to equip newly

qualified teachers with a set of competencies to facilitate quality learning and cater for the multiple needs of inclusivity and diversity in Irish schools. As initial teacher education programmes in Ireland move into the new model of a PME, there is an even greater need to recognise the flaws of an inadequate LC Art syllabus as one which is totally unfit for purpose for the 21st century. It is ironic, that the Irish LC Art curriculum is now possibly to be mirrored in England. As White (2011) comments in his searing critique of UK Education Secretary, Michael Gove's new English Baccalaureate, which he states is a carbon copy of the 1868 Taunton Report's curriculum;

How is it that a curriculum designed for clerks and shopkeepers in Dickens' England is at the cutting edge in 2010? (White, 2011, p. 27, cited in Addison & Burgess, 2013, p. 200).

This outmoded LC Art syllabus must be viewed against the background of a significantly changing teaching profession. Schools as sites of culture and practice must respond to the increasing rates of social change. Steers and Swift (1999), on the eve of the 21st century, proposed a manifesto for art in schools which was based on three fundamental principles: difference, plurality and independence. Again, we will see these pressures emerge in the art teachers' testimonies. These are still solid concepts on which to build a relevant art curriculum for the future.

### **3.8 Conclusion**

Chapter 3 explored the different identity perspectives of art teachers and music teachers and discussed how their particular role identities formed in college can influence their career paths and life choices. It identified the Signature Pedagogy of the art teacher as one which involves 'studio thinking' (Hetland et al. 2013) and

'critical thinking' (Eisner, 1997) and argues that these qualities are relatively rare and are distinctive in terms of their intrinsic and extrinsic benefits. The evolution of the three paradigms of initial art teacher education in Ireland was described and the key art education theorists underpinning the paradigms were set within their historical and cultural context. In particular, the influence of Social Constructivists, Vygotsky, Bruner and (pragmatist) Dewey were highlighted as central to art educational thinking of problem solving and critical thinking. The LC Art curriculum was identified as one of the core challenges and concerns for art teachers within the current paradigm. It was suggested that the disjunction between the second-level art curriculum and third-level contemporary art college is mirrored in the tension between the dual identity of the artist-teacher. It argued that new models of professional development, curriculum and assessment are needed, which will offer benefits to art teachers in renewing their own practice and to their students in helping to bridge the gap between second- and third-level art education. It proffers that engagement with contemporary art practice in the classroom can help alleviate the tension and conflict of the dual identity of the artist-teacher. The particular qualities of commitment to subject and commitment to their students, which art teachers demonstrate, were seen as particularly meaningful and ones which could be harnessed for the benefit of the overall needs of education.

Chapter 4 will now describe the conceptual framework for the research design, and the methodology, informed by Life History theory, which was used to gather the data from the participant interviews. The thematic analysis process, which was used to analyse the data is explained and justified, and the emerging themes are identified under the two distinct headings of personal and professional identity formation.

## **CHAPTER 4**

### **METHODOLOGY**

#### **4.1 Conceptual Framework**

The conceptual framework for the study of *The Dual Identity of the Artist-teacher* locates itself within a Social Constructivist theoretical frame and fits firmly within the qualitative paradigm (Denzin & Lincoln, 2005). According to Creswell, (2009) qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Social Constructivism is seen as a broadly based mainstream qualitative approach with affinities to Life History, and hermeneutic methods (Robson, 2011). The study draws on a variety of streams of thought, which are clustered around those that emphasise identity formation (Gee, 2000), the sociocultural effects on learning (Bruner, 1996) and constructivist thought (Vygotsky, 1995). In order to understand the realities of the art teachers' lives, and how they make sense of their identity formation, the research design needed to be flexible and capture multiple perspectives.

##### **4.1.1 Research Design: A Qualitative Study of 'Life Histories'**

The research design for the study of *The Dual Identity of the Artist-Teacher* is qualitative in nature and uses a flexible research design (Robson, 2011). A flexible research design can draw on several different traditions at once. In this case, the study primarily draws on the Life History tradition. It examines what are the thoughts, acts and meanings embedded in the experience of becoming an artist and a teacher and how these different identities are negotiated through the different stages of a career.

Compared to other forms of qualitative research such as ‘narrative research’ which uses long sections of talk, often referring to an entire life story, or hermeneutics, which focuses on interpretation of language, the focus on Life Histories in this study, reaches into the sense-making/meaning-making aspects of what artists and art teachers do over the course of their lives. A Life History approach recognises the development of personal and professional identities as ones which are centrally engaged with the artistic process, and artistic expression, involving thinking, feeling and making as an intuitive process (Granville, 2013).

#### **4.1.2 Life History as a Research Method**

The more recent revival of interest in the Life History method in educational research has occurred as individuals acknowledge its flexibility and usefulness (Frank, 1995; Tierney & Clemens, 2011). Goodson (2003) argues that the use of Life History as a research method enables the complexity of the work and lives of teachers and teachers’ agency to be acknowledged. He suggests that increasingly, as governments move to more administrative control over teachers’ lives, with teacher assessment and accountability, the Life History method has become less prevalent. Cochrane Smith and Lytle (1999) concur with Goodson and posit that ‘the standards movement de-emphasises the construction of local knowledge in and by school communities and de-emphasises the teacher as decision maker and change agent’ (p. 22). In this case, a Life History method was deemed particularly appropriate in examining the formation of the art teacher’s identity over time, and opens up the question of how art teachers experience and negotiate their dual identities, ‘their artistic practice and their teaching lives’. Life History sits within a range of categories of narrative research and is a dynamic and recursive process between researcher and participant (Tierney & Clemens, 2012).

### 4.1.3 Interpretive Narrative Inquiry

It is through our own narratives that we principally construct a version of ourselves in the world and it is through this narrative that a culture models identity and agency to its members. (Bruner, 1996, p. xii).

This research study focuses on the art teachers' artistic formation as influenced by their early experiences at home and in school, their formation as artists in art college and their professional formation as art teachers. It examines their perceptions of their art practice and their teaching practice, and how these two worlds intersect. The study, in using a Life History approach, presents the subject through their lived experience, but also within the context of their particular model of art education.

The Life History interview involves participants telling 'their story' of 'their experience' of becoming art teachers. The emerging stories of the lives and experiences of a group of art teachers at different stages in their career, provide important insights into the defining features that shape an art teacher's identity within the context of their art education. Sugrue (2005) suggests it is necessary to transform the general life story into a Life History with appropriate contextualisation. Goodson and Sikes (2001) agree and see the life story as a starting point for Life History,

Only if we deal with stories as the beginning of a process of coming to know, will we come to understand their meaning, to see them as social constructions which allow us to locate and to interrogate the social world in which they are embedded. (p. 86).

Goodson (1981, cited in Sugrue 2005, p. 19) argues the necessity to connect personal biography and historical background. But he also suggests in his paper *'The Story of Life History: Origins of the Life History Method in Sociology'* that this shift is not without its difficulties and can be a 'dangerous move' as it affords the researcher

colonising powers in their selections (Goodson, 2001, p. 139). Prior to Goodson, Life Historian Dollard (1949) viewed the Life History method as offering 'a way of exploring the relationship between the culture, the social structure, and individual lives'.

## **4.2 Reflexivity-The Insider Personal Perspective**

The researcher is considered inseparable from the assumptions and preconceptions about the phenomena of study. (Robson, 2011, p. 151).

My own situatedness in the study was an important consideration when considering the research design. My personal experience as an artist and art educator was similar to those whom I was about to examine. My own Life History reflected similar dilemmas and tensions in identity formation between the artist and the art teacher. As coordinator of the Professional Diploma in Art and Design Education (now the Professional Masters in Education) for the last twenty years, I am well known to many of the art teachers as a tutor and lecturer on the PDE initial teacher education programme, or to cooperating teachers as a visiting supervisor to student art teachers. Thus, my position as an insider-researcher needed careful consideration. Merriam, Bailey, Lee, Kee, Ntseane and Muhamad, (2001) suggest that there may be concerns that insiders are inherently biased, or that they are too close to the culture to ask critical questions. But they elaborate further and argue that:

...being an insider means easy access, the ability to ask more meaningful questions and read non-verbal cues and more importantly be able to project a more authentic understanding of the culture under study. (p. 411).

As a trained fine artist, art teacher and teacher educator, I have travelled on a similar journey to the participants. I have an awareness of the issues, the conflicts for the artist who becomes a teacher, and the strength of the constant 'push and pull'

between making your own work and drawing out work from your students. The research is not auto-ethnographic, in the strict sense, as it is not an analysis of ‘personally lived experience,’ nor is it drawing on my own Life History, yet it contains elements of the auto-ethnographic research model, what David Hayno (1979) calls a study of one’s own people (cited in Mok, 2012, p. 4). Through this study of a group of art teachers, I hope I can illuminate the tensions and synergies of choosing a creative path as an artist and art teacher. The study has auto-ethnographic intentions in that it is the kind of research ‘that takes you deeper inside yourself and ultimately out again’ (Friedwald, 1996 cited in Holman Jones, 2005, p. 765). In this case, I am an insider-researcher who acts as an instrument in the data collection but there is a particular focus on the participants’ views.

#### **4.2.1 A Personal Story: from Artist to Teacher**

Born into to a middle-class Dublin family, and the youngest of five children, mine was a creative household which was underpinned by a strong educational ethos. A creative life was encouraged, as my mother was a painter and my father a teacher. While studying fine art in college, I became interested in working in a participatory way with young people. I discovered that I was not solely interested in working in a solitary mode as an artist. My interest in community arts led to working in socially engaged contexts with a range of different groups. Becoming an art teacher seemed to be a logical step. Strongly motivated by my subject, I had a growing interest in understanding how young people can grow creatively through art. I found the initial teacher education course, the Principles of Teaching Art (PTA), to be an inspirational year, which would sustain me for many years to come in my profession as a teacher and later as an art educator. Nevertheless, there was always a sense from the art world that the role of the teacher was held in lower regard than that of the artist. This attitude



is compounded by the serious disjunct between second- and third-level art education which exists in Irish art education, given that art and design work in the Leaving Certificate is not recognised as suitable for entry into art college. I was constantly asked ‘are you doing your own work?’ I would think quietly ‘this is my own work. Why do other professions not get asked that question?’ I now see myself as an art educator, still deeply wedded to my subject of art education. I believe that artists/designers and art teachers need to be immersed in the creative process in order to think clearly and to process their ideas, either in the studio or in the classroom.

Richard Hickman (2013) cites Alexander and Galbraith (1997) who notes the importance of the researcher’s role within the research act itself in his discussion on other types of qualitative work such as auto-ethnography and neo-narrative. He suggests that perception, selection and construction are heavily influenced by the identity of the researcher and ‘this influence continues through to the condensation and consolidation of data’ (p. 24). With these concerns in mind, I am mindful of the biases, values and personal background that may shape my interpretations of the study, given my position as lecturer in art education and former tutor and professional colleague of the participants.

### **4.3 The Research Questions**

As set out in Chapter 1, the key research question seeks to find out what teaching does to the artist who becomes an art teacher, and to identify the tensions and challenges of sustaining an art practice (the artist-self) alongside the professional self as an art teacher? Past research has established that art teachers can often struggle with the loss of their art practice when they take up

teaching positions in second-level schools (Dafiotis, 2013; Goetz Zirwan, 2006; Hall, 2010; Hickman, 2013, 2010; Thornton, 2013, 2011). The study also sets out to examine how art teachers at different stages of their career experience the contradictory realities of learning to teach, and it asks how influential is their artistic-identity formation in their attitudes to their professional teaching life? It seeks to examine ‘how is the art teacher in formation shaped by their pre-university period, their artist-formation, their art teacher formation and their subsequent career path?’ The research draws on stage theory (Huberman, 1993; Lortie, 1975) within teacher development, to ask the question ‘how is the identity formation of art teachers affected by their stage of life?’ I also wish to find out to what extent their formation as artists continues to affect their identity formation as teachers throughout their careers? The literature also indicates that, in the past, art teachers have been rarely found in management positions in schools, as they claim it separates them from the practice of art making, and for the majority, their wish is to stay close to the praxis of art (Bennet, 1985). I wish to find out if this is still the case, thirty years later, and if so, what is it that sets art teachers apart from other subject teachers in terms of career development? The study also seeks to identify the particular characteristics or ‘Signature Pedagogy’ (Shulman, 2005) of the art teacher and identify where this connection with their subject comes from. I focus predominantly on the subjective experiences of art teachers, namely, ‘how they feel about the work they do,’ both their art practice and art teaching, rather than their formal position within the teaching profession and their institution. These personal perceptions will shed light on the reasons why art teachers have certain orientations towards their career and ‘how and why’ they prioritise their

personal and professional work in the way they do.

Finally, I wish to examine if their particular model of initial teacher education has impacted on their professional identity formation, especially within a contemporary educational context. In taking three stages within the art teacher's career-path: the beginning-teacher, the mid-career teacher and the end-of-career teacher, the study will draw on the three paradigms of art teacher education which existed in Ireland in the twentieth century and thus provide a platform to reflect on the changing nature of art education in contemporary Ireland.

#### **4.4 The Research Strategy**

The research site, the School of Art and Design Education, runs two distinct teacher training programmes, a four-year BA Degree in Art and Design Education (the concurrent model) and a one-year postgraduate model, the Professional Diploma in Art and Design Education (PDE ADE) (consecutive model). Since 2014, this programme has been replaced by the two-year Professional Masters in Education (PME). The chosen sample for this study focuses on the group of art teachers who were educated in the consecutive model, as these are the students who are trained as artists or designers in their undergraduate programme prior to undertaking a teaching qualification. These students tend to have greater investment in their artist-selves as they have chosen to specialise in either fine art or design prior to becoming a teacher.

In seeking to select candidates for the research study, I chose beginning-teachers and mid-career teachers from the past student cohort from the postgraduate

initial teacher education course. In the case of the two end-of-career-teachers, I approached these through a gatekeeper, 'individuals at the research site that provide access and allow or permit the research to be done' (Creswell, 2009, p.178). I chose both fine art students and design students in order to establish whether they differed in their attitudes to becoming a teacher. In selecting participants from three different points in an art teacher's career, I wished to get an insight into whether their 'artist identity' continued to pull and cause tension over their career, or whether their 'teacher identity' strengthened over time. In gathering a group of like-minded people together with common interests who have been through a similar art education formation, I found I was drawing on a 'community of practice' (Lave & Wenger, 1991) of which I was a part.

#### **4.4.1 Defining the Sample Population**

Samples must be selected purposively because they can offer the researcher insights into a particular experience. (Smith et al., 2009, p. 48).

Non-probability or purposive sampling, (Smith et al., 2009) was considered the most suitable method for the selection of participant teachers. The principle of selection in purposive sampling is the researcher's judgment as to typicality or interest (Robson, 2011). My focus on a group of postgraduate art teachers was deliberate, as they are artists first, who then choose to become art teachers. There is considerable research in the UK (Adams, 2003; Atkinson, 2006; Galloway et al., 2006; Hickman, 2005; Thornton, 2011), and in the USA (Daichendt, 2009; Eisner, 2002, 2005; Goetz Zwirn, 2006), on identity issues of the artist-teacher, but the particular experience of the formation of artists who become art teachers is unexplored in an Irish context.

#### **4.4.2 The Criteria for Sample Selection**

The art teachers for this study were selected on the basis of having a known strength in their art practice or pedagogical practice which had identified them as successful in their particular field. One criterion used for selecting the participants was the successful completion of the PGDip (or equivalent) art teacher education programme. The second criterion, for the more experienced teachers, was their reputation and professional engagement as cooperating teachers for student teachers. The third criterion was their success in portfolio preparation and their students gaining entry to art college. Consideration was given to age, gender, class, and their subject specialism within their art practice.

Access to the site was gained initially by making contact by letter with selected year groups from the past student register through volunteer sampling (Robson, 2011). (Appendix B 1). The access to the site was possible as the researcher was a staff member at the institution, was familiar with the institution's admissions procedures, and had access to the past student records. The newly qualified graduates were selected from the PG.Dip cohort of 2010/2011, those with two years' experience of teaching since graduating. Out of twenty-two graduates from this year group, seven newly qualified teachers agreed to participate. The two participants who were eventually chosen were those teachers who had gained full-time employment in a second-level school over the two years since graduating. Of the remaining five newly qualified teachers, three had been working part-time in different locations over the two years since graduating, but had not built up a sustained connection with one particular school. The remaining two graduates had found work teaching in settings other than second-level schools. One of the teachers had found employment teaching abroad and

was not available to participate in interviews. The mid-career teachers were selected from the 2004/2005 postgraduate group. Of the sixteen people contacted, there were eight positive responses. Two were working as art teachers abroad, two had discontinued working as art teachers, one was working as a professional artist, and one had changed career and was working in garden design. Out of the remaining four possible participants, their selection was based on their subject discipline of fine art, their school profile, their professional engagement as cooperating teachers and their availability for interview.

The end-of-career teachers were selected through a gatekeeper. As there was no access to art teachers who were retired or close to retirement through the records of the institution, letters were sent through the Art Teachers Association of Ireland (ATAI) and through personal contacts. Two respondents replied positively and as they fulfilled all the criteria of age, experience, professional engagement as cooperating teachers and success in portfolio preparation, they were selected for the final sample. It is accepted that there was an element of non-response bias in the sample as those who were interested in the topic were willing to participate (O' Leary, 2004). The sample schools where the art teachers worked represented a rural school, an urban school, a disadvantaged school and an advantaged school.

#### **4.4.3 Sample Size**

The size of the sample group chosen for the study was small, unlike the sampling method in quantitative research 'where a large sample size is a prerequisite for being able to generalise the results to the population at large' (Englander, 2012, p. 20). As the research has a qualitative purpose that does not seek to answer the quantitative question 'of artists who become teachers, how many experienced a

conflict in identity?’ but instead seeks to know ‘what is the experience of those artists who become teachers?’ and seeks an in-depth understanding and meaning of the phenomenon. For the Life History study, six participant art teachers were chosen. Two were chosen for each stage in the art teacher’s career: two beginning-teachers, two mid-career teachers and two end-of-career teachers. This allowed for a balance in the group and it allowed for back-up in case of drop out in circumstances beyond the control of the researcher.

The sample size of six art teachers at different stages of their teaching careers was reflective of the three paradigms of art teacher education in Ireland. The small number in the sample represented a perspective rather than a population (Smith et al., 2009). It was understood that it would not result in generalisable knowledge. Nevertheless, the study would illuminate how their particular artist-teacher identity was formed. It would shed light on the complexity of the relationship between their teaching practice and their artistic practice, rather than provide an explanation for how all art teachers are formed. The unique contribution of this study is its focus on understanding the art teacher’s identity formation. It brings together questions of identities as seen and described, identities being made and remade, from early influences from home, to art college and the negotiated transitions into a professional teaching life. In particular, the study will contribute an understanding of being-in-the-world, as embodied and revealed in image-making, and meaning-making, which is at the core of the work of the artist and art teacher.

#### 4.4.4 Framework for Choosing the Participant Sample: Paradigms of Art Teacher Education

The three paradigms of art teacher education provided a framework for loosely choosing the participants (See Figure 4.1). The earliest 'vocational model' of art teacher training was represented by the Technical School examination system, (TS exams). The 'expressivist model' of art teacher training was represented by the Principles of Teaching Art (PTA) which later evolved into the Diploma in Art and Design Teaching (Dip ADT) and the 'critical/contextual model' was represented by the Post-Graduate Diploma in Art and Design Education (PG Dip ADE) currently known as the Professional Diploma in Education (PDE). A further 'collaborative, participatory' model of art teacher education was introduced in 2014, the Professional Masters in Education (PME), as all initial teacher education moved to a two year Masters programme.. These paradigms are loosely framed and overlap with each other over the decades (See Chapter 3).

##### Paradigm 1

Technical  
School Exam  
(TS)  
Art Teachers  
Certificate  
(ATC)  
1913-1988  
Vocational  
Model  
  
Retired Art  
Teacher

##### Paradigm 2

Principles of  
Teaching Art  
(PTA)  
  
1968-1999  
  
Expressivist  
Model  
(Beginnings of  
Constructivist  
Model)  
  
End-of-Career  
Art Teacher

##### Paradigm 3

PG Dip ADE  
1990-2010  
  
PDE 2010-2014  
  
Critical  
Contextual  
Model  
  
Mid-career Art  
Teachers  
Beginning Art  
Teachers

**Figure 4.1** Paradigms and Participant Teachers



#### **4.4.5 Participant Profile of Postgraduate Student Teachers**

The participants chosen for the study are representative of the three stages in an art teacher's career - the two newly qualified teachers, with a fine art or design background, the two mid-career teachers with a fine art or design background and each with approximately ten years' teaching experience and the two end-of-career teachers with a fine art background and a significant teaching career behind them. The typical profile of the artist who decides to become a teacher is someone with a degree in fine art or design, who has had a few years' experience out in the world of art or design before deciding to become an art teacher. Having completed four or five years in art college, they may have gained experience in teaching, or have been working in a collaborative fashion in the community, or have become socially engaged within their own art practice. Four of the six participants had a background discipline in fine art (painting, sculpture, media or print). The fine artists often face a greater challenge in balancing their fine art practice with a livelihood, and this can influence their decision to enter the teaching profession. One industrial designer and one craft designer's experience has been included in the sample to give a comparative perspective.

#### **4.4.6 Initial Teacher Education Profile of the Participants**

Each of the participants had been trained through one of the three models of art teacher education which had existed in Ireland over the last forty years - the retired teacher had been educated through the Technical School (TS) model which then awarded the Art Teachers Certificate (ATC), the art teacher nearing the end-of-career had been educated through the Principles of Teaching Art (PTA), the two mid-career teachers had been trained through the Post Graduate Diploma in Art and

Design Education (PGDip ADE and the newly qualified teachers had been educated through the most recent model of art teacher education, the Professional Diploma in Education (PDE). The participant sample was selected to include those who had chosen different subject disciplines in their initial degree and who had a range of experience in the pedagogical field.

#### **4.5 Ethical Issues**

Ethical issues were addressed by gaining the written permission and oral consent of all the parties involved in the study. All the participants were made aware that participation in the Life History study was entirely voluntary and that they could withdraw at any stage of the process if they so wished. Interviewees were given a Plain Language Statement (Appendix B 2), and an Informed Consent Statement (Appendix B 3), outlining the aims and objectives of the study. This indicated the small number of participants involved and the potential risks and benefits of the research study. As the number of participants was very small, they were informed that it would not be possible to guarantee complete confidentiality. But they were assured that every effort would be made to keep the identity of the participants protected. The names of people and places would be changed and data collected would not be used for any purpose other than that flagged at the outset of the project, unless permission to do so was agreed. In qualitative research of this type, anonymity is all that qualitative researchers can offer. Smith et al. (2009) highlight the fact that many participants are pleased to have their experiences represented and their voices heard, within a professional or academic forum.

Once the sample of art teachers was selected, an introductory meeting was set up with each individual participant, to explain the project and its purpose in more detail. This meeting helped to establish trust between the participants and the researcher, it provided an opportunity to review ethical considerations and complete consent forms which had been sent in advance. All participants were asked to read the Plain Language Statement carefully before giving their informed consent. All were assured that they could change their mind about participating in the Life History interview and focus group at any time throughout the two-year process. All were invited to read the transcripts of their interviews, and their corrections and feedback were welcomed and included in the final draft. Various issues were clarified, such as the length of the time commitment required from participants over the two-year research period. Permission was sought and confirmed for recording the interviews and the focus group sessions. Participants were informed that video-recording would be used during the focus group session, but that the material was not to be used for any purpose other than identifying the voices of participants and recording the visual images presented.

#### **4.6 Data Collection: Research Instruments**

The research methods and tools, which were used in the qualitative study, included two sets of semi-structured, in-depth interviews, a focus group with the group of participating art teachers and the collection of images. Semi-structured interviews formed the core of the data collection, as is the norm for the majority of Life Histories (Elliot, 2012). According to Atkinson (1998), the narrative interview is best suited for Life History research and it is important to have an informal approach, in order to elicit open-ended responses and in-depth comments from the participants. This allowed for

rich, thick data of the individual's Life Histories to emerge and for common themes to filter through. The initial thematic analysis identified critical points of convergence or divergence across the artist-teacher's life experience. The follow up focus group allowed for further analysis and a collective discussion on the nuances particular to the art teachers' Life History.

#### **4.6.1 Reflexivity and the Life History Interview**

Through the semi-structured interviews, I sought to understand the meaning of the central themes of the lived-world of the participants. As I am knowledgeable about the interview topics, given my insider-status in the field of art and design and art teacher education, and as I have experienced a similar trajectory of moving from artist to art teaching, I was keen to observe, listen and interpret the nuances of the conversational exchange. The topics within the interview were not entirely fixed with standard questions, but I led the conversation towards certain themes, which were then explored and expanded upon in relation to the interviewees' experience.

#### **4.6.2 The Semi-Structured Life History Interview**

Within the interview process, a Life History approach was used in an open-ended conversational way, by asking the participants to describe their lives biographically. Thus, taking account of how their family, their upbringing, their schooling, and their art education influenced their identity formation as artists and as teachers. The narrative interview has a 'developing plot in which topics roles and format are fashioned in the give and take of the interview' (Holstein & Gubrium, 2005, p. 121). Given that the nature of Life History interviewing can be sensitive, the topics were sent to participants in advance of the interviews, in order for the participants to be adequately prepared for the content they wish to present. Each participant was given a

sample of the types of questions and general areas to be covered and they were asked to consider any questions or concerns they might have (see Appendices C1, C2). The questions were not a list of specific items but represented general topics to be covered over the interview. Englander (2012) suggests that this approach ‘gives the participant time to dwell and ponder on the experience...it can aid the researcher in getting richer descriptions during the interview without having to ask too many questions’ (p. 27).

The format for interviewing was generally the same for all six participants. A schedule of interview times was agreed (Appendix D 1). The interviews were timed to last for approximately one hour for each session. They were digitally recorded with the participants’ permission and were transcribed verbatim. The transcripts were emailed to the participants to give them an opportunity to make additions or changes to the transcript. These transcripts became the final documents (see Appendix D 2). This was an important stage in the process, as the participants had been very open and candid in their interviews and this gave them the opportunity to edit or make small changes to the text, which they felt might be a truer reflection of their thoughts. In only one case was the transcript edited slightly.

Returning the life story to the community from which it came is also an act of profound respect. It protects the ‘honour’ of the storyteller while affording the story the opportunity to be shared with his or her family and other community members. (Myerhoff, 1992 cited in Atkinson, 1998, p. 57).

#### **4.6.3 The Focus Group**

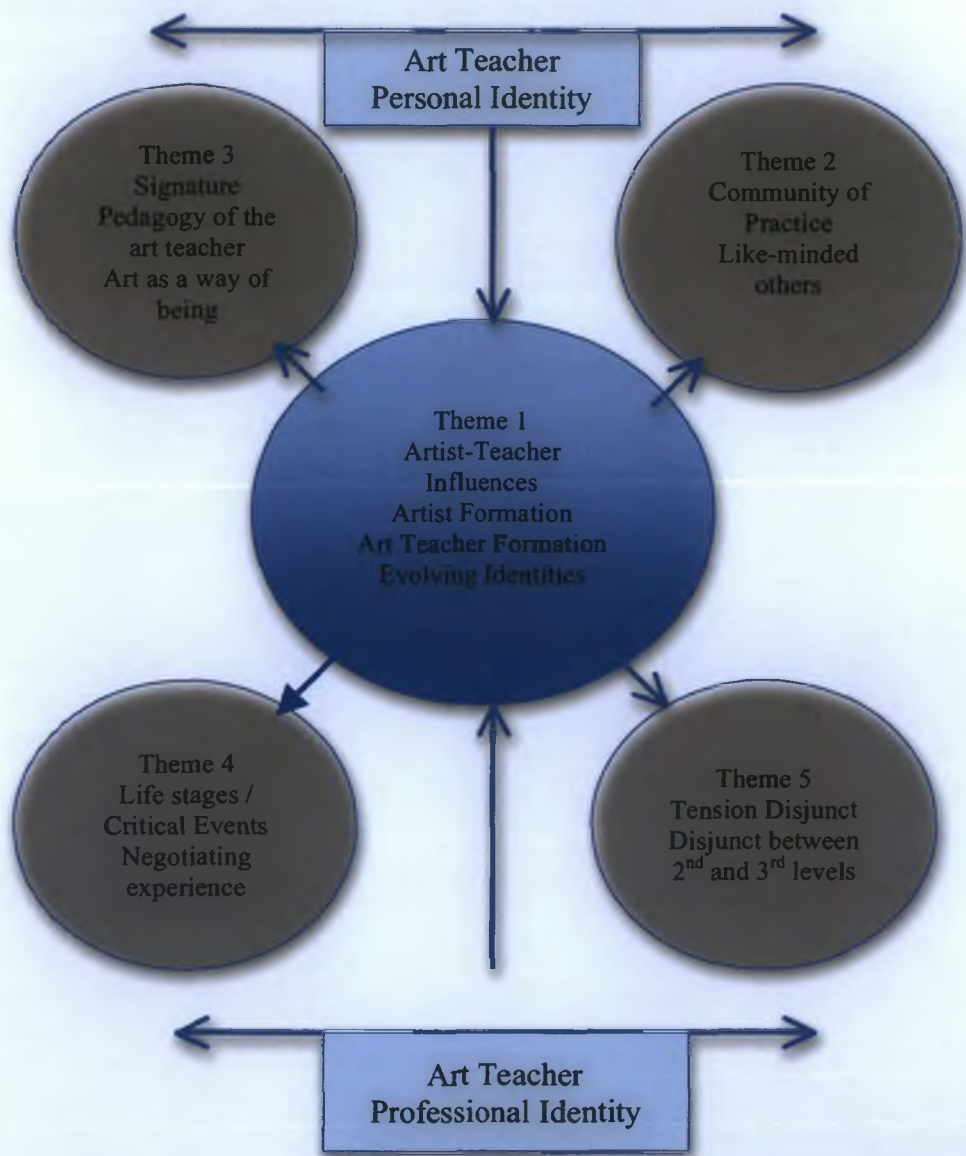
The second stage of the data collection involved convening a focus group of the six participating art teachers after the individual interviews were completed. This enabled the researcher to have a collective conversation based on the themes which

had emerged from the interviews. Kamberelis and Dimitriadis (2005) posit that focus groups are unique and are an important formation of collective inquiry where theory, research, pedagogy and politics converge. When the group of six art teachers came together it helped 'to generate a sense of common cause and to arouse a sense of optimistic ferment that is seldom present in a one to one encounter' (Kamberelis & Dimitriadis, 2005, p. 891). Krueger and Casey (2009) identify certain benefits to conducting a focus group, such as bringing together people who possess certain characteristics and providing qualitative data in a focused discussion to help understand the topic of interest. The focus group gave a sense of not just 'what the art teachers think' but an opportunity collectively to examine collectively 'why art teachers think and act as they do'.

The focus group interview was used in conjunction with the individual semi-structured interviews in order to amplify and understand the key themes which emerged from the interviews. By convening a focus group several months after the interviews, it allowed for a stimulating and enriching discussion amongst the participants. (see emails in Appendices E 1, E 2).

The key issues for discussion were the collective themes, which had emerged from the initial thematic analysis of the semi-structured interviews (see Figure 4.2, Thematic Map 3). Five main themes were identified from this analysis based on their art discipline, their pre-university experience, their experience of their artist-formation, their experience of art teacher-formation and their experience of teaching in a second-level school. These early emerging themes were: the influences on the identity formation of the artist-teacher, the importance of a community of practice, the

Signature Pedagogy of the art teacher, critical life events and the tensions between second- and third-level art and design education. Focus group questions and themes were sent to the participants in advance of the session (Appendix, E 3).



**Figure 4.2** Thematic Map 3: Five Focus Group Themes

All six participating teachers came to the focus group session. The group of art teachers did not all know each other, although they all worked in the same profession. There were at least two people from each art education paradigm who did know each other, either through their shared ITE programme or in two cases as an influential art

teacher to their former pupil in second-level school. This was a surprising outcome, but given that the sample was chosen from a pool of art teachers at differing stages in their career, with a reputation for success in art college admissions, it was understandable that some of the participants would be former pupils. This reflects Lortie's (1975) observations on the continuing influence of former teachers in his 'newcomer oldtimer' theory, where being a student serves as an apprenticeship for teaching (p. 62).

The basic running order of the focus group was established, and the proposed length of the session was explained, as was the purpose of the video recorder which was used as a visual aid to memory rather than any permanent record of proceedings. Careful attention was paid to the dynamics of the group, in not inhibiting discussion but also not allowing one person to dominate the group. Also, careful prompting the quieter members of the group to elaborate and contribute helped ensure everyone's voice was heard.

#### **4.6.4 Image-Making**

In addition to participating in the focus group, the six art teachers were asked to make or find an image, which represented their 'artist or art teacher identity', this was to be accompanied by an explanatory text (see Appendices F1, F2, F3, F4, F5, F6). Visual images can play a useful role in the research process as stimulus material in many research contexts (Robson, 2011). In this case each participant was asked to present the image to the group at the end of the focus group session. In addition to enriching and deepening the material yielded from the focus group, the use of images foregrounds the importance of personal expression and meaning-making to the group of art teachers and to the research process. This afforded the researcher access to the



particular mode of thinking with which art teachers engage, eliciting as Kamberelis and Dimitriadis (2005) suggest ‘particular memories, positions, ideologies, practices and desires amongst particular groups of people (p. 904). Emily Pringle (2009a) suggests that artists and art teachers have a distinctive way of being in the world, ‘artistic know how’ which is experiential, complex and context specific. By asking that the participant art teachers create a visual image to represent their identity, the researcher recognises that their knowledge is also embodied and revealed through the art-making process. Hetland et al. (2013) call this ‘studio thinking’ or in Donald Schön’s words ‘knowing in action’ (Schön, 1983).

#### **4.7 Summary of Data Collection**

Each of the six participant art teachers took part in two semi-structured interviews over the two-year period. All contributed to a focus group at the end of the data collection period. Through the focus group, the themes that emerged from the individual interviews were refined and discussed in greater depth. Participants were asked to prepare a visual art piece and an explanatory text based on their perception of their identity as an artist or as an art teacher. The art works were presented to each other and discussed after the focus group session was completed. The triangulation obtained by using several methods helped to ensure the trustworthiness of the data from the narrative research.

#### **4.8 Meaning and Validity Issues within the Life History Approach**

The nature of the Life History interview is fluid and flexible and will not replicate in exactly the same way with each participant. This means that reliability and validity are not necessarily appropriate evaluative standards for this type of work (Atkinson, 1998). The data generated with each of the participant teachers, is by their nature subjective and value-laden. Atkinson (1998) suggests that 'the stories we tell are value-laden maybe even value-driven, they express what we value most as well as provide clues as to how we construct personal meaning. What matters most is that the story is deemed trustworthy rather than true' (Atkinson, 1998, p. 60). Holstein and Gubrium (2002) suggest that both parties in the interview are 'necessarily active' and that 'respondents are constructors of knowledge in collaboration with the interviewers. Participation in an interview involves meaning-making work' (p. 113). Mishler (1990) reformulates validation as the social construction of knowledge. I concur with the view that Life History work is concerned with an interest in issues relating to subjectivity, complexity, experience, perspective and meaning-construction.

The Life History interview with six participating art teachers of differing age groups and backgrounds and from differing teaching contexts, allowed for cross-site comparisons, which shed light on the particular experiences within the life-cycle of the artist/art teacher. The focus group session facilitated further discussion on the themes, and the discussion on the art works brought a personal, albeit subjective lens with which to view their identity formation. Three different approaches removed the danger of over-reliance on one source of data and helped to ensure the process was trustworthy. Mitchell (1999, cited in Barbour, 2007) argues that there is added value

in using two complementary methods of one-on-one interviews and focus groups to provide deeper insights into the subject under scrutiny.

Democratic validity refers to the extent to which research is done in collaboration with all the parties who have a stake in the problem under investigation. Democratic validity is often viewed as an ethical and social justice issue as well as one of process. In this study however every effort was made to include all the views of the participating teachers, to get a deeper level of understanding of the subject and to avoid the problem of anecdotalism.

Qualitative researchers, with their in-depth access to single cases have to overcome a special temptation. How to convince themselves and their audience that their 'findings' are genuinely based on critical investigation of all their data and do not depend on a few well-chosen 'examples'? (Silverman, 2000, p. 176).

#### **4.9 Thematic Analysis: Interpretive Inquiry**

Thematic analysis was used in this study to analyse both the interviews and the focus group data. I acknowledge that although the sample size for the research was not large, the data however were rich and detailed. By using thematic analysis the data would be presented in a way that is illuminating and indicative of the key themes and concerns in the identity formation of the artist-teacher. Thematic analysis, according to Braun and Clarke (2006) offers an accessible and theoretically flexible approach to analysing qualitative data (p. 77). This type of analysis involved searching across the data set of the interviews and the focus group to find repeated patterns of meaning. Holloway and Todres (2003) suggest that thematising meanings is one of the few shared generic skills across qualitative analysis. Ryan and Bernard (2000) also view thematic coding as an essential part of the analytic tradition. This type of analysis

provided a useful and flexible tool for examining the qualitative research material. I paid close attention to the particular detail of the art teachers' responses when they talked about their wider experiences of identity formation within their Life Histories. I was particularly interested in identifying the sensory experiences of participants in their discovery and responses to the art-making process at different stages in their lives. Also, I paid particular attention to how the art teachers experienced and reacted to the challenge and constraints of their professional art teaching lives versus their personal art practice. Thematic analysis provides a 'coherence and consistency of fit' for a Life History study such as this one.

The methods of thematic data analysis need to be consistent with a hermeneutic understanding (Holloway & Todres, 2003). An interpretive constructivist approach to the analysis of material was used to accommodate the range of differing contexts. Table 4.1 sets out the dimensions of the research process (adapted from Holloway & Todres, 2003) which emphasises the approach to the aims of the research, its roots in the discipline and ideologies, the knowledge claims linked to it and the data collection and analysis specific to the research approach. The research design principles are experimental and flexible within the gathering of individual Life Histories through semi-structured interviews, the focus group and the presentation of art works.

**Table 4.1***Dimensions of the Research Process*

<b>Dimensions</b>	<b>Life History</b>	<b>Knowledge Interest</b>
<b>Goal</b>	Describe, interpret and understand the meanings of experience at both a general and unique level	Consensus building
<b>Research question</b>	What is the impact of the experiences over time? What is it like to be in or experience the particular phenomenon?	Interpretive Constructivist
<b>Data gathering</b>	Focus on the depth of the particular experience; interviews, focus group narratives, art production and text; anything that is able to describe the lived experience of participants	Interpretive Consensus building
<b>Analysis</b>	Thematic analysis which moves back and forth between whole meanings and part meanings. Interviews/Art Works/Text	Interpretive Constructivist

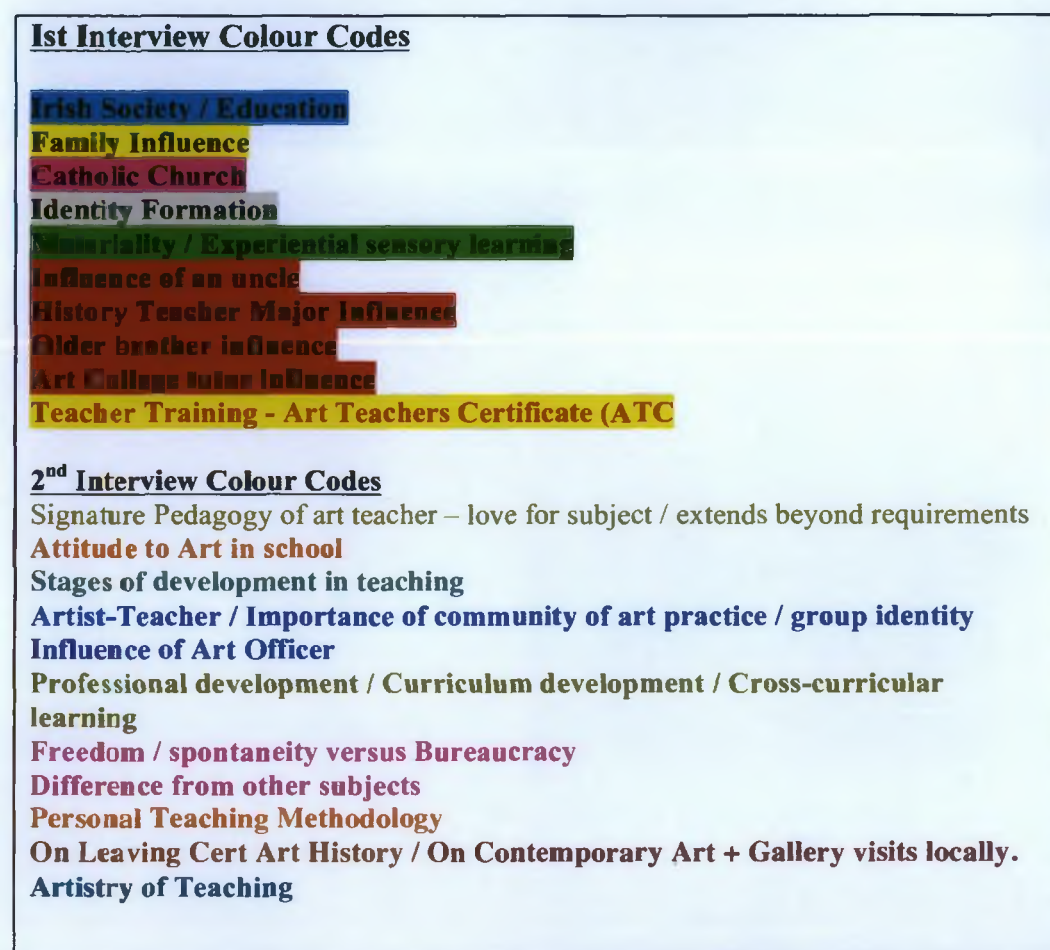
Note: Adapted from Holloway and Todres, 2003.

#### **4.10 Stages of Thematic Analysis**

The preliminary data analysis began as the data were being collected and transcribed. The analysis was considered inductive as the emerging themes are strongly linked to the data themselves (Braun & Clarke, 2006, p. 83). Inductive analysis is a process of coding data without trying to fit it into a preexisting coding frame. The seven stages of thematic analysis used in the study are outlined in Appendices H1 to H6.

The data from the interviews were read and re-read, searching for common patterns of meanings and issues of interest arising from the interviews. The first phase of analysis involved colour-coding the broad common themes and note-taking, highlighting the areas of interest, moving back and forth between the data set (see

Figure 4.3). The data set was re-read and the codes in the material were initially identified based on the emerging issues from the participant responses to the questions posed at interview. The coded data differ from the unit of analysis or themes which are the second stage of the analysis process.



**Figure 4.3** Initial colour coding of interviews

This second stage involved coding interesting features of the data in a systematic way across the entire data set, and collating the data relevant to each code and applying a number to each code. A total of 468 separate codes were numbered across the data set. These codes were then grouped under themes. For example the influence of a mother, father, uncle, teacher or home environment was grouped under

the term ‘Identity Formation’ as these were common features emerging across the codes. Wherever a reference to ‘Family Influence’ appeared in the interview transcript, it was collated and numbered under the theme (see Figure 4.4 ).

<b>Collated Thematic Analysis Codes</b>	
<b>The Dual Identity of the Artist-Teacher</b>	
<b>Artist-Teacher Identity Formation</b>	
<b>Family Influence</b>	
1	Importance of role of father as schoolteacher in rural Irish society
2	Value placed on education within the family
3	Search for individual identity within the family
4	Beginnings of a special interest in art started at home
5	Unconventional approach in teaching methodology, influential uncle
6	Mother’s indirect interest in art
7	Sibling’s interest in art and making
8	Brother’s interest in process, craftsmanship
9	Brother’s skill in penmanship, drawing maps
10	Self taught - developed his interest at home
11	Teacher’s influence - not in the formal curriculum
12	Fostered a love of reading, adventure and excitement in his pupils
13	Very little attention paid to the curriculum by influential teacher
14	Suspicious attitude to art as a career from his father
15	No art on the school curriculum when in second-level school
16	Art was a gender issue for men
17	Attitude at home-Not a real subject -Was for weaker students
18	Remembering materiality at home sensuous tactile experience of using colours
19	Irish Society/Living on the Border affected home life
20	Awareness of social issues within the family
21	Sense of injustice instilled early at home
22	Landscape environment a stimulus for the imagination
23	Working-class creative family

**Figure 4.4** Sample of collated codes across the data set for ‘family influence’

These themes, once identified, were checked as to their recurrence across both sets of interviews (one and two) with all participant art teachers. The superordinate themes and sub-themes were checked across all the participant interviews and regrouped where appropriate into final themes e.g. Identity Formation and Signature Pedagogy (see Table 4.2 below).

**Table 4.2**

*Sample of the analysis of the recurrence of two emerging themes - Identity Formation and Signature Pedagogy across the participant data set*

<b>Identifying recurrent themes - Dual Identity of the Artist-Teacher</b>						
<b>Superordinate Theme: Identity Formation</b>						
<b>Influence of:</b>	Teacher E	Teacher F	Teacher C	Teacher D	Teacher B	Teacher A
Irish society	Yes (m/c)	No (m/c)	Yes (m/c)	Yes (m/c)	Yes (w/c)	Yes (u/c)
Family influence	Yes	Yes	Yes	Yes	Yes	Yes
Teacher/older adult	Yes	Yes	Yes	Yes	Yes	Yes
Art teacher	No	Yes	Yes	Yes	Yes	Yes
Art college formation	Yes	Yes Neg	Yes	Yes	Yes	Yes Neg
Art teacher formation	Yes	Yes	Yes	Yes	Yes	Yes
Church	Yes Neg	No	Yes	No	Yes Neg	No
Critical Life events	Yes	Yes	N/E	Yes	Yes	Yes
Education	Yes	Yes	Yes	Yes	Yes	Yes
Community of art practice	Yes	Yes	Yes	Yes	Yes	No
Experiential materiality	Yes	Yes	Yes	Yes	Yes	N/M
A family lifestyle	No	Yes	No	No	Yes	Yes
Class	Yes	N/M*	N/M	N/M	Yes	Yes
<b>Theme: Signature Pedagogy</b>						
<b>Displays Characteristics of:</b>						
Art as a way of being	Yes	Yes	Yes	Yes	Yes	No
Obsessive	No	Yes	No	No	Yes	No
Refers to art room/special place	Yes	Yes	Yes	Yes	Yes	Yes
Emotional connection	Yes	Yes	Yes	Yes	Yes	Yes
Strong subject allegiance	Yes	Yes	Yes	Yes	Yes	Yes
Studio thinking/Crit*	Yes	Yes	Yes	Yes	Yes	Yes
Personal methodology	Yes	Yes	Yes	Yes	Yes	Yes
Artistry of teaching	Yes	Yes	Yes	Yes	Yes	No
Art/critical thinking	Yes	Yes	Yes	Yes	Yes	Yes

\*  
m/c  
:

middle class w/c: working class: u/c upper class

\*N/M Not mentioned in interview

\* 'Crit' refers to the 'critical review' a mode of formative assessment used in art college

\*Studio thinking refers to the mode of thinking through art practice which is central to an art-based pedagogy

\* 'Neg' refers to negative influence



The emerging themes fell into seven broad categories 1) Family influence. 2) Art Teacher Influence. 3) Signature Pedagogy of the art teacher. 4a) Artist formation and type of learning associated with art college. 4b) Art teacher education and bridge between personal and professional identity. 5) Convergence of identity formation. 6) Influence of life phases on identity formation 7) Challenges of outdated curriculum and policy reforms. In the third phase the codes were grouped into broad themes within each individual interview transcript and then across the data set. These broad themes were organised into a table and aligned with the appropriate extracts (see Appendix H3). The thematic analysis process continued through several more stages (see Appendices H4, H5, H6).

At this stage a thematic map of each stage was created in order to establish the relationships between codes and between different levels of themes emerging from the data set (see Appendices I 1 to I 5) (Braun & Clarke, 2006). These five maps (with codes and data related to them) were compared and refined into a final thematic map (see Figure 4.5). The reviewing phase of the final set of themes examines the data set in relation to any potential new themes which might become evident. A set of seven themes was identified as key to 'the story' of the identity formation of the artist who becomes an art teacher (see Figure 4.5). Sub-themes within each overarching theme were also identified, and were useful in identifying the hierarchy of meaning within the data. The next stage of the process was reviewing the themes and checking if they worked against the data sets, generating a thematic map (see Appendix I 1). Some of the themes were deemed less important at this stage and were collapsed into overarching themes (see Appendix I 2). These themes were then refined and further thematic maps created to visually represent the overall findings (see Appendices I 3, I

4, I 5). Thematic Analysis at an interpretative level goes beyond the semantic content of the data, this is where the development of themes involves interpretative work (Boyatzis, 1998 cited in Braun & Clarke, p. 84). The coding process was conducted manually for the interviews, transcripts and the focus group interviews.

### **Identity Formation of the Artist-Teacher**



**Figure 4.5** Final Seven Emerging Themes from Interviews

The Dual Identity of the Artist Teacher

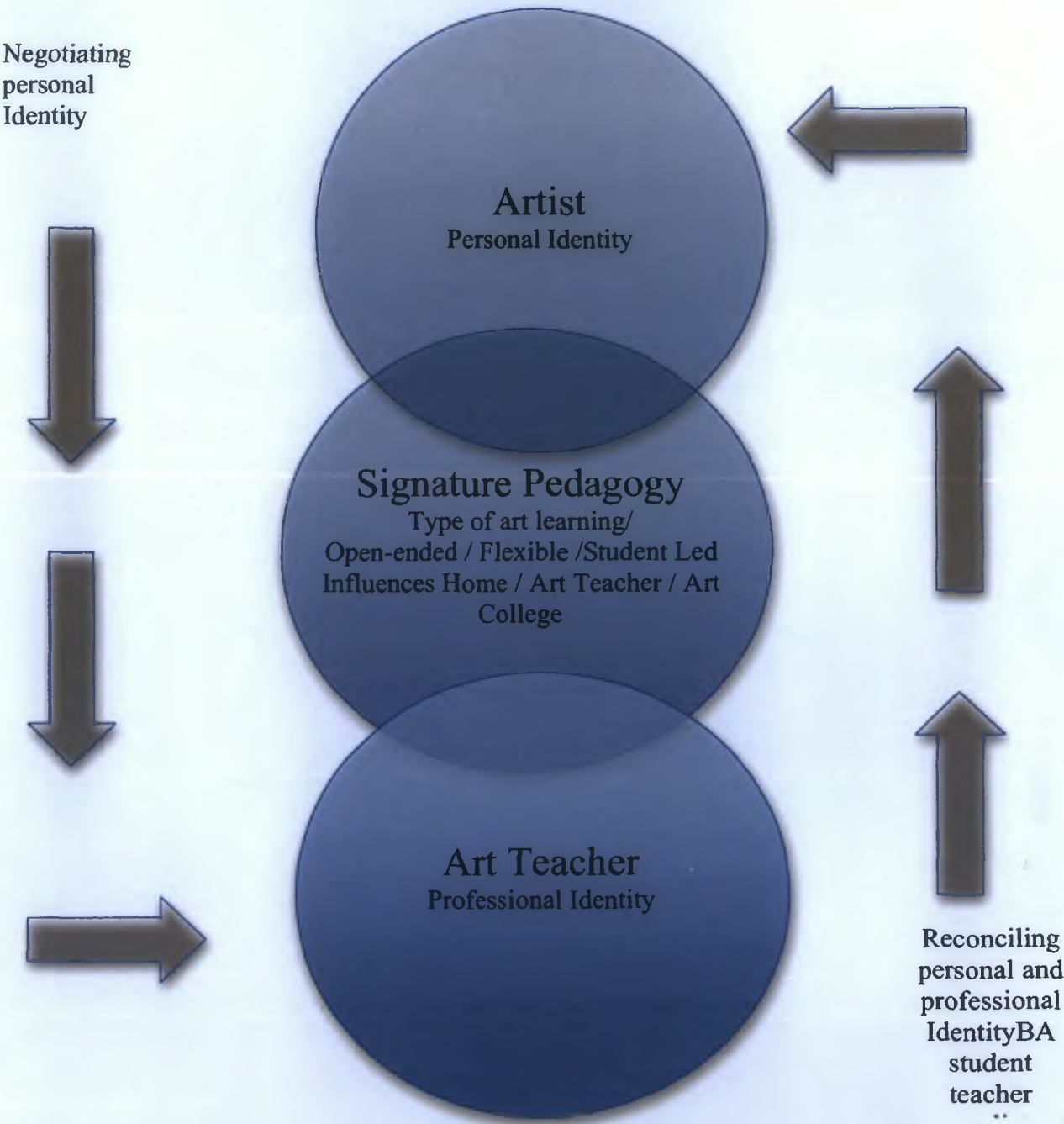


Figure 4.6 Reconciling Personal and Professional Identity



**Figure 4.7** Personal and Professional Identity Formation

These seven themes were collapsed into three key areas under the overarching themes of Personal Identity Formation and Professional Identity Formation. ‘Personal identity formation’ related to the personal identity formation of the artist within art college which was given the highest priority amongst all participants when choosing a career after second-level school. This was strongly linked to the Signature Pedagogy of the art teacher and the participants’ deep connection and engagement with the creative process, which was a thread running through their early years in the home, their school-going years, especially when they connected with an art teacher, through art college and into later stages of a professional life. The professional identity formation of the art teacher was evident in their art teacher formation which provided a significant bridge between the world of the artist or designer, as experienced in third level and the world of second-level art education into the professional life as a teacher



in the classroom. Professional Identity Formation of the art teacher included commonalities with the life stages experienced with teachers generally, but held particular challenges and tensions, such as reconciling the two aspects of identity formation of artist and the art teacher (see Figure 4.6, Figure 4.7). This included dealing with the disjunct between delivering an archaic art curriculum for Leaving Certificate, given the potential for the subject at Senior Cycle, and the mismatch between portfolio requirements for art at third level.

#### **4.11 Conclusion**

Chapter 4 focuses on the research design and methodology used in the qualitative study of the artist-teacher. The choice of a Life History method, itself grounded in a broader Social Constructivist ontology, is explained as a means of capturing the complexity of the artist-teachers' experiences at different stages in their careers. My own position as an insider researcher is set out and justified, as someone who has travelled a similar journey to that of the participant teachers. Research procedures followed are described and elaborated upon, such as the choice of the research site, the sample population, including the criteria used for choosing the participants, i.e. the framework of three paradigms of art teacher education. Ethical issues for Life History methods are discussed and procedures carried out are explained. The use of three types of research instrument: semi-structured interviews, focus group and images, are explained in terms of their validity, trustworthiness and justification.

Finally, seven stages of thematic analysis (Braun & Clarke, 2006) are described and illustrated. This involved reading and re-reading the interview transcripts for emerging and recurrent themes across the data set. The systematic coding is described.

Finally seven key themes are identified which tell the story of the personal identity of the artist as he/she evolves from art college into the professional identity of the art teacher working in second level. These are refined and collapsed into three key foci, personal identity, professional identity and the signature pedagogy of the art teacher. Chapters 5 and 6 will interpret and discuss the data from the Life History interviews in light of the theoretical discussions in Chapters 1 and 2.

## **CHAPTER 5**

### **ANALYSIS OF THEMES: PART ONE PERSONAL IDENTITY FORMATION**

#### **5.1 Introduction**

In the analysis and interpretation of content, the interviews and the focus group are used to illuminate and give context to the richness and depth of the participants' Life Histories, and in particular the art teachers' experiences of their identity formation. In the following chapter, an overview of the profiles of the six participating teachers sets the context for the thematic analysis which follows. The thematic strands emerging from the analysis draw on the Life History interviews and the focus group of the participant teachers, and position the research theoretically where appropriate. In setting out to analyse the material, the study takes cognisance of the four principles of assessing quality in qualitative research: 'sensitivity to context, commitment and rigor, transparency and coherence and impact and importance' (Yardley, 2000). In reviewing the data from the interviews and conducting a thematic analysis across all six participants' life histories, the emerging themes broadly fell into seven main fields under the overarching theme of Art-Teacher Identity Formation. These seven themes, when examined, were subsumed into two overarching themes of Personal and Professional Identity Formation.

### 5.1.1 Emerging Themes

The first theme, which emerged clearly from the research, was that of *Home and Family* influence on the participant art teachers. This is discussed in relation to Life History and identity formation. In particular, it focuses on the personal identity formation of the participants, how they were influenced by the value placed on education in their home and in some cases a teacher in their family or extended family. A significant part of this theme was the impact of immersion in a creative home environment in developing a personal sense of self. The second emerging theme was the *Influence of an Inspirational Art Teacher* in encouraging their love of the subject and in influencing their choice in pursuing a creative life and going to art college. The relationship between the newcomer/old-timer, between teachers and their pupils and what Lortie (1975) calls the apprenticeship of observation was clearly evident in the art teachers' influence on their former students. The third theme which is significantly present in many different guises is what Shulman (2005) calls the *Signature Pedagogy* of the profession. This includes: the key characteristics of the art teacher's approach to the subject, such as the constructivist methodology they engage in (Vygotsky, 1995), the student-led work ethic (Freire, 1993), and the intrinsic rewards of the subject (Eisner, 2002) which include an emotional connection with their students and the nurturing environment of the art room. The fourth theme, which has emerged from the analysis, is the conflict art teachers experience in *Reconciling their Artist-Teacher Identity*. These challenges are examined in light of the identity stages of formation that art teachers pass through: from home to school, to art college, to initial teacher education and finally to becoming a professional art teacher. The fifth theme deals with the convergence of *Personal and Professional Identity Formation* on the art teachers as they move through their respective artist formation (personal) and art



teacher formation (professional) experiences. These stages of formation are framed against the *Three Paradigms of Art Education*, which existed in Ireland over the last fifty years. The analysis examines the impact of these models of art education, the Technical period, the Expressivist period and the Critical Contextual period, on the different art teachers' approach to their subject. The overarching framework incorporates the change from modernism to postmodernism, from the academy to the contemporary art school, and the equivalent change in art teacher education from the ATC exam system to the PME. The sixth theme takes a closer look at the effects of *Life Phases in Teaching* on the identity formation of the art teachers studied. The analysis of the two beginning teachers, two mid-career teachers, the end-of-career teacher and the retired teacher draws on Huberman's (1993) stages of teaching theories. His stages of 'survival and discovery', 'stabilisation and responsibility' and 'serenity and relational distance' resonate for the most part with the experience of these art teachers. This analytical theme also examines the role that engaging with a community of practice (Wenger, 1998) plays in the identity formation of art teachers and the value of participation with like-minded others. The seventh theme explores *The Challenges* that art teachers face in their day-to-day practice as teachers. Of these, three resounding issues emerge: the out-of-date LC Art curriculum, the pressure to deliver points, and the disjunct between second-level and third-level Art and Design. Further challenges emerge, relating to the reforms in curriculum and policy within education, which are increasingly affecting their lives in the classroom.

These seven emerging themes were collapsed into three overarching themes; Identity Formation (including home and family influences, school and art teacher influences, art college influences, life stages), Signature Pedagogy (including the

particular nature of the subject of art and the special relationship it engenders) and Curriculum and Policy (challenges of the profession in terms of teacher reforms and the demands of the curriculum). These three themes in themselves can be grouped into two main categories: Personal and Professional Identity Formation

## **5.2 Theme 1: Home and Family Influence**

In examining the identity formation of art teachers within the study, there are clearly recurring conditions and commonalities amongst the group, relating to their family environment, their schooling, and their upbringing, which impact on the type of artist or teacher they have become. In particular, the home environment and the value placed on the educative process, the influence of a significant (art) teacher, their exposure to materiality and sense experiences, and the immersion in the art-making process all have emerged as factors in their identity formation as artists and later as teachers. The decision to follow a creative life, i.e. going to art college was, for most of the participants, more definitive and self-affirming than the decision to become a teacher. There was recognition of a considerable conflict in accepting their teacher identity in the majority of the participants. This differs considerably from Sugrue's (1996) study of Irish primary school teachers, which found that identification with teaching as a profession, was an important first step for intending student teachers (p. 159). Similar patterns were evident in Sugrue's study of student teachers in their 'apprenticeship of observation' (Lortie, 1975), and the newcomer/old-timer relationship (Lave & Wenger, 1991). However, for the art teachers' in this study, their investment in the subject of art featured more strongly in their Life Histories. Whether this was a result of the strength of the bond between art teacher and pupil or whether

the network of personal relations that an individual builds up was responsible, is debatable. Certainly the prior connections that existed between newly qualified teachers and older teachers either through family or through school, were a consistent feature of the Life History interviews. These relationships tended to be very positive ones, and often resulted in the development of a community of practice, 'where participants share understandings concerning what they are doing and what that means in their lives and for their communities' (Lave & Wenger, 1991, p. 98). For the most part, there were high parental expectations of each participant in their early years, five out of six participants came from middle-class families, and all six came from families with a very high level of respect for education. Art was particularly encouraged either at home or in school in five out of six cases, but in several cases art was also seen as a dubious unreliable occupation, unless it was coupled with a teaching career.

### **5.2.1 Influence of Teaching in the Family**

Family encouragement is a powerful recruitment resource (Lortie, 1975, p. 44).

In all cases, the early childhood environment of the participant teachers had a significant impact on their choice to pursue a creative path. Whether they were specifically encouraged at home or in one case discouraged to engage in art at an early age, they all had very positive formative educative experiences (in that education and/or art education was valued at home). Two participants had fathers who were principals of schools (primary and post primary) who were held in high regard within the community, *'My father was a teacher, his people were teachers, and as far back as you can go to hedge schools, our people were teachers'* (Eoin). The social status of the teacher would have been seen as important and his father would have had an

important role in the life of the village. The local school teacher and the local school were seen as a cornerstone of rural Irish society.

Also, with all the participants, there was a significant ‘other’, whether it was a direct family member or relation, or teacher, and in most cases an influential art teacher, who recognised their artistic ability and encouraged it. Most participants felt that ‘art and teaching as a life choice’ did not become a personal choice until much later. *‘No, the teaching was never there’* (Anne). Nevertheless, there was a strong family network of influence, in that her great-aunt was an art teacher and her cousin was her own art teacher in second-level school. Cooley (1956) and Mead (1934) have argued that personal identity is influenced by how others respond to one’s identity, in what Lortie calls ‘labelling by significant others’ (cited in Lortie, 1975, p. 45). This influence is clear in the case of Anne, who was guided in her career choice by several significant others, *‘Mum was delighted, as her aunt had been an art teacher and also her aunt said, “I always wanted you to be a teacher”’* (Anne). A route to a teaching career was not something she had considered, but once in place, she found that she responded very positively to it and was good at it. Her choices were guided by the approval of those significant others around her.

### **5.2.2 Materiality and a Sensory Home Environment**

The home environment was very influential for most participants in terms of exposure to artistic engagement, creative experiential activity and materials. Materiality, making, using materials and processing ideas through image-making were consistent features across most of the participant interviews, particularly at an early age, and this continued throughout their lives. Most of them lived in creative households, where making and craftwork were present in their day-to-day lives or they

had significant others involved in art and education. In end-of-career teacher, Fidelma's case, her mother and grandmother were both home-makers. She describes being surrounded by stitching, sewing, knitting, repairing when she was very young. Her grandfather was also a carpenter, who whittled wood, *'There was a smell of resin wood and linseed oil... a smell from my childhood'* (Fidelma). She was encouraged when very young to draw and paint and was recognised as a gifted child and allowed to immerse herself in drawing and painting, *'there was always a time in the day when I painted and drew'*. There were also several references amongst participants to art being singled out at an early stage as something that was their particular talent *'It was the only thing I was any good at'* (Fidelma).

Physicality and sensory experience are closely linked in the memories of art-making in childhood. *'I used to paint under the sheets in the bed; I used to spit into the paint and use my finger to draw'* (Fidelma). Retired teacher Eoin remembers, *'getting a colouring-in set at one stage, and I just liked the whole thing of holding the pencils in my hand and I just loved the colour going on the page. It was a whole sensuous experience, the smell of them, the feel of them, the look of the colour'* (Eoin). The primacy of the art-making process was central to the art teacher's early and later experiences of learning, reflecting John Dewey's (1859-1952) emphasis on processing experience as central to art-making across all levels of learning, from primary school to third level. Dewey's philosophy on experience and education is most fully comprehended from the standpoint of art (Alexander, 1987). Dewey suggests that through art, mankind is able to realise the potentiality for meaning and value to be directly embodied in the world (p. 185). It was a common feature amongst participants to delve into past experiences for sources of ideas for their art practice. For participant

Carol, being from a rural background and brought up in a close-knit traditional rural farming family, she found her love of the countryside was an inspiration and source for her ideas when she was in art college. She describes how the built environment is a major influence in her own artwork, and how her grandmother and the house in which she grew up influenced her art practice, *'they are both old and full of history and character, and I would love going back there to explore. A lot of my own art was about the old and the new, passing of time'* (Carol).

### **5.2.3 Environmental Influence on a Creative Life Choice**

The significance of the environment in which she lived was also very evident in participant Brenda's case, who was heavily influenced by her childhood living on the border, between the Republic of Ireland and Northern Ireland. From a working-class family of seven children, she was infused with a deep awareness of politics, the divisiveness of religion and a sense of injustice, which was instilled at an early age. Her home was a tight-knit, creative household, where imagination was encouraged but very much internalised. She always drew obsessively as a child and still does as an adult; she says *'drawing is as important as breathing'* (Brenda).

Nelson and Rawlings (2007), in discussing the perspective of the experience of creativity, ask 'what are the essential features of this experience?' and what role does this experience play in an individual's being-in-the-world (p. 219). Brenda relays the importance of being-in-the-world when she describes how walking and experiencing the landscape affected her and how her experiences and feelings were processed through drawing, *'I used to walk; it was like a meditation'*. The triggers for her imagination were formulated in the stories she heard as a child around the events of 'the Troubles' *'you're walking on your own in a landscape where things are buried,*

*people are probably hidden' ...and the visual impact of the landscape 'looking at the clouds, the shadows, the clouds over the landscape' (Brenda). The artistic process of working out feelings and emotions through drawing was common amongst participants. 'Yes, it was always like that, working things out, figuring things out. I suppose emotions, a lot of emotions as a youngster you're trying to work out why are you feeling so sad or so happy, what was this all about?' (Brenda).*

#### **5.2.4 Processing Experiences**

Intensity, obsessiveness and immersion are terms that have repeatedly been used to describe the experience of artistic processes amongst the participating art teachers and their pupils. *'I got lost in making my own work in the fine art course' (Carol), 'I was the only one who was obsessive' (Eoin), 'I'd be sitting with a sketchbook on my lap...I even took sketchbooks to discos with me' (Brenda).* The psychologist Csikszentmihalyi (1996) describes the experience of intense drawing as *flow-like*, bringing a sense of exhilaration and deep enjoyment. He introduced the term 'flow' to describe an optimal experience as an automatic, effortless, yet highly focused state of consciousness (p. 110), such as you find in an artistic immersion. Deep satisfaction, enjoyment and fun are also repeatedly mentioned by participants as reasons for choosing to follow an artistic path or as important characteristics of the art class. In studies of the artistic process, Eisner (2002), Nelson and Rawlings (2007), identify the enjoyable aspects of the creative process as 'purposive playfulness'. Art teacher Eoin describes how, when he was very young, he just loved the physicality of *'making marks on paper'*. Although he had little exposure to art as a youngster at school, he remembers, *'at the age of fifteen or sixteen doing a painting and really enjoying it and saying "this is fantastic". I liked it because it was a good thing for a*

*solitary guy to do. You could indulge yourself and it seemed to be very pleasurable'* (Eoin).

In Banfield and Burgess's (2013) study of the 'flow-experience and meaning-construction for artistic practice', they examined Csikszentmihalyi's theory that flow 'creates meaning' for the individual, because of the integration of attention and action that brings order to the contents of mind. They suggest that flow is portrayed as a means of personal growth and identity affirmation so enjoyable that it becomes intrinsically rewarding and pursued for its own sake (p. 63). This process of flow emerges from what Phyllida Barlow, a retired lecturer in Slade School of Art, calls 'a state of being', 'where there is a deep sense of longing and there isn't necessarily the product yet for that longing, but it is there and it needs time and it needs the desire and it needs the deep introspection in order for something to be catalysed' (Molin & Reardon, 2009. p. 38).

In summary, the analysis of the first theme of *Home and Family Influence* identified common patterns of creativity and art-making in the participants' families. Artistic talent was recognised and encouraged in all cases. There was also a background of teachers and teaching, with parents or relations in the families. Unlike other studies on Irish teachers, which found that identification with teaching was an important factor in choosing a teacher career (Sugrue, 1996), this study found that the art teachers prioritised their art identity over their teacher identity in the early stages of their lives and careers. It also found that participants were particularly sensitive to the intrinsic, experiential aspects of their environment and tended to process their experiences through art-making and creative engagement. It found that the primacy of early sensory experiences of art making were formative in their identity as artists.



### 5.3 Theme 2: Influence of an Inspirational (Art) Teacher

For this group of art teachers, their relationship with their own art teachers was a major factor influencing their decision to become art teachers themselves. Good teachers are passionate about ideas, learning, and their relationships with their students (Hargreaves, 1998; Fried, 1995). It is clear from the literature on teaching and teacher education, that identity formation shifts and changes over time depending on a range of differing factors, both internal and external (Beauchamp & Thomas, 2009). Of these factors, internal influences such as emotion and relationships (Rodgers & Scott, 2008) feature large in the art teacher interviews. Lortie (1975) describes these as the ‘intrinsic or psychic rewards of teaching’ where teachers produced ‘affection and respect from students, where the teacher got work out of the student, and where the teacher was effective in winning students’ compliance’ (p. 118).

Hargreaves (1998) cites a study by Woods and Jeffrey (1996) where classroom relationships of exceptional teachers of young children featured such qualities as ‘interest, enthusiasm, inquiry, excitement, discovery, risk taking and fun’. Woods and Jeffrey note that ‘the cognitive scaffolding of concepts and teaching strategies were held together with emotional bonds’ (1996, p. 71). In the Life History accounts of the art teachers studied, a deep connection was evident in their descriptions of their own art teachers and subsequently with their chosen subject discipline. Art teacher Brenda describes the effect of retired teacher Eoin on his students and subsequently as a colleague ‘*everybody left his rooms feeling wonderful because he was so encouraging*’ (Brenda). The strength of the emotional connection was also evident in their

discussion of their relationships with their own students, and how this connection was developed through the personal nature of art making.

Five out of the six participants had inspirational art teachers in second-level school. In one case, it was only when the teacher of excellence had left, that she recognised the importance of a good art teacher. The replacement art teacher was a poor substitute for what she had experienced up to this point. The positive influence of the art teacher was considered a major factor in all their decisions to choose art as a career, (although not necessarily a teaching career), for all but one person whose school did not offer art as a subject on the curriculum. In his case, his major influence was a teacher of history, who was a powerful influence due to his maverick and unconventional ways, *'there was a teacher who taught us history, but what he did was he would come in and read us short stories from American gangster books'* (Eoin). His ability to foster a love of reading, adventure and excitement in his pupils, not through the formal curriculum, stayed with Eoin and influenced his own teaching methodology, which was one of 'openness and going with the flow',

*I thought this was a great fella, he got me into reading big time, and I started reading American novels. I started reading Steinbeck...as a teenager, I read voraciously. I used to have a few books going at all times. He was a huge influence on my life.* (Eoin).

For one participant, her art teacher became the role model of someone 'who could lead a creative life', and for several participants their art teacher became their life-long friend. Talent and giftedness at art was a common characteristic in all the participants' family backgrounds, and their art teachers encouraged them to enter art competitions and get recognition for their talent. They all mentioned the importance of their *'ability being recognised and encouraged'* by their art teacher or mentor at school, as being a

significant factor in their identity formation. Only one participant had no significant role model for art in second-level school, as it was not available as a subject choice. It became clear from the Life History interviews, that 'the self' of the art teacher, his or her very personality, was deeply engaged in classroom work and that empathy and patience are common characteristics in their relationships with their students. Lortie (1975) concurred with this finding, when reporting on the high points of teachers' work, finding that teachers' primary allegiance was to their classroom work.

The setting of very high standards, having high expectations and ambitions for their students, was also a common characteristic of the art teachers interviewed. Some had also experienced these high expectations from their own parents . There was a desire to be 'the best they can be' amongst most of the group, and this quality was passed on to their own students in their own approach to teaching art. Having a sense of enjoyment and fun was seen as a common feature of the art teacher's methodology, *'there was an energy there that came from them and we tapped into that and then brought new things to the table and I just think that was the fun of it, with an excellence, there has to be an excellence'* (Fidelma). In this case the younger teacher has carried on this expectation in her own teaching, *'when I see their best work I say "that is your standard for yourself, that is your standard and don't fall below that" and if you can bring that out once they can bring it out themselves'* (Deirdre). The notion of developing artistry in their work and in the work of their students is one which Eisner (2002) aligns with best practice in education generally. He cites Herbert Read's (1944) suggestions that the aim of education 'is to prepare artists who are individuals, who have developed the ideas, the sensibilities, the skills, and the

imagination to create work which is well proportioned, skillfully executed and imaginative regardless of the domain in which an individual works' (p. 8).

### **5.3.1 Newcomers and Old-timers: Apprenticeship of Observation**

Widespread contact with each generation is a powerful recruitment resource possessed by few occupations. (Lortie 1975, p. 29).

One of the interesting and unexpected aspects of the Life History interviews was the strong link between the 'newcomers and the old-timers' (Lortie, 1975, Lave & Wenger, 1991). Two of the older art teachers had taught two of the younger art teachers within the group, and clearly they had been a major influence on their decision to become teachers. This was not apparent at the stage of choosing the sample for the research, but in retrospect, as the sample was chosen from a cohort of graduates mostly from the same institution, it was not that surprising. Many of the second-level school students entering art college, were taught by art teachers who are also host teachers and teachers of excellence. Their positive experience of being taught art by an inspirational teacher has had a considerable impact on their own decisions to become an art teacher in later life. Dewey's (1938) theory of experience argues that the central problem of education lies in the kinds of experience that live fruitfully and creatively in subsequent experiences (p. 25). It was evident that the positive experience of being taught art well by the older teacher lived on in the younger generation of teachers.

It was clear that although each of the art teachers had developed their own teaching methodologies, based on their own subject knowledge and pedagogical expertise, much of their core foundational experience was formed in their own

experience of the second-level school art class. For participant Carol, it was an inspirational art teacher and the excitement of engaging with the JC art project that triggered her love of art, which she found completely transformative. She describes the impact of her art teacher,

*She really inspired me and it was...I think the first or second year of the new Junior Cert project which had five or six sections in it, but to me it was just heaven. I loved it and she taught us all so well that it was a really enriching experience. (Carol).*

Lortie (1975), in studying the continuing influence of former teachers, talks of how students have an exceptional opportunity to observe members of their occupation at work in what he calls their ‘apprenticeship of observation’. The average student spends 13,000 hours in direct contact with classroom teachers by the time he or she graduates from high school (p. 61). Carol unfortunately had the opportunity to see the opposite at work when her inspirational art teacher moved out of teaching and was replaced by another art teacher.

*She left when I went on to senior level and another art teacher took over and it was just completely different. I don't know what experience she had as a teacher, but it turned me I think, to want to become a teacher, to do it properly. I could see every way that she could be doing it and the alternatives. (Carol).*

Nevertheless, although Lortie agrees that apprenticeship of observation ‘begins the process of socialisation, and acquaints students with the tasks of the teacher and identification with teachers’, he suggests that ‘it does not lay the basis for informed assessment of teaching technique, or produce an analytical orientation of the work’ (p. 66). He suggests that ‘the continuation theme appears to have a conservative base, that those who feel positive about school and stay with it, will be more likely to approve of existing arrangements and will be less motivated to press for change’ (p. 30). This was evident in the case of one teacher participant who had returned to her old school for

her ITE programme and had also acquired her first teaching position alongside one of her former teachers.

*I had the easiest transition ever, it's easy for me because they do the crafts and skills I did in school and that I did on the Dip, it wasn't as if I had to take on a ceramic project that I didn't know how to do. So you are trying to tread the line between doing a good job and being helpful, also not being a notice box and causing too much trouble. (Anne).*

As this teacher was just starting out in her profession and was returning to her old school in her first teaching job, negotiating the field and the politics of the staff room were of greater concern to her than changing the orthodoxy of the art room curriculum, which she was familiar with and which had existed since her time as a pupil. It was clearly evident that Anne was doing what came naturally to her, a past student of the school, she understood the expectations and demands of the middle-class parents in a private fee-paying school, and she was anxious to continue the pattern of the past and was careful not to upset the status quo.

For two participants, their interest in art remained latent until their teenage years. For one in particular, there was a lack of exposure to art as a subject in the early years, in both primary and post-primary school. Art was not offered as a legitimate subject for boys in his academic school. This reflected the marginalisation of the subject of art in the period of the 1950s in rural Ireland. The urge to draw and paint was already there as a young boy *'I can remember that as a very young kid, and they obviously were a very cheap set of colouring pencils, but to me they seemed sort of magical'* (Eoin). But developing an art practice emerged later as a serious pursuit, after significant people (brother and uncle) in his life, identified his interest in art and encouraged it. For Eoin, it was a brother whose interest in penmanship and

craftsmanship triggered his thoughts of an artistic career, and an uncle who had achieved a reputation as a painter of note, who took an interest in his abilities in drawing. Art for Eoin, was noted as a search for individual identity within a traditional rural family, where academic excellence was given the highest value and where the importance of the role of the teacher in the rural Irish community was highly regarded. He also notes however that there was a suspicious attitude to art as a legitimate career amongst some members of his family.

Another participant, Deirdre, did not take art as a subject in school until Transition Year (TY) when she chose it as a LC subject option. Nevertheless, her artistic ability was noted and encouraged by her parents as she came from an artistic family. Subsequently, she developed an interest in the craft of leatherwork outside of school, and she became almost like an apprentice to a local craftsman. They became good friends and he became a major influence in her life and an influence in guiding her life choices. In school, a very dynamic art teacher encouraged her to take up art after TY and she took art as a subject for the LC and eventually chose to pursue it as a career.

In Figure 5.1 Deirdre describes the impact of a trip to an art museum at second-level school and how exposure to conceptual art affected her as a second-level school student and still resonates with her today as an artist and as a teacher.



**Figure 5.1** James Coleman Installation 'Strongbow', IMMA

*I first saw this artwork while I was in school and taking part in a 5<sup>th</sup> year tour to IMMA in about 1993. I have chosen this for my image as it represented a moment in my life where the possibilities of what Art could be, really opened up to me. While the image couldn't really be said to represent my 'identity' as an art teacher/artist, it does represent how my own art education in school still informs to some extent my own art teacher identity. I do strive to expose my students to this sense of 'possibility' in art. And I really hope that by either making or viewing artwork in my class they may take away a love for the subject. (Participant Art teacher, Deirdre, Mid-Career).*

In summarising the significance of the *influence of an inspirational (art) teacher* on the identity formation of the group of participants, the exceptional quality of the teaching was a key factor. Qualities in the art teachers, such as showing interest, enthusiasm, enjoyment of subject, the setting of high standards and creating emotional bonds, featured strongly in their respective experiences. The importance of creating



good role models and having a student-focused scaffolded approach to learning was evident throughout the analysis of the interviews. The influence of Lortie's (1975) 'apprenticeship of observation' was evident in the art teachers' accounts of their own art teachers' influence on them at school. But this did not always produce the best teaching. Reproduction of art room orthodoxies, art teacher methodologies and maintaining the status quo featured in the some of the teachers' accounts. Interestingly, for two of the participants, the latent emergence of an artistic drive, despite not having been taught art in school, was triggered by outside influences of significant mentors or teachers. Positive emotional bonds, coupled with a strong knowledge of subject, were common features of both types of influences.

#### **5.4 Theme 3: The Signature Pedagogy of the Art Teacher**

The third emerging theme from the analysis of interviews was the distinctive pedagogical approach and common characteristics of classroom practice which the participating art teachers shared. The term Signature Pedagogies, coined by Shulman (2005) while researching the pedagogical practices of universities, describes certain pedagogical approaches across clusters of disciplines, such as the field trip in geography and studio practice in art college. In adapting the term to the examination of the identity formation of art teachers in second-level schools, the Signature Pedagogy of art teachers can be viewed almost as distinctively as a handwritten signature. In the analysis of the Signature Pedagogies of creative practitioners who worked in schools in England in 2011, Thompson et al. (2012) found that these distinctive practices are intended to do more than inculcate knowledge, they also set out deliberately to teach 'habits of mind', and 'ways of thinking' about their subject.

The next section examines those particular distinctive characteristics that were identified as recurring throughout the work of the art teachers studied.

#### **5.4.1 The Nurturing Environment of the Art Room**

One of the key aspects of the art teachers' practice was the environment of the art room. This was mentioned continually as a place where the pupils can be themselves and engage with meaningful work. Art teacher Brenda describes how *'the art room allows real life to happen...you are valuing their opinion, how it's going to turn out. It's open ended...and there is a lovely aspect to that'* (Brenda). The nurturing environment of the art room was consistently quoted, as being a special place where the students could work on their own ideas, *'the art teachers created a very comfortable environment; almost like a studio environment...you know you set the agenda very much'* (Deirdre). The art room atmosphere was noted by all as being very student-centred and open to interpretation, *'you are all on a road of discovery. You start a project with them and you just don't know how it's going to turn out, it's a little journey'* (Deirdre). Thompson et al. (2012), in their study of a group of creative practitioners working in schools, found one of their Signature Pedagogies to be ontological – *'that is that they are about the way we are in the world and the ways in which we orient ourselves to being and making-meaning in the world'* (p. 10). The art teachers in this study were equally attentive to things ontological.

The nature of relationship-building between the art teacher and their pupils was a significant feature of the interviews. It was clear there was an emotional aspect to their teaching, which is evident in the way that art teachers work:

*You see them as little people, and some of them their lives are tough, and it comes out in class. The art class is great, they chat, they talk. They talk about*

*music that they like, they talk about social events that have happened, they talk about images they see on the street. (Brenda).*

Hargreaves (1998) contends that 'good teaching is charged with positive emotion and goes beyond the knowing one's subject, being efficient, having the correct competencies or learning all the right techniques'. He quotes van Manen (1991) who agrees that a tactful teacher 'has the sensitive ability to interpret inner thoughts, understandings, feelings and desires of children from indirect clues such as gestures, demeanor, expression, and body language' (Hargreaves, 1998, p. 836). Teaching is an emotional as well as cerebral activity (Hargreaves, 2001). The art teacher has a particularly strong connection with the more personal aspects of pupils' lives through the discussion of their ideas and images which they create in class. One art teacher describes the nature of this relationship in Freirean terms, where the art teacher is on equal footing with the pupils, *'It allows you to form a really nice relationship with your students 'cos you are not the person with all the answers'* (Deirdre). In this research, the art teachers interviewed described the art process as one which the pupils tended to enjoy, and was often seen as a type of 'sanctuary in the school day' for many pupils. The description of *'the art room as a haven'* was common, where there was a studio environment and *'you set your own agenda'*. The 'student-led' work ethic was the most common approach used amongst the group of participant teachers, and this style of teaching echoes Dewey's (1925-1953) vision of the progressive school where no prescribed and ready-made scheme can determine the exact subject matter for the educative growth of each individual (Cochrane Smith et al., 2008, p. 99).

This sense of enjoyment of the subject featured large in both art teachers' and pupils' experience. Carol recalled her time in school when the art teacher met her mother at a parent-teacher meeting and she said, *'Carol just walks into the art room*

*and lets out a sigh of relief...now I can eventually be what I want to be and just do what I want to do' (Carol). She describes how she went back to the school a few years ago to correct the JC as an art examiner, 'I sat there for about an hour or two, just reminiscing. It was the making and the feeling of getting absorbed in making work that I got lost in. The sense of identity and self-esteem gained from art-making. Life makes sense' (Carol). The long-lasting effect of experiencing being fully absorbed in a process, which is self-initiated and draws on an inner sense-of-self, is what the art teachers say builds pupils' self-esteem and confidence. It is shaping their interests, their minds and their character through their engagement with materials, ideas and imagination, which seems to be the greatest reward in the job of an art teacher. Carol reflects, 'Teaching allows me to work with young people, to guide them in becoming empowered, engaged, creative, liberated and thus make a difference to their lives. Helping students discover their skills and passions is incredibly rewarding'.*

#### **5.4.2 A Constructivist Approach to Learning**

Vygotsky's (1982-1986) theory of scaffolded learning is a feature of the art teacher's approach, where pupils are enabled to dig deep and discover aspects of themselves, which go beyond their own expectations. Piaget's (1896-1980) concept of 'reaching beyond the grasp in search of new knowledge or new territory' sits well with the art teachers' approach to learning. Carol's description of how the art teacher sets up the '*ambience or learning environment, which lends itself to self-discovery and self-guided learning*', echoes Bruner, Vygotsky and Dewey's constructivist views. Vygotsky's zone of proximal development proposes that the child progresses more in cooperation with an adult than alone. This was evident in art teacher Deirdre's comment, when she describes one of the best aspects of teaching art as when, '*you have shifted something or you have just helped them pull it out of themselves. You*

*have pushed them in ways that they wouldn't push themselves, or encouraged them* (Deirdre). Carol describes the best part of her teaching work as when it is transformative for the pupils,

*when the penny drops for them. You see the student and it just clicks with them, they see things differently or they have found new meaning in what they are doing'...They found something that gives them self-worth or that they see is valued' (Carol).*

She describes the benefits of the subject of art as *'life-changing because the pupils feel that sense of raised self-esteem and confidence in what they are doing'*, and that the pupils recognise that what they are doing *'is important and meaningful and has value'* and she argues that art has this capacity *'to make meaning and raise self-esteem and confidence in ways that maybe other subjects don't'* (Carol). This type of artistic process and experience is also evident in the art teachers' descriptions of what happens in the art class when they describe the way they work,

*The teaching is kind of like the gentle keeping a plate spinning, you give it a tap every so often. Facilitating them, going around giving them hints and tips; it's much more than doing, it's all those different types of learning, visual, kinetic, rather than just listening. (Deirdre).*

The effect of social interaction on learning, which is at the heart of Vygotsky's work, is evident in the critical conversation ('the crit') that happens between the art teacher and the pupil. In his text *Experience and Education*, Dewey (1938) argues that above all, 'educators should know how to utilise the surroundings, both physical and social, so as to extract from them all that they have to contribute to building up experiences that are worthwhile' (p. 40). This is a methodology of teaching and learning that artists and art teachers fully understand. Christian Janowski, when interviewed by John Reardon about the type of learning in art schools, called it 'learning by digestion', that is based on your own experiences and decisions; learning

by dealing with things in a direct way (Molin & Reardon, 2009, p. 238). Eisner captures the same sentiment when he says 'art provides the conditions for awakening the world around us. In this sense the arts provide a way of knowing' (Eisner, 1976).

### 5.4.3 Occupational Traits of Art Teachers

Art teachers, like teachers of certain other subjects such as drama, physical education and home economics are rarely found holding senior posts in schools. (Bennet, 1985, p. 121).

Surprisingly, unlike many other subject teachers, art teachers tend not to have huge ambitions to go into senior management beyond teaching their subject and the affiliated activities. Most of the participants referred to a dislike of management roles and the administration attached. *'The only place you can go is principal and vice-principal. The reason I went into teaching was to teach art, I have taught other subjects but I am not interested, I just want to teach art'* (Deirdre). The retired art teacher Eoin concurred when asked why art teachers do not have ambitions for management positions,

*Any of us would laugh at the notion of becoming a principal or vice-principal. It would just seem as though we had gone to the other side or something. It wouldn't be the way we would look at our life in school.* (Eoin).

A research study of art teachers in the UK back in 1985, asks the question: why are art teachers (who are often subject to adverse conditions regarding promotion and career) not frustrated or depressed or why do they not strive to employ deliberate strategies for the advancement of their careers? In Ireland today, almost thirty years later, art has equal weighting to other subjects in second-level schools, but there are still a very small number of principals or vice-principals who have been trained as art teachers. It would still seem to be the case that specialist artists who become art

teachers do not want to go into management and lose contact with their students and their subject. In the Life History interviews, the art teachers' priority was clearly demonstrated by a commitment to the subject of art. This was also reflected their own experiences of their art teachers at school, whom they saw as 'different to other subject teachers,' regularly operating outside the norms of the school curriculum, taking them to exhibitions on weekends, working after school and on Saturdays on portfolio projects, and, staying in touch with them over their lives.

In Bennet's (1985) study, the art teachers' responses to the question of 'why management posts don't appeal to them' fell into four categories: 'social'- loss of contact with children; 'art' loss of involvement with art activity; 'administration'- dislike of administrative work and bureaucracy; 'authority'- dislike of the discipline and authority associated with senior post-holders. The older art teachers in this study were particularly anti-bureaucracy, and felt strongly that their work as an art teacher held priority over the administrative roles available in schools, *'I brought a lot of hassle on myself from management for not being good enough at that sort of stuff. They would say "He is the art teacher, there is no point in talking to him"'* (Eoin). Fidelma was similarly resistant to the increasing focus on paperwork from the subject inspections within the DES. *'I am absolutely appalling at the paperwork end of it and all that stuff'* (Fidelma). These older art teachers had been through a lifetime's experience of having fairly relaxed attitudes to the administrative requirements of their jobs and were quite resistant to the new reforms encroaching on their work from the DES. But the younger art teachers also recognised the conflicting messages that school systems can impart in contemporary society,

*It's shocking...Victorian... stupid rules. They can't have their hair a certain way and I know the rules are in place so they are not breaking bigger rules but*

*please...children are working weekends, it's not like forty years ago, one student last week, she is the oldest and she is minding her two other siblings and her mother is dealing with depression and she is holding it all together.* (Brenda).

The art teachers' unconventional approach to teaching and school was a feature for several participants. Waller (1993) in his classic book on the *Sociology of Teaching* discusses how certain teacher types (especially of practical subjects) often develop occupational traits as they 'do not suffer much from the strain of giving unwanted instruction' (p. 413). Hickman (2013) in his study of effective art teachers suggests that 'going against the grain,' is a common theme of the art teachers' lives studied. Meban (2002) found when working as an artist in a school context in Canada, tension sometimes existed between school and artist, largely because of the different values and philosophical assumptions that underpin different cultures. She found that the artist tends to adopt a transformative approach, whereas most of the schools subscribed to a transmission approach to teaching (p. 12). Resistance to administrative work featured as a response in the Life Histories of most of the participant group of both younger and older art teachers. The negative attitude to the rigidity of school systems and a fear for their personal loss of individuality and creativity was evident in the majority of art teachers' responses. The 'job of the art teacher' meant different things to the different participants. For one, art teaching was a life-long ambition, which she saw as transformatory and potentially life-changing (Carol). For others, it meant working in a meaningful way with young people through sharing a love of their subject, despite the tensions of the second-level system and the rules and regulations of the classroom (Anne; Deirdre; Eoin). Clearly, for some, it was a means to sustaining an art practice while earning a living, which was creative and worthwhile but ultimately it was a job, which supported a family life (Brenda; Fidelma).



#### 5.4.4 Art Teaching, Identity Formation and Emotional Work

However, there are distinct differences in art teachers' attitudes to their work in the classroom, which are directly related to their relationship with their subject. Britzman (1991) suggests that emotions are increasingly seen as an important aspect of identity formation. Hargreaves (2001) identifies five types of emotional geographies in teaching: sociocultural, moral, professional, political and physical, each involving either a closeness (forming bonds) or a distance (driving wedges) (p. 1067). These art teachers seem to have a particular capacity to draw personal satisfaction from working with young people through the art-making process and are less concerned or dependent on expectations of career advancement into management. They would see connecting on an emotional level with their students as essential to their identity formation as art teachers. The teaching style of the art teacher (or Signature Pedagogy), with its informal disposition and emphasis on relationships and meaning-making can be less restrictive than other subjects. *'When you are talking to kids, teenagers, who by their very nature have baggage and are grumpy with the world to some extent, and they seem to click into that, or art teachers understand that more than other teachers, I think so, there is a good bond there'* (Eoin). Anne, the youngest participant art teacher, highlights the pastoral role of the art teacher in her school as one which is recognised by the school at large,

*one of the main things I think is, we are much more pastoral, we see the girls talking, there is a lot more social interaction going on, art teachers can often be a go-to if somebody notices something is going on. (Anne).*

Eoin agrees that the subject of art lends itself to relationship building,

*I think there is room in the art class as well for getting to know students. Devising projects that are relevant and meaningful to them and that taps into who they are, their psyche or whatever. And there is room for that chat and talking about or playing out ideas. (Eoin).*

Throughout all the Life Histories was a thread of recognition of the fulfillment and sense of self-worth that can be achieved through the subject, both personally and with their students. This is evidenced in Brenda's comment in discussing a student she is worried about *'Her clay piece at the moment is about two homes, because she is travelling between two homes. You see them as little people, and some of them, their lives are tough, and it comes out in class'* (Brenda). Often the art teacher becomes a collaborator in helping their students realise their ideas, *'this little person dealing with a lot of stuff. Filtering a lot of stuff - and I know this is going to help her. So we took a cast of her arm... this sinewy, really long elegant cast, she has cut a line along and she is stitching it, there are holes in it'* (Brenda) (see Figure 5.2).



**Figure 5.2** Brenda's student work

The fact that we are able to get things right about our feelings and emotions in the very course of creatively exploring and articulating them, gives us a sense of possessing “a self” with inner depths. (Smith, 2002, p. 87).

This quote from Smith aligns with Eisner’s (2004) view that the arts engender distinctive forms of thinking that are relevant to all aspects of what we do. These according to Eisner ‘are qualitative forms of intelligence’ (p. 5), such as experience through sensory modality, making judgment in the absence of rule, learning to pay

attention to nuance, acting and appraising the consequences of one's choices. Dewey (1934) calls this 'flexible purposing', not rigidly sticking to predefined aims, but working within a process, and getting relationships right. Hickman (2013) also finds this interplay between subject specialist and teacher is enhanced by the practical and creative nature of the subject. What he calls the *underlying humanity* is evident in the art teachers' accounts of their motivations to teach. Individual group and role identity can become fused (p. 145). This commitment to their subject and to the engagement with their students through art, seemed to be, above all else the single biggest motivating factor to which art teachers attributed their lack of interest in moving into management positions.

#### **5.4.5 Conclusion**

Art teachers viewed their Signature Pedagogy as constructivist in nature, lending itself to self-discovery and self-guided learning. Building strong relationships with students was evident in all cases, and for some, this led to forming close bonds and becoming life-long friends. By creating a positive nurturing environment, the art teachers built relationships with their students; this was deemed important in the meaning-making and interpretive work of the art class. Their work is interpretive in nature, in that it is concerned with understanding and interpreting the lived experience of their students. Art teachers argue that their work is potentially transformative, and that the subject is one which has benefits that many other subjects may not have, such as the capacity to make meaning and raise self-esteem. They see themselves as curriculum innovators, as they design their curriculum around the needs and interests of their students and they are not textbook led. Art teachers work well collaboratively and can be socially engaged in their approach to the work of the art class, often extending out into the school and the wider community.

On the other hand, some art teachers' occupational traits may be seen as negative, such as a dislike of authority, lack of interest in administration, and going against-the-grain. They are less likely to choose to move into management positions within schools. Their commitment to their subject and the work of the art class holds the greater priority, and often goes beyond the call of duty, spending time after school, and over lunchtime, in the art room. This push and pull between the professional identity of the art teacher within the school community and their art teacher identity, as evidenced in the strength of their commitment to their subject and to their students is discussed in the next section: Theme 4 - Reconciling the Art Teacher Identity.

## **5.5 Theme 4: Reconciling the Artist-Teacher Identity**

Theme 4 examines the conflicted nature of identity formation of the group of art teachers, from three differing perspectives: that of the beginning-teacher, the mid-career teacher, and the end-of-career or retired teacher. The analysis also considers their particular paradigm of art teacher formation as a lens with which to examine the art teachers' experience of bridging the gap between personal and professional identities. The analysis considers the different perspectives the art teacher brings at differing stages in their career; in the way they prioritise their artist-selves over their teacher-selves and how this identity conflict is negotiated over time.

### **5.5.1 Formation of Self: Artist Formation, Teacher Formation**

Despite such positive experiences of being taught art in school themselves, surprisingly, out of the six participant teachers, four of them expressed the view (three vehemently) that they never wanted to become a teacher, or they had never thought of

teaching as a career. Lortie (1975) acknowledges, in his study of the teaching profession 'that the attraction of continuation is not universal amongst the young....and that to stay in school would strike some as surrendering their passport to engage in specifically adult activities' (p. 29). One art teacher commented that when she left her own school she felt she '*would never set foot in this school again. I never thought I would be a teacher in it*'. She felt that as a pupil, she '*didn't like the timetabling of school and how restricted you felt in school*' (Deirdre). But over time, her teacher-identity had developed and she now viewed the life of a teacher in a much more positive light, especially compared to other professions, which she had tried in the past. '*Now I just think it is actually kind of a great life, if you look at the hours, which are great; the days fly by. You are not looking at the clock; you are not stuck behind a computer, because I had those sorts of jobs as well*' (Deirdre). With maturity and more life experience her attitude has changed. '*I always look at the kids that say when they are sixteen that they want to be teachers, and I couldn't imagine wanting to be a teacher when I was that age*' (Deirdre).

The older (end-of-career) teacher Fidelma was the most conflicted about her artist-teacher identity, having spent thirty-five years teaching in the same school. She had taken up the position immediately after leaving art college, without experiencing any other profession. In her case she recounts how '*Sr Ann... said "do the Dip"; my father said "do the Dip". I never wanted to be a teacher, I just did it. I said I would give it two years...I have been there ever since, same room, same desk*' (Fidelma). Lortie (1975) calls this 'parental prohibitions and dutiful daughters' where parental intervention and prohibition plays a part in constraining the decisions of some women

(p. 48). Fidelma felt she should never have been a teacher at all. Her overarching desire is to reconnect with her art practice,

*I think it was a disaster. But I see a glimmer of hope that I might be able to do something someday that will satisfy me. Nothing satisfies me really, nothing ever matches what you hope it will be. I am talking about an internal expression or whatever. Get out of teaching and paint and embroider. I just want to get working. Everything else is getting in the way of that. (Fidelma).*

She uses a prison metaphor, *'I always think the student is trying to escape. I am a lifer...but they get parole'* (Fidelma). Nevertheless she argues that despite this conflict, she recognises that the educational value and the quality of teaching matters

According to Beauchamp and Thomas (2009) in their analysis of the literature on teacher identity, 'identity development for teachers involves an understanding of the self and the notion of self within an outsider context (classroom or school) necessitating an understanding of the self in relation to others' (p. 178). Building on this concept, they cite Hamachek's (1999) claims that self-knowledge is the key to successful practice. Britzman (1991) puts it succinctly when she describes this dual struggle, which can happen especially to student teachers as 'the startling idea that the taking up of an identity means suppressing aspects of oneself' (p. 4). Art teachers' identity formation seems to be particularly affected by the 'inner teacher self' which places a focus on the more personal aspects of the individual self. When the art teacher's art practice is interrupted or suppressed, often through the demands of the classroom, the artist within the teacher can be conflicted in fulfilling the interrelationship between the personal and professional identities.

### 5.5.2 An Evolving Art Teacher Identity

When defining teacher identity, the literature commonly refers to it as being ‘an on-going process, shifting, dynamic rather than stable’ involving the person and the context (Rodgers & Scott, 2008). Specifically, research has shown that within professional identities are sub-identities, which may be central and need to be balanced in order to avoid conflict (Beijaard, Meijer & Verloop, 2000). Research on identity formation of arts educators identifies that fine artists or musicians particularly need support in entering the teaching profession as their university or course rewards their identity as an artist or musician. But they enter a work environment in school that does not necessarily encourage or support their own individual artistry (Conway et al., 2005; Scheib, 2010). In terms of the fine artist or designer who becomes a teacher, it seems essential to balance the professional and personal sense of self, both within an internal and an external context. Teaching concerns coming to terms with one’s intentions and values, as well as one’s views of knowing, being and acting (Britzman, 1991).

Typically, artists or designers emerging from art college will go through multiple identities and often have what Sugrue (1996) calls various ‘a-typical teaching encounters of mature students which help mould identification with self’ (p. 160). Deirdre suggests she was prepared for a mixed experience of careers, *‘when you go to art college, I kind of knew I would be all right...I was never really career-driven, but I kind of expected to have a few careers’* (Deirdre). Anne suggests that *‘what seems to happen, is that people leave art college, try to practise for a while, then they do waitressing, some go back to do the Dip, others end up going into a completely different career’* (Anne). Brenda describes her experience on leaving art college *‘A*



*gang of us opened up a studio in the Liberties, a warehouse we converted. I did a lot of community arts, that way you could live, pay the rent'* (Brenda). With most of the interviewees, developing a strong artist or teacher identity seemed to include having a sense of professional agency in your work, which leads to meeting your personal goals and these include connecting with their art practice. Most of the participants interviewed talked of a crisis point where they had to take stock of their life choices and values,

*I was doing a lot of meetings, writing reports, presentations to different companies. I was fine and doing well. But at a point you step back and think...I had moved so far away from the artistic part of the job even though I was working with designers. I wasn't even doing any of the design myself so I was managing projects. So I just thought, is this what I want...does this light my fire?* (Deirdre).

Deirdre was successfully managing multi-media projects in the IT sector after art college, but she missed the artistic part of her life, she had become so far removed from it. Now having become an art teacher, both her personal and professional identity have strengthened. *'I never get that feeling from teaching, you are constantly being creative...If you want to be in a nine-to-five job and you don't want to be bored...art teaching is great'* (Deirdre). But the art college attitude, which prioritises developing one's art practice, still prevails, *'People continually ask "are you still doing your own work?" That stigma is still there'* (Deirdre). Wenger (1998) suggests that our identity includes our ability and our inability to shape the meanings that define our community and our forms of belonging. There has always been a tension between the value placed on the work of the artist and the work of the teacher in an art college environment, where the work of the artist is held in highest regard (Prentice, 1995). Kind et al. (2007) in their study of artist-teacher partnerships, suggest that 'artists also need support in finding ways to confront their assumptions of teaching, that are not

rooted in stereotypical images of what is apparent on the surface, so that they can begin to see teaching as a deeply personal creative act' (p. 857). Building on identity consists of negotiating the meanings of our experience of membership in social communities (Wenger, 1998).

### 5.5.3 Artist Formation

The quintessentially Romantic view of an individual vision and the talent of the artist still prevail in art colleges today (Elkins, 2001), and it tends to hold priority over all else. It is understandable that there is a conflict of one's role identity when the deeply embedded 'comes into conflict with the reality of the demands of the teaching profession. Schools and art departments are not as concerned with one's personal vision but with the needs of students and the quality of learning (Conway et al., 2005). For many who go through the art college experience, it is the time spent engaging with the practice of art or design, which is all-consuming. It is a time for immersion, for finding your own voice, for testing out ideas and for reflecting and critiquing what you do. Phyllida Barlow, lecturer in Slade School of Art, describes the dilemma of art school, as places where there 'could be an on-going process of revealing and testing out, whereas now there is huge pressure for young emerging artists about surviving' (Molin & Reardon, 2009). Carol concurs with this view in her comment on her experience of the fine art course '*I got lost in making my own work in the fine art course; teaching didn't really come into it for a couple of years*' (Carol).

Many of the participants felt their artist-identity had never fully formed in art college, although it was a privileged time of immersion in self. They felt that art college did not prepare you for the realities of life of an artist, where there is very little attention paid to professional practice. They felt the constant push and pull of

balancing the need to earn a living with the realisation that the life of the artist can be isolating and difficult. In Deirdre's case, she felt that her artist-identity was never fully formed. *'Well I didn't really feel like I had an identity as an artist. I never really felt like I got there. I never really gave my time fully to being an artist since leaving college, I just couldn't afford to'* (Deirdre).

*I don't know... I always wanted to practise but I didn't know if I wanted to be a full-time artist. It's a tough road to go down and I have seen one or two friends travel down that road and it's hard. I am probably too practical. Also there is part of me that wondered could I do that thing sitting in the studio all day every day.* (Deirdre).

The recurring issues for the art teachers interviewed were, dealing with the realities of life regarding sustaining oneself financially, and concerns over the isolated nature of the artist's existence. Coupled with this, was the major issue of the need for more time and space for family life. Brenda found the transition period after art college very difficult:

*I was out of college and I thought, "what will I do with myself?" I felt that I hadn't really got anything. I had no skills when I left college, I didn't know what I was going to do jobwise.* (Brenda).

Sikes (1985) in her study of *The Life Cycle of a Teacher*, found that gender difference becomes apparent in the 28-33 age group and that domestic and familial commitments increase as money becomes more important. In particular, Brenda describes how she struggled with the realities of life as an artist and a mother and how she initially was completely averse to second-level teaching. *'When I left school I said I was never going to be a single parent, I was never going to live in Dublin. I was never going to teach in a secondary school'* (Brenda). The reality of being a mother and an artist meant she was forced to compromise in order to survive. Even still, Brenda has a conflicted sense of identity but clearly prioritises her artist-identity:

*I never want to stop practising as an artist. I don't want to become a secondary school teacher; I really am terrified of that. Yeah, I definitely am an artist first and a teacher second. I don't know that I will spend the rest of my years teaching. (Brenda).*

She suggests that being a mother and being an artist are compatible, *'they go hand-in-hand, because you're processing when you are washing dishes, you are processing when you're hoovering the floor, when you're changing nappies...I was mulling over it all the time. If I made that piece how will that work?'* Brenda's attitude changed as her circumstances changed, when she moved from teaching part-time in third-level to teaching full-time as a second-level school teacher,

*...and lo and behold a maternity cover came up in the school and I took it and I loved it. I don't know if it was being a single mum...but to be home when it was bright and to be able to spend time with him was really nice. Because in third-level you are working nights and roped into working all hours. (Brenda).*

#### **5.5.4 Art Teacher Formation**

Most participants, with the exception of retired art teacher Eoin, felt that their initial teacher training programme was a good bridge between art college and second-level school teaching and provided a good professional foundation for entering the world of teaching. This view differs from many critics in the past who assert that teachers do not require formal professional preparation, and that teachers are basically technicians serving the interests of those with economic and political power (Hansen, 2008). Darling, Hammond and Lieberman (2012) suggest that although high-quality teacher education is an explicit goal in places like Finland where intending teachers complete a master's degree before they enter teaching, there are a wide variety of pathways into the teaching profession across the world.

In this study, almost all these teachers valued their experience in their initial teacher education programme. Most participants found it to be tough but relevant in helping to bridge their personal and professional identities.

*I learnt a lot through the PGDip, it helped to bridge the gap between college and school, and although it is a different way of thinking, the emphasis on the personal art practice within the course fed into the teaching. It is fulfilling to be practising both. (Carol).*

They felt more equipped professionally, having completed their initial teacher education programme. Comments such as *'the bubble of art college is very one-sided, as it's all about personal development'*, *'you are on a journey, never sure what it is'* indicate that there is a very wide gap between completing third-level art and design and meeting the requirements of second-level art teaching. The end-of-career art teacher (Fidelma) was conflicted about her experience in art college but loved her initial teacher education experience on the PTA (Paradigm Two). *'I don't think I dug deep inside myself until I went into doing the H. Dip. Then I went oh my God...if I had done the H Dip. first'* (Fidelma). She found the process of analysing her understanding of her practice and applying it to the classroom critically engaging and liberating. In particular the constructivist approach used on the H. Dip. was beneficial as she was taught how to research, *'I had never been taught that before, really proper research, how to work something through an idea to the very end'* (Fidelma). Understanding and excavating their own knowledge of their subject is a central methodology in initial art teacher education. The importance of the focus placed on the knowledge of subject content (art practice) in ITE in art and design, aligns with Shulman's (2004) emphasis on the importance of subject knowledge and growth in teaching. Citing Aristotle he says, *'the deepest understanding one can have is an understanding of its pedagogy'* (Shulman, 2004, p. 4).

The one exception to this was the retired teacher Eoin, who was very critical of his teacher education programme, which he felt was very poor preparation for the teaching profession compared to what student teachers undertake today. He describes the ATC exam, (Paradigm One), which was based on the vocational model, *'it comprised of two levels, there was Intermediate and you had six exams to pass in that, you were expected to get them done over about two years. And there were six Advanced, more or less the same things again but at a higher level'*. He describes a skills-based approach to fine art and design, which originated from the arts and crafts movement of the nineteenth century.

*You would go in and be asked to design a book jacket for Kingsley Amis's 'One Fat Englishman'. I remember that because I had read the book just a few days before. You would just go in and you would have to do your design, you would do a quick mock-up of a cover and you would try to do a slightly finished piece on it as well, you would never get it all finished in three hours. (Eoin).*

Although he loved his experience in art college where he learnt many practical skills in a loose informal environment, which he says *'was very effective in setting up a discipline system as artists'*, he felt very ill-prepared for the complexity of teaching in the classroom and the professional aspect of teaching. *'It was very trying as I had no preparation, you had to improvise everything. It was in a very tough school, which was legendary...I found it quite demanding'* (Eoin). He characterises the teaching methodology of the earliest model of the PTA course as *'very very dull...which tore the life out of any experimentation'*. He describes the theoretical aspect which was very limited,

*...a nod towards Education, we went just a couple of hours a week to a talk on Education, we read a few books by Gombrich, Herbert Read, 'The Meaning of Art'. There was very little curriculum planning and feedback from supervisors...it wasn't certainly the planning on a scale that teachers do now, none of that. (Eoin).*

In describing his classroom practice feedback from the visiting Department of Education inspector he recalls, *'he said to me, "what do you think about how that went". I said "very well indeed", he said "did you think so?" I said "yeah". He says "I suppose that's all right so". And that was it, very little feedback'* (Eoin).

The three paradigms of art teacher education experienced by the participant art teachers reflect the changing face of initial teacher education in Ireland. Retired teacher Eoin's experience was characterised by a skills-based system with little or no attention paid to preparation for the classroom experience and a nod to the theoretical aspects of education. In Ireland, (influenced by the changes in the UK), this was replaced by a move towards a subject-centred approach, where the art teacher drew on a range of disciplines including philosophy, criticism and history of art. The notion of sequential learning featured in the experiences of the mid-career and beginning-teachers. Hickman (2005) describes changes in the UK system, which filtered into Ireland in the 1960s, in the *Principles of Teaching Art (PTA)*.

The emphasis was on inter-related domains such as the expressive, the perceptual, the analytical and the historical/cultural domains. The importance of verbal language skill and the attendant emphasis upon the cerebral aspects of art and design accompanied a move away from the child-centered approach to art education. (Hickman, 2005, p. 22).

Despite difficulties with their transition from art college to the world of work, all the teachers found their own art-making process learnt in art college was something they strived to recreate in their classrooms, *'The process you use as an artist, you try and bring that in when you're teaching.... to teach them the process of research, visual research. It's good to be doing that yourself as well because you can identify with the students more'* (Deirdre).

### **5.5.5 Conclusion**

Chapter 5 analyses the first four emerging themes from the Life History interviews as they relate to the personal identity formation of the artist-teacher. The first theme examined the influences of home and family on the artist who becomes a teacher, and found that all the participants placed significant value on either education and/or creativity in the home. Participants showed particular sensitivity to the materiality and sensory experiences within the home environment. Theme 2 explores the impact of a significant art teacher (or teacher) on identity formation, particularly in making a choice to follow a creative life. Interestingly, the choice to become a teacher was more conflicted than that of going to art college amongst almost all the participants. Theme 3 identifies the distinctive characteristics of the Signature Pedagogy of the art teacher, and argues that these can set the art teacher apart in both positive and negative ways within the school environment. It found that art teachers tend to be wedded to their subject and their pupils, often working beyond the call of duty. Strong positive relationships, flexibility and a constructivist student-led work ethic were some of the hallmarks of the art teachers' approach to learning. Conversely, the art teacher can be unconventional, resistant to bureaucracy, less interested in the career structures and management positions in schools. Sometimes this results in art teachers wielding less influence in the hierarchy of schooling. Theme 4 examines the tensions and conflict in the identity formation of the artist who becomes an art teacher. Surprisingly, all but one participant said they had never considered teaching as a career. The period of artist-formation in art college was seen by most as a privileged immersive time, but not one which prepares you for the realities of life. All keenly felt the prevailing view in art college, that the gifted individualistic artist was held in higher regard than the art teacher. Differing factors



led these artists and designers to become art teachers; these included a growing awareness and interest in education, family and financial commitments and the need to earn a living.

For most participants, their ITE programme was viewed as a very important bridge in preparation for the classroom, with the exception of participant Eoin, who was trained through Paradigm One, when little formal teacher education existed. Paradigm One- the Vocational Model, was considered to be an ineffective and inadequate preparation for a professional teaching career. The Vocational model was simply skill based and provided no professional or foundational supports for the reality of the classroom. Paradigms Two and Three were viewed much more positively by the participant teachers. They all commented that their ITE programme created an important bridge between personal and professional identity formation and also was recognised as providing a good foundation for a teaching career. The art teachers commented positively on the value attached to the artist practice within the programme, which allowed them to reconnect with their personal art practice. The critical/contextual/socially engaged model (Paradigm 3) was influential in helping student teachers design curriculum for the art class which went beyond the boundaries of the narrow senior cycle syllabus and challenged them to bring the content of the art class into interdisciplinary domains. All found the collaborative and peer sharing aspects of the programme in Paradigm Two and Three to be worthwhile in generating ideas for the classroom and in creating a structured support during their ITE. For all of the art teachers, reconciling their artist-teacher identity meant finding a balance between their personal and professional identity; this was seen as essential to their sense of wellbeing.

Chapter 6 will specifically examine the professional identity formation of the art teacher at three different stages in their careers, using the three paradigms of initial teacher education in art and design. It will analyse the recurring themes within their particular model of art teacher formation, that of the Technical, Expressivist, and Critical/Socially Engaged models. The three career stages of the participant teachers will be discussed: the beginning-teacher, the mid-career teacher and the end-of-career in terms of life phases in teacher formation insofar as it relates to their identity formation. Recurring issues which have emerged from the interviews such as the importance of having a community of practice for art teachers, will be considered.. Finally, chapter 6 will examine the key challenges facing art teachers in their professional teaching lives, of which managing the out-of-date LC Art curriculum stands out as a major problem. The chapter culminates in a discussion of the effect of the increasing demands of the educational reforms of the DES and the TC on the lives of art teachers.

## CHAPTER 6

### ANALYSIS OF THEMES: PART TWO PROFESSIONAL IDENTITY FORMATION

#### 6.1 Introduction

Chapter 6 focuses on the professional identity formation of the art teachers, viewed through the lens of their Life Histories. The previous Chapter 5 dealt with the personal identity formation of the participant teachers, through themes one to four: the *influence of home and family*; the *influence of an inspirational (art) teacher*; the *Signature Pedagogy of the art teacher* and how art teachers *reconcile their artist-teacher identity*. Theme five analyses the convergence from *personal to professional identity formation* of the participants, reflected in the changing face of art education. It analyses how their formation as artists and art teachers over three differing time periods, aligns with three differing paradigms of art teacher education in Ireland since the 1950s. It questions whether the three different models of art teacher formation have impacted in any way upon their identity formation as art teachers. Theme six examines how stage theory or *life phases within teaching* (Huberman, 1993, 1989) affects the art teachers' identity formation.. Specifically, within their particular stage of career, it reflects on how they experience the rewards and challenges of art teaching today. It highlights how art teachers prioritise their professional work in the way that they do. In particular it focuses on how they how they percieve their distinctive Signature Pedagogy and asks how general education might benefit from the art teachers' approach. Finally theme seven examines the *challenges of policy and practice* facing this specific group of art teachers. It examines the central issue of the

out-of-date Leaving Certificate (LC) Art curriculum, which is recognised as a major challenge and frustration within the working lives of art teachers. This is discussed in terms of how art teachers experience and manage this curriculum anomaly in a reforming postmodern society.

## **6.2 Theme 5: Personal to Professional Identity Formation over Three Paradigms**

Theme five deals with the convergence of personal and professional identity formation on the art teachers as they move through their respective artist formation (personal) and art teacher formation (professional) experiences. These stages of formation are framed against the three different paradigms of art education, which have developed in Ireland over the last fifty years. The analysis examines the impact of these models of art education: the Technical period, the Expressivist period and the Critical/Contextual period, on the different art teachers' approach to their subject.

### **6.2.1 Paradigm One: Technical Vocational Model**

The turbulent but changing landscape of art teacher education is markedly different across the three paradigms. The contrast in the participant art teachers' experiences of their artist-formation is evident in their Life Histories. 'Eoin', the retired art teacher, enjoyed the unconventional approach and anti-establishment feel of art college in the early 70s. He refers to *'funny characters who he liked very much'* within the art college, both students and tutors. The style of teaching reflected an apprenticeship model where *'the tutor set up his easel in the back corridor and some of his acolytes used to set up beside him and paint away. They did very little tutoring, but if you went around to him there he would talk to you about the work. I thought that*

*was probably a better way to go about things than the way things are done now, as it was good for developing an independent practice'* (Eoin). This reflects a view of learning at the time, which was informal and based on individual need. Rancière in his text *The Ignorant Schoolmaster*, suggests that 'whoever looks always finds' and that 'learning is all about making connections between that which is already known and that which one is encountering for the first time' (cited in Lee, 2013, p. 256). The informal nature of tutoring in art college was something Eoin brought with him into his own teaching in school, *'I don't like things that are over-prescribed and I like to keep an element of the happy accident in my teaching, allowing things to develop in an organic way'* (Eoin).

However, his experience of his teacher training was less positive:

*Students did a little bit of everything, supposedly leading to the Art Teacher Certificate (ATC). The skills-based approach involved sampling a range of processes such as printmaking, ceramics, or painting at your own pace and sitting twelve ATC exams over a two-year period. The three-hour exams were similar to the current Leaving Certificate art in format and are indicative of how the current Leaving Certificate curriculum has not kept pace with the changes in curriculum elsewhere.* (Eoin).

Education studies and professional practice were even less structured, with what he describes as a *'nod towards philosophy and methods, there was little or no theory and very little preparation for teaching'* (Eoin). He describes the teaching practice inspection as *'very minimal, with very little planning, very little feedback, and pupils came into the art college for teaching sessions'*. Overall he felt very poorly prepared for the classroom. This lack of preparation for entering the teaching profession was not unusual at the time and is described by Lortie (1995) as a 'primitive mediated entry' into teaching. Lortie suggests that 'one of the striking features of teaching is the abruptness with which full responsibility is assumed' and that 'learning

while doing' continues to be important, even now that teachers believe that work experience is highly influential in shaping their performance (p. 59). Eoin found the early years of teaching very challenging, '*with no preparation you had to improvise everything*'. He felt the isolation of being a single-subject art teacher where art was seen as a "dumping ground" for those pupils who did not want to do academic subjects. His experience is very much reflective of the times when art in second-level school suffered from a lack of fully trained teachers. Benson (1979) was highly critical of the lack of staff for the adequate supervision of teachers on teaching practice. He argued that 'to neglect the training of teachers in a subject area is to condemn that subject to mediocrity or worse in the schools and consequently in society in general' (p. 80). But for Eoin, in contrast to his teacher training experience, his art college experience was far more positive. He '*absolutely loved art college where he met lots of fine artists*', interestingly, although there were over fifty women in the class '*very few kept it up, (they drifted off) but lots of the men became established artists*' (Eoin).

### **6.2.2 Transitional Phase between 1<sup>st</sup> and 2<sup>nd</sup> Paradigms**

Fidelma entered art college a decade later when both higher-level art education and initial teacher education were undergoing significant changes. Her experience of the art college in the mid to late seventies, straddled the changeover from a rigid academic model of art education, (which was then administered by the Department of Education) with its proliferation of skills-based subjects, to a new academic structure. The old syllabus was described by Paddy Gillan, a student activist at the time as:

a soul destroying affair based on the same dreary routine. The pencil was the students' only tool. They would begin by copying from line engravings of say ears, eyes and noses taken from paintings of approved masters, such as Raphael

and Poussin...the whole wearisome routine would be backed up by lectures on anatomy and perspective. (Gillan, 1970).

The seeds of fundamental change had taken root during the turbulence of the student protests in the late sixties and early seventies. Under consultant director James Warwick, who had been principal of the School of Art in Belfast and was familiar with the British changeover to a liberal education in art and design in the place of a skills-based vocational model, the art college took on a new faculty structure, albeit one that was based on the British experience. This was a turbulent period, fraught with difficulties between staff and students, particularly in relation to assessments. As a result, the chasm between the traditionalists and the contemporary art approach to teaching was often characterised by the differing teaching methods of the Irish and British staff, particularly in the Faculty of Fine Art, which continued to have serious repercussions into the seventies (Jordan, 2001). Fidelma's experience in her art formation during that time was very fraught,

*A lot of people were traumatised by it and harmed by it. I certainly didn't thrive under it, it didn't suit me...There was no understanding; I think there was a lack of confidence within us as Irish people if you weren't from abroad you weren't good enough. (Fidelma).*

She aligned herself with the traditionalist mode of teaching in the sculpture department, *'I wanted to learn how to carve, how to cast; it didn't do me any harm'*. But she acknowledges *'I definitely didn't get out of college what I could have got out of college'* (Fidelma).

### 6.2.3 ITE Paradigm Two: Principles of Teaching Art (PTA)

Conversely the changes brought into the ITE programmes during this same period were considered to be very forward-looking, under a very influential teacher. Fidelma describes the positive impact of tuition under the director of the PTA. *'I don't think I dug deep inside myself until I went into doing the H.Dip'*. She recognised the importance of research, analysis and reflection under the course director's tuition. TG, the course director, was an influential teacher. His constructivist approach and the influence of Dewey's experiential learning were very evident in his approach to teacher formation. The project method, which he introduced, was a break from the traditional skills orientation of the previous TS Examination. The school-based project was developed from a personal project, which had been undertaken by the student teachers and was expected to have educational value. This was a forerunner to the Junior Certificate (JC) approach to art, which did not become practice for another twenty years and illustrated an innovative and integrated approach to art education (Jordan, 2001, p. 44).

The PTA was seen as one of the few consistent and worthwhile programmes running in the art college during the time of upheaval and student unrest. As Benson (1979) concurred when he acknowledged the particular contribution of TG, who had been running the PTA since it started in the early sixties, 'the PTA was by reputation a very rigorous and practice-based course' and the only recognised training for art teachers up to that point (Jordan, 2001, p. 46).



#### **6.2.4 Transition from the Expressivist to the Critical/Contextual model**

The evolution of a liberal arts education at third-level art and design was firmly established by the early 2000s. The earlier Expressive model of art education, where the world is interpreted in an expressive way was replaced by a move towards a subject-centred, Critical/Contextual approach, where the art tutor must draw upon a range of disciplines including philosophy, criticism and history (Hickman, 2005, p. 19). The priority in art colleges (particularly for fine art students) was to develop a fine art practice and become fully engaged in your own creative process alongside developing an appreciation of art and design history and theory. Through working alongside practising artists, the students become deeply immersed in contemporary art concepts. Molin and Reardon (2009) describe the students in art college as co-participants in their own learning and the teaching method as one that enables students to find their own voice (p. 10). However a certain amount of ambiguity and uncertainty comes with the notion of developing a personal practice. Elkins (2001) argues that at third level, art cannot be taught, and that it demands doing something entirely different, which is deeply felt, 'Teaching at graduate level is directed more towards complicated questions of expression, control, self-knowledge and meaning, subjects that have little to do with the technique or sensitivity or even visual theory, and everything to do with the reasons why we value art' (p. 103).

#### **6.2.5 ITE Paradigm Three: The Critical/Contextual Model**

Critical and contextual studies developed out of the Discipline-Based Art Education curriculum (DBAE), which was introduced in the USA and influenced the art curriculum in Ireland in second and third level. This resulted in the inclusion of the history and appreciation of art at second level and visual culture/complementary

studies in the third-level art and design curriculum. The notion of sequential learning in art, which covered the interrelated domains of the expressive, productive, perceptual, analytical and historical, became particularly evident in teacher education programmes in Ireland and the UK. As Hickman (2005) suggests, the importance of verbal language skills and the emphasis on the cerebral aspects of art and design accompanied a move away from the child-centred approach to art education (p. 22). An interest in critical and contextual studies grew and was seen to be 'a promising approach for bringing about an understanding and appreciation of art which was widely neglected during the progressivist era' (Geahigan, 2005, p. 95).

This was evident in the Post Graduate Diploma in Art and Design Education (PGDip ADE) which drew on student teachers' knowledge of their discipline as artists, and sought to build a bridge between their personal practice as artists and their developing professional practice as reflective practitioners (Schön, 1983). Carol describes how her immersion in her art practice influenced her style of teaching. She describes the process of engagement with her own art practice during her masters degree in fine print, drawing on her sense of place, how it shaped what she was to become, what Bruner calls the psychic geography of place (Bruner, 2004), '*You are drawing on your own experiences and you are trying to create a sense of identity*' (Carol). She felt her exposure to practising artists in art college, and the skills she developed in print and photography feed into her teaching now. She describes the self-directed nature of the master's study as '*immersive work*' and how the intensity of developing an art practice was significant in her identity formation. Despite this immersion in personal work, Carol always had a desire to teach and she now manages to bring elements of this artistic process into her teaching. '*The H.Dip year was so*

*full-on and intense that I immersed myself fully in that. There were a couple of opportunities to develop our own art and I really enjoyed being able to marry the two'* (Carol). Although she felt she had a depth and confidence in her studio practice after completing a master's degree in art college, it was the professional nature of the initial teacher training PGDip course, which gave her the stronger teacher-identity. The linking of the personal and the professional self is the deeper sense of embodiment related to identity. For Deirdre she found her artist-identity was integrated with her teacher-identity in the classroom,

*Because I am only recently trying to make work I can talk to the kids about...they are interested. The process you use as an artist, you try and bring that in when you're teaching.... to teach them the process of research, visual research. (Deirdre).*

#### **6.2.6 A Critical/Contextual Model: Socially Engaged Practice**

The most recent model of ITE (Paradigm Three) is committed to a broader vision of teacher education beyond the classroom to include art teachers developing curriculum around issues of social justice and socially engaged art. The Professional Diploma in Education (PDE) and most recently the Professional Masters in Education (PME) have been 'modified, adapted and developed...by an increased emphasis on a visual culture context for classroom and curriculum projects, informed by current developments in arts-based research and in visual culture' (Freedman, 2003; Springgay, et al. 2005), and by wider debates associated with postmodernism (Adams, 2010; Efland 1990, 2002). Granville (2013), in his introduction to the PME course document, cites Helguerra (2011), in advocating the concept of 'trans-pedagogy' as a vehicle for socially engaged art:

Traditional pedagogy fails to recognise three things: first, the creative performance of the act of education itself; second, the fact that the collective construction of an art milieu, with artworks and ideas, is a collective

construction of knowledge; and third, the fact that knowledge of art does not end in knowing the artwork but is a tool for understanding the world. (Helguerra cited in Granville. p. 6).

The integration of 'development education' and 'citizenship modules' into the art and design curriculum in the PDE and PME aims to build the learners' capacity to critically reflect upon global inequalities and injustices and to take action for positive social change. This transformative approach of 'education for social action' builds on Freire's (1993) ideas of critical consciousness and is a central tenet of the ITE programme. But for the art teacher, there is often a tension between the orthodoxy of the current school curriculum and the intentions of ITE programmes, due to differing values and assumptions that underpin the different cultures between schools, art schools and society. This is succinctly put by Hargreaves in 1994, which he describes as 'the powerful and dynamic struggle between the two immense social forces: those of modernity and postmodernity' (p. 8).

### **6.3 Theme 6: Life Phases within Teaching**

Theme six analyses the experience of the six art teachers through the lens of the particular phase of their professional career. Those who describe the life cycle of teaching as a sequence of stages (Ball & Goodson, 1985; Fuller, 1969; Huberman, 1993; Lortie, 1975; Sikes, 1985) have found that the initial phase of teaching tends to be uniform amongst beginning teachers (am I up to the task?).

### 6.3.1 The Beginning Teacher

Uncertainty in the classroom environment, trial and error, and preoccupations with self, all feature in the beginning teacher's experience. Lortie (1975) found there to be widespread anxiety amongst beginning teachers and this was echoed in Anne's experience, '*So you are trying to tread the line between doing a good job and being helpful, also not being a notice box and causing too much trouble*' (Anne). Although she felt at home in her first school regarding the management of students, her worries tended to be around the politics of the school, interactions with staff (who were once her teachers). Darling, Hammond and Bransford (2005) suggest that new teachers come to think about and understand teaching in ways quite different from what they have learnt from their own teaching experience as students (p.35). Beginning teacher Anne found the complexity and the politics of the job daunting, quite apart from the job of teaching art. Negotiating the field of the staff room and the wider issues of assessment and parental demands were some of her core concerns:

*At the moment I try to lay as low as possible, I really don't want to be outspoken and not rub people up the wrong way. I try to be as helpful as I can but I don't want to be pushing myself forward. I really thought I would get in and it would be all about teaching, I never realised...yeah, there is a lot to think about when you are a teacher. (Anne).*

As a novice teacher, Anne was familiar with the orthodoxy of the art curriculum of her old school. She was comfortable in the school and knew what was expected in terms of the demands of her subject. She did not have the usual concerns of discipline and crowd control or 'reality shock' as Huberman (1993) called it, as she viewed her students through her own personal experience of attending the same school.

*St Adas is what I know...I don't know how I would manage discipline issues if it was about crowd control. I don't know would I like it as much. I don't know if that makes me a bad teacher. (Anne).*

Anne's 'apprenticeship of observation' has moved through several stages in the same teaching environment. Not unlike Lortie's (1975) apprenticeship model which moves from a simple to a complex sequence; Anne began from being a pupil in the school, to being a student teacher in the school, to being the newly qualified teacher, replacing the master teacher. She is gaining the experience needed to learn how to teach, is building confidence in her subject knowledge, but she is not challenging the existing system. She is negotiating the field and trying to manage the complexity of the wider school politics, which are at play. Wenger (1998) acknowledges the importance of the negotiated experience of self (personal identity), which involves community membership, as essential to developing a strong professional identity. In Anne's case, developing her teacher-identity will ultimately mean adapting other people's practice to her personal styles and situation.

The element of 'discovery' (Huberman, 1993) is also evident in Anne's early teaching experience. The enthusiasm for the job and the responsibility of finally having your own class, putting your professional skills to work in developing curriculum is an exciting prospect, *'They have asked me to do 'the world of work' which is the mini-company. Which I am really excited about, I am doing it at the moment, I love it, that's my business side'* (Anne). Her enthusiasm for 'discovery' (Huberman, 1993) is evident in having her own classes and in the prospect of designing her own programme. *'I love that; I can't imagine teaching a subject where you had to follow a book. I am looking onto mid-term now, I love the excitement of what am I going to do with them'*. Whereas the element of 'survival' is keenly felt in her concerns around dealing with the expectations of parents in a private fee-paying culture and the competition for points in the high-stakes exam setting of the LC,

*Points have got so important in the last five years, with people wanting to go on to do medicine, the law, get a job for life. We have fewer people going on to art college. I do get a sense of intrepidation about my 5th and 6th years. I am finding it tough, I really am. (Anne).*

Levinson et al. (1979) suggest that the major task facing those in the 21-28 age group is to explore the possibilities of adult living in entering the adult world. Anne has found a career she enjoys and one which allows her to make a life choice, *'Being honest, that's another reason why teaching is great and why I am attracted to it, it's great for family life, flexible, career breaks, same holidays as kids. You can go part-time if you want'* (Anne). Developing a balance between the professional and personal identities seems necessary to develop an understanding of identity in teaching (Beauchamp & Thomas, 2009; Lipka & Brinthaup, 1999).

### **6.3.2 The Mid-Career Teacher: The Stabilisation Phase**

Huberman's (1993) 'stabilisation and responsibility phase' in the teacher's life cycle was evident in several of the art teachers interviewed. Brenda chose to enter second-level school teaching later in her career, having established herself as an artist first. This was precipitated by 'a moment of transition between two distinct periods of life' (Levinson et al., 1979), before and after becoming a mother:

*I think it is becoming a parent. In my case I had to get sensible because years before that I was doing jobs here and there and everywhere, and doing commissions and sculptures and paintings and selling stuff and sometimes I'd have money and sometimes I wouldn't. (Brenda).*

Although commitment to teaching and acceptance of a teacher identity, with its roles and responsibilities, was clearly evident in the attitudes and engagement of all the art teachers interviewed, it did not come without its reservations. Brenda, Deirdre and Fidelma all indicated a certain anxiety around maintaining or sustaining their teacher

identity over their whole career. *'I always promised myself I would only stay as long as I enjoy it. It's not fair on the kids. You see teachers who aren't enjoying it...they hate it and the kids hate their class. It's not fair...you're messing with people's lives. I hope I will never get to that condition'* (Deirdre). Brenda was anxious that she manages to keep her art practice active, *'Yeah, I definitely am an artist first and a teacher second. I don't know that I will spend the rest of my years teaching'*. (Brenda).

Nevertheless, despite these long-term reservations, the art teachers in this stabilisation phase brought to their work a certain level of confidence and professional engagement. This was evidenced in the pedagogical mastery of a personal style in teaching, showing greater flexibility in day-to-day classroom management, and in the variety of professional activities they were engaged with. Carol, in particular, had become immersed in the wider school community to such an extent that she felt she had become too distanced from her art teaching in the classroom,

*My teaching comes first and when that is not possible I get anxious! Sometimes my teaching is affected* (Carol).

For Carol, maintaining her artist-identity was less of an issue than developing her teacher-identity, *'I think I found enough fulfillment in the art teaching side of things that it doesn't bother me that much. As much as possible I make my own work, bits and pieces throughout the year, during the summer'* (Carol). All the teachers at this phase of their teaching lives had developed greater fluency and flexibility around their personal approach to teaching. All had integrated aspects of contemporary art practice into their methodology, such as artists-in-residence, visits to contemporary art galleries and art projects with an activist or community arts focus, echoing Huberman's view that 'it is possible that teachers passing through this stage in their



career could be the most highly motivated and dynamic, the most engaged beyond the boundaries of their own schools in district-wide curriculum committees or collective action' (1993). Huberman (1993) cites Cooper (1982) who suggests that rewards for having made an initial tour of duty in the classroom are when 'the teacher sets out to find new stimulation, new ideas, new commitments and new challenges' (p.8). Eoin echoes this sentiment *'I been teaching for a while you know, just doing what was required, but when I saw the effects of doing big projects on the kids, and the sort of interactive thing with other schools, pooling of ideas with other teachers, it really fired me up for it, and things improved immeasurably for me'* (Eoin).

As art teachers become more comfortable in their role identities as artists and teachers, they seem to find ways of merging both. Adams (2003), when evaluating the artist-teacher scheme in the UK, found that teachers could improve their effectiveness by maintaining and refreshing their creative activity as practitioners (p. 185). The teachers in the study were able to accommodate a strong link with their artist-selves within their classrooms, *'It's good to be doing that yourself as well because you can identify with the students more'* (Deirdre). Carol attests to how she has become more comfortable in sharing her personal interests and artist-self with her pupils,

*They love that, or sitting down with them in a life drawing class and for ten minutes just doing your own bit.*(Carol).

It was evident that rewards and personal satisfaction in teaching art are more often determined by the ability to find opportunities to build relationships with pupils through their art work, experiment and diversify within the classroom through linking their work as an art teacher with the wider art world rather than advancing up the career ladder into management. The reassessment phase is well documented in

empirical studies of the teacher's life cycle (Darling, Hammond & Bransford, 2005; Goodson & Hargreaves, 1996; Huberman, 1993; Sikes, 1985; Lortie, 1975) and in the stage theories of Feiman-Nemser (1985). Developing an identity as a teacher is an important part of securing teacher commitment to their work (Hammerness et al., 2005). For Carol, she felt her teacher-identity took a long period to become established, *'it takes ten years before you become somewhere close to being the teacher you want to become and settled in yourself. I am coming close to that now'*. (Carol). It was clear from the interviews that for most of the art teachers, finding the balance between their own art practice and their teaching was important for their sense-of-self. Grossman (1990) and Shulman's (1986) research into pedagogical content knowledge (how teachers understand their content and how they translate it into the classroom) suggest that teacher-identity is developed as practitioners, within a subject-matter context. The collaborative aspect of art teaching and art practice was evident in the teaching methods of the more experienced teachers. Distinctive ways of learning through art are experienced equally by both the teacher and pupils and one is often interdependent on the other. Eoin, looking back over his career, equated the artistry of teaching with the process of making art, and comments on how one impacts on the other,

*It's much like when things aren't going well for you when you are trying to paint a picture. The whole process of making art can be incredibly frustrating. You are limited by your own abilities; you are limited by a lack of imagination or something. (Eoin).*

### **6.3.3 Identity Development within Communities of Practice**

Research on teacher identity within learning communities emphasises the importance of the development of particular types of knowledge within teacher development. Cochrane-Smith and Lytle (1999) identify three different types of

knowledge development in both professional and teaching contexts as knowledge *for* practice, knowledge *in* practice and knowledge *of* practice. Specifically, knowledge *for* practice and knowledge *in* practice feature large in how the different art teachers approach their subject. This resonates with the central philosophy of teaching and learning in ITE in art and design where the processes of thinking and learning, of making and imagining that are fostered in the studio, form the set of practices through which the teacher will engage the learner in the school classroom setting (Granville, 2013). Eoin describes how he expanded from his classroom teaching to working across different school communities. The level of professional engagement through the art process led himself and his colleague to becoming involved in curriculum reform, *'We were co-opted by the Department to work on the new Junior Certificate as it was then...and we went around presenting around the country'*. (Eoin).

Wenger (1998) has furthered our understanding of self identity by making a clear link between the personal and the professional self of the teacher within communities of practice, which he says links identity with practice and involves belonging to a community membership. Eoin's own identity shift from an individual art teacher to working in a collaborative way, across a group of schools and community contexts, was deeply satisfying on a personal level and led to his involvement in developing a community of practice of professional art teachers:

*We did two weeks of arts week across all the schools....We did an inter-school mural which extended for a couple of hundred yards...and they produced in film format, events in art history. That was really great fun. An offshoot of that was we formed a North-East Art Teachers Association.* (Eoin).

It is clear that Lave and Wenger's (1991) theory of situated learning where the teacher becomes a co-learner alongside his students, applies to many of the art teachers

interviewed. Their term 'legitimate peripheral participation' provides a useful lens with which to view the particular relationship that exists between the art teachers and their pupils, their art colleagues or fellow artist/teachers. It provides a way to speak about the relations between newcomers and old-timers and about activities, identities, artifacts and communities of knowledge and practice (Lave & Wenger, 1991, p. 29). For most of the interviewees, the value of intense participation with like-minded others was an empowering one. Many art teachers work as single-subject teachers and can be quite isolated in their art departments. They welcome the opportunity to reconnect with colleagues in an art college environment, to engage with some form of continual professional development (Bodkin, 2013). The participant teachers valued the opportunity to work with their past students, and to take on student teachers as part of their professional work, *'I have always had a colleague and we have always had people in from the college. We always had student teachers or trainee teachers. We have always had a community within ourselves'* (Fidelma).

Maintaining a connection with their own practice, their former art college and becoming involved in studio work with other artists was seen as an important aspect of their personal and professional identity formation. For some they saw the benefits of re-engaging with practice impact positively on their students. For others, like Brenda, the link with their art practice and former students extended beyond the classroom, *'we set up the studios...a few past pupils of mine joined us as well'*. Brenda reflects on her relationships with her former art teacher and colleagues; *'going through life stepping back in all the time with him, whenever I came home and know that these solid people were here and around "Do you want to meet for a cuppa?"'* (Brenda). Reflecting on her former art teacher she comments; *'I knew she cared, I was so glad when she*

*stopped teaching that she went on with her own practice. I was glad to see that and kept in contact throughout her life'* (Brenda). Lave and Wenger's (1991) concept of peripheral participation, which suggests that 'learning is not merely situated in practice but is an integral part of the lived world' (p. 35) applies to these art teachers, whose personal and professional identities as art teachers and sometimes as artists are at their most meaningful when the two identities converge both inside and outside the classroom.

#### **6.3.4 End-of-Career: Serenity and Relational Distance Phase**

The 'serenity and relational distance' phase, between the ages of 45-55, appears to be a less distinct phase in the development of a teacher's career. Huberman (1993) suggests one most commonly ends up here after enduring a phase of uncertainty or crisis (p. 9). Fidelma is most conflicted over her loss of her artist identity, *'I am fifty-five and I need some time to see what I can achieve before I get completely decrepit. Completely for my own satisfaction'* (Fidelma) (see Figure 6.1). She sees her future as one which will allow her to connect back with her art practice and she looks forward to getting out of teaching to paint and embroider.



**Figure 6.1** Representing an Artist Identity

*'A place to draw and paint to find the core me'* (Fidelma, End-of-Career).

This phase also brings with it greater flexibility and it comes with confidence and personal wisdom, allowing for great tolerance and spontaneity in the classroom. Huberman (1993, citing Prick, 1986) suggests that 'there is less to prove to others or oneself at this stage' and that 'it is a matter of reconciliation (in neo-Freudian terms) between the ideal self and the real self' (p. 10). Fidelma demonstrates a confidence with her subject and a disregard for new procedures, *'I just focus on modular teaching and I do my own thing'*. When referring to possible DES inspections she insists, *'I am not going to change for anybody. I don't care who comes through my door'* (Fidelma). Fidelma demonstrates a skill and artistry in her teaching and is confident that her

students will do well in their examinations, as she has a proven track record in successfully preparing students for art college, she can afford to be confident. But she also fits the psychological life cycle profile of the older person's tendency towards increased rigidity and dogmatism, and resistance to new innovations (cited in Huberman, 1993, p. 11) as demonstrated by her resistance to the increasing demands for accountability in the classroom, the changing nature of the teaching profession and the demands for reform from the TC and DES.

But Huberman's concept of relational distance between pupils and teachers, which in part results from age and generational differences, did not seem to be a major issue with the art teachers studied. Their investment in the emotional connections and personal aspect of the student-teacher relationship is very strong. When she reflects back on her career it is the relationships with students that she says she will miss most, *'I don't think I will miss teaching. I might miss the people, I might miss the students. But I won't miss the actual job of teaching'* (Fidelma). The retired teacher, Eoin, was also regretful for times past and spoke of the 'Golden Age' of his teaching career, a period of activism and diversification when innovation and curricular development were hallmarks of the art department and they were unfettered by requirements of today's officialdom. He speaks with nostalgia of the period of activism and community engagement when working with other art teachers. *'I can still remember it...that was the Golden Age. So many of my past pupils talk about it and say the things we were doing'* (Eoin). In general, these end-of-career art teachers struggle less with ambitions of career advancement than the younger teachers, as they have invested throughout their teaching lives in a personal artistic identity that will live beyond the classroom. As they reach the end of their teaching career, they shift their attention to

their life beyond the classroom. *'I am very friendly with the art teachers...I can keep that going and the studios will fire my work if I want. Also I think I am only just using this to crank myself up to get going...before I get painting again'* (Eoin).

The classical literature on the human life cycle sees a gradual withdrawal and interiorisation towards the end of a professional career. With the art teachers in the study, it seems that the amount of investment paid to their interior selves in developing an art practice throughout their lives can pay dividends. They can detach themselves without regret and look forward to greater immersion in their own artistic practice, and have time to attend to becoming more at one with being in the world. As Barlow says in Molin and Reardon (2009), 'art practice needs the time and the desire and deep introspection in order for something to be catalysed' (p. 38).

## **6.4 Theme 7: Challenges, Policy and Practice**

The overarching challenge emerging from the art teacher interviews in terms of their professional work, were those relating to the Leaving Certificate (LC) Art curriculum. This curriculum was recognised by all participants as being out-of-date and not fit for purpose both in the practical curriculum and in the History of Art. The next challenge that art teachers face is in sustaining numbers at Senior Cycle art due to the competition for points in the LC. For students with ambitions for high points, art remains the most difficult subject in which to get an A1 grade. This was seen by all participants as having major implications for the subject in terms of its popularity at Senior Cycle. Thirdly, and not unrelated to the LC Art examination, is the disjunct between the examination requirements for the LC Art and the portfolio requirements



for third-level art college. This was seen to place enormous pressure on both art teachers and particularly on their students in the perceived need to cater for very differing requirements during a highly pressurised year of a high-stakes exam.

#### 6.4.1 Out-of-Date Curriculum

There was consensus from all the participants that they are encumbered with a LC Art curriculum, which in their own words is ‘appalling’ ‘restrictive’ ‘archaic’ ‘stagnant’ ‘old-fashioned’ and ‘boring’ for students.

*The Leaving Cert hasn't moved on. What we should be looking at now is the rapid change in technology; development of apps and video gaming; computer games, and the lads all know that. My guys stay up all night designing video games and this digital imagery stuff that I wouldn't even know how to do and they are whizz kids at it. We are so far behind in all that. Not even an element of it is in the Leaving Cert. (Carol).*

There was complete agreement that the LC Art curriculum serves neither the needs of a visually literate technology-driven society nor the needs of higher education in art and design. These art teachers say that in contrast to the JC project-based approach where the students have ‘seven months to explore their chosen theme and get engaged with their own ideas’, they have seen their students doing LC Art ‘go downhill...a lot sometimes...and lose interest’ (Deirdre). Moving from an exciting JC Art, Craft and Design project back to a tedious, technical, skills-based examination is a major challenge for students and teachers, ‘The whole way the Leaving Cert is marked is a serious problem for art teachers. The fact that you produce a single piece on the day, it's a polished up thing that is worked out in advance’ (Eoin). This is coupled with the fact that the History of Art component of the examination is worth 37% of the marks and is assessed by a discrete written examination with no connection to the practical work. This creates a difficulty for the non-academic student, who may be gifted in the practical work but struggles with essay writing. Notwithstanding these

issues, a revised draft LC Art syllabus that was prepared in 2005 was never implemented, 'this has left the art education constituency further alienated and increased the perception of marginalisation of art within the curriculum' (Granville, 2012, p. 37).

#### **6.4.2 Leaving Certificate Pressure to Deliver High Points**

All the art teachers commented that those students aiming for careers with the highest points requirements, perceived the difficulty in achieving an A1 in art as a major deterrent in choosing the subject:

*Art is the hardest subject of all to get an A1 in ...in recent years a lot of the bright kids give up art because it's easier to get A's in other subjects.... A1 in Geography 20%.... A1 in Art 1%. ...or Home Economics is easy as well. You won't get an A1 in art, you just won't, you get one or two a year, depending on luck. You have to get four things absolutely right, on four separate days. If you miss a section of the art history or have a bad day with the drawing, that's it gone, your A1 is gone. (Eoin).*

Art teachers are struggling to maintain the subject choice of LC Art particularly in middle-class and private schools where the pressure for high points is evident in parental attitudes and in their student's subject choices. Anne outlines her student's main concerns when it comes to subject choice, '*they are just points, points, points and they just want the A1 so I don't really have a lot of freedom in fifth and sixth year to do anything other than what can get them the highest grade*' (Anne). For those LC students who wish to pursue a career in Art and Design, the added burden of preparing a portfolio during their LC year is equivalent to taking an extra subject and the art teacher within the art class often accommodates this. This can cause major difficulties for art teachers in managing both, as the inquiry-based portfolio methodology is a very different approach to the technical skills-based approach to the LC Art curriculum, '*We have also had complaints from the parents, so now we are not really allowed to talk*

*about portfolio in class time because it is not considered part of the LC curriculum'* (Anne). In Anne's case, these complaints resulted in the school accepting parental demands that 'there be no portfolio tuition or discussion of portfolio in the LC Art class'. The school's ruling underlines how different the portfolio and the LC requirements are, according to Deirdre, *'They are worlds apart'*. This may be an extreme case, as most of the art teachers interviewed included the portfolio preparation work, either alongside the LC curriculum in class time, or as an extra-curricular activity after school and at lunchtime. But it highlights the differing requirements of second- and third-level art and design and the very real dilemma for art teachers and their students.

#### **6.4.3 Disjunct between LC Art and Portfolio Requirements for 3<sup>rd</sup> Level**

Art and design education in post-primary school exists in a constant torque between the push of art and design practice on the one hand and the pull of the school curriculum and examination system on the other. The tensions and conflicting demands of these different constituencies are well illustrated in the evolution of art as a LC subject within the context of the LC examination as a selection mechanism for entry to higher education. (Granville, 2012).

Granville's statement regarding the push and pull of art and design practice versus the exam system is well illustrated in Carol's comment on the problems she faces teaching both the LC Art curriculum and portfolio within her art class. *I think it's difficult. Every year we have a number of students who want to pursue art as a career, and I think there is a massive gap between the 2nd-level Leaving Cert course work and what they are about to face in college'* (Carol). The workload of preparing an inquiry-based portfolio on top of a highly pressurised LC year tends to separate those with a serious desire or intention to apply for art college from those with a general interest in art. Carol suggests that *'often what happens is that mid-way*

*through their portfolio process they either get it or they fall off* (Carol). The post-Christmas submission date for portfolio entry to third-level art and design colleges, also has implications for students doing their mock LC exams at Christmas. *'It is hard to marry the two, because the Brief...the workload is so heavy that the Leaving Cert stuff just gets a second priority'* (Carol). She goes on to say *'I think the Leaving Cert is very boring for those students, it's stagnant and old-fashioned. It's not fresh enough'*. But she notes that for those students who have worked on developing a portfolio, their LC preparatory work benefits, *'their LC preparatory work and exploratory work is much fresher and investigative and conceptual'* (Carol). It is clearly advantageous for students, even in their LC Art exam, to have used inquiry-based studio methodology such as that required in portfolio preparation and it would bode well for a future LC model of art curriculum to take such an approach into account.

Having discussed the challenges facing art teachers in their professional roles, their greatest concerns relating to LC art were threefold: the out-of-date curriculum; the difficulty in achieving top points; and the disconnect between the curriculum and portfolio requirements at third level. A revision of the LC Art curriculum is long overdue in order to accommodate the needs of today's learners. As Granville (2012) recommends, it should provide learners with an engagement in Art and Design which reflects the current practice of artists and designers in the real world, and secondly, do so in a manner that its assessment relates to the requirements of higher education art and design (p. 44).

#### 6.4.4 Conclusion

Chapter 6 sets out the landscape for the changing paradigms of art education echoed in the shift from modernism to postmodernism over the 20th and 21st centuries through the voices of the art teachers. It focuses on three main themes which encompass the professional identity formation of art teachers.

Theme five examines how the historical development of art teacher education impacted on the prevailing schools of thought and ultimately influenced the art teachers' methodology in their ITE programmes. It focuses on how the immersion in a personal but partial artist identity formation in art college remained unresolved for some but they recognised that it had lasting impact on their sense of identity as artists. There was agreement by all who had experienced the HDip PDE model of art teacher formation that it provided a stronger professional identity and a bridge between art college and the realities of life. There was a recognition that the later models of art teacher formation (post-ATC) were ones which connect and recognise understanding art practice as central and were a relevant foundation for teaching art.

Theme six examines the changing identity that the art teachers experience in the different phases of their professional lives. It focuses more closely on Huberman's (1993) life phases as they related to the art teachers' experience. The stage of *survival and discovery* of the beginning-teacher, the *stabilisation phase* of the mid-career teacher and the *serenity and relational distance phase* of the end-of-career teacher were well represented in the art teachers' Life Histories. Interestingly, the art teachers differed from many of Huberman's teachers in that their personal investment in a personal art practice paid off when they faced a withdrawal from their teaching

careers. Their relationships with artist-teacher learning communities, ability to connect with practice and their connection with past students provided a ballast for leaving the profession.

Theme seven focuses on the challenges of policy and practice that art teachers face within the Senior Cycle curriculum in Ireland. Their major concern overriding all else was the out-of-date LC Art curriculum and the frustration this causes for students and art teachers. Closely aligned with this was the pressure of delivering high points for LC Art, in an increasingly competitive environment. The severity of the LC Art marking system places the subject at a distinct disadvantage to all other subjects when it comes to students selecting their Senior Cycle subjects. Finally, but very much connected to the out-of-date curriculum, is the disjunct between LC Art and the portfolio entry requirements for third-level art and design. This places severe pressure on the art teacher in the classroom. These were the major concerns of the art teachers interviewed. Alongside this was an anxiety around the impact of recent policy reforms such as the increasing focus on accountability, measurement and assessment and performativity which is part of the TC's reform agenda. Clearly, the possibilities for harmonising the artist-teacher dual helix are problematised in this context. The policy context increasingly drives artist and teacher identities apart and into conflict and the difficulties with the LC Art seem a particularly strong example of this.

## CHAPTER 7

# CONCLUSIONS AND RECOMMENDATIONS OF THE STUDY

### 7.1 Conclusions

In drawing conclusions from the analysis of the Life History interviews, certain dualities and tensions have emerged in the study of the artist-teacher. The identity formation of art teachers can be categorised broadly speaking into two main areas: *Personal Identity* and *Professional Identity*. The major themes of *home and family*, *art teacher influence*, *Signature Pedagogy*, *paradigms of art teacher education*, *life phases in teaching* and *challenges faced in the profession*, have been used as lenses in this study, through which to view the identity formation of three different age cohorts of art teachers. The tensions and conflicts in identity formation, which were evident in the art teachers' Life Histories tended to occur when their artist-identity was under threat or in flux. The choice to take a creative life path was identified for most participants very early on, and it was nurtured within the home environment and/or recognised and encouraged by an art teacher or significant other in school, echoing Lortie's (1975) apprenticeship of observation. For one participant however, choosing art as a subject in school was not an option and he was late in the recognition of his artistic drive, although once discovered he found it all-engrossing. For all of the participants, the art college experience was immersive and consuming, but varied depending on the particular model of art education available at the time. Tensions existed where models of art education were in transition in Higher Education, and some students experienced the fallout of different philosophies of thought within the teaching staff of the art

college at the time. Most felt that on leaving art college, where their artist-identity was prioritised, they were not well prepared for the realities of life. But for many, this was not unexpected, as they knew that to go to art college was not an easy career choice. Interestingly, the choice to become a teacher was not 'always there' amongst the group of art teachers, in fact most of the participants were vehemently opposed to becoming a teacher on leaving art college. Although many of them had a tradition of teaching in their family, their artist formation was held in much higher priority. The decision to move into teaching came in different ways. For some the decision to teach came after several years of working collaboratively in communities, resonating with Lave and Wenger's (1991) communities of practice, or as artists delivering workshops in educational settings. For others they were coerced or encouraged by parents or significant others (Lortie, 1975) to take up a career in teaching as a means of making a living. One had moved into a business career and wanted to get back to art-making and reconnect with her creative side. Most found that having undergone initial teacher education, their professional identity as art teachers was strengthened and they felt better equipped to enter the teaching profession. Most were positive about the emphasis in their teacher education programme on nurturing their artist-selves as a means to develop their teacher-selves. It was important for almost all the art teachers, especially once they became established in their classrooms (after the settling-in phase) that they found a balance between their personal (artist) identity and the professional (art teacher) identity.



### 7.1.1 Identity Conflict in the Artist-Teacher



**Figure 7.1** Levels of Identity Conflict in the Artist-Teacher

There were three distinct types of artist-teacher identity conflict identified amongst the group of teachers. The first type of conflict was evident in the high levels of stress experienced around the loss of their artist-identity. This seemed to be a constant struggle for these individuals as they attempted to maintain a personal art practice. In one case, her artist-identity was never fully satisfied or resolved and was a constant source of stress in her life. In another case, her artist-identity took priority over all else but she managed to integrate this with a fruitful teaching life, albeit with some difficulty alongside the pressures of motherhood.

The second type of identity conflict was evident where individuals had found ways of integrating their artist practice and their teaching practice to such an extent that one nurtured the other. These art teachers had managed to strike a balance between their artist-identity and their teacher-identities. They drew satisfaction from working through the art process with their students, and they were happy to assume a teacher-identity as long as it was firmly embedded within the subject of art. Art teachers engage in meaning-making work alongside their students as co-participants in

the classroom. This fact, coupled with the opportunities they found for maintaining a personal art practice during school holidays, evenings, and the flexibility of the teaching profession, was sufficient to alleviate any major identity conflict.

The third type was evident where the art teacher had become deeply immersed in the broader life and culture of the school, their teacher-identity had become stronger and they had a less troubling artist-identity. In this case, the professional teacher-identity was fully engaged in a range of extra-curricular activities and had also assumed additional management responsibilities. But this was the exception; for most of the art teachers interviewed, the contact with students and the subject of art was sufficiently rewarding and they showed little interest in moving into administration or management. Most were very happy to engage in extra-curricular activities beyond the day-to-day teaching in the classroom, but this tended to be art related (portfolio preparation, art clubs etc.) and that was their main interest and priority.

### **7.1.2 Art Teachers' Personality Types**

As mentioned previously, unlike most other subject teachers, art teachers tend not to seek career advancement in schools (Bennet, 1985). The reasons given were: not wanting to leave the subject of art and the classroom environment, or not wanting to sacrifice their engagement with their pupils. A dislike of authority, paperwork, the restrictive nature of school environments, not wanting to get involved in the politics of the school, going against-the-grain, all featured as part of the art teachers' negative responses to their jobs. What '*lights their fire*' was their connection with art and with their pupils. The evidence seems to suggest that the creative nature of the practice of art and the distinctive sensibilities of the art teacher tend to set them apart from other subject teachers in this regard. Their job satisfaction is derived from the nature of the

work they do, and their commitment to their subject. Central to this, is the nature of the artistic process itself, and the art teacher's 'Signature Pedagogy', which has *intrinsic* rather than *extrinsic* qualities. The work that they do, both as an artist and as an art teacher, is embodied and interpretive, and is concerned with how they experience the world, how they reflect and interpret that experience. Thus, the nature of the art teacher's identity is *subjective* rather than *objective*.

Whether the personality types of individuals are determining factors in how art teachers adjust to the nature of the classroom, with its timetables, rules and regulations, is a question which emerged in the Life Histories. Some art teachers fiercely resisted any attempt to conform to demands from the DES, the TC and outside agencies, but had adapted their personal teaching style and pedagogy to suit themselves and the needs of their students. These teachers demonstrated artistry in their teaching, which was a combination of personality, teaching style and passion for their subject. The fact that many of these teachers had also been inspired by inspirational art teachers at second level also points to the particular characteristics that art teachers bring to their subject.

### **7.1.3 Distinctive Types of Learning**

I would contend that all good teachers bring a mastery of skill, which comes from a deep knowledge of subject. This was to be found in many of the art teachers interviewed. Their collaborative approach to learning and their emotional connection with their students also seemed to be a consistent feature of the group. The constructivist nature of discovery-based learning (Bruner, 1990) or scaffolded-learning (Vygotsky, 1995) which the art teachers employed had many of the hallmarks of creative teaching. The kinds of learning that art teachers promoted were evident in

different ways. They talked of creating space for learning '*allowing real life to happen*' (Brenda), being a co-participant in the learning and '*going on a journey*' with students, '*helping students to shift something, or to pull it out of themselves*' (Deirdre). Dewey's (1934) theories on learning from experience were central to their approach. They saw their job as enabling students to process their 'lived experience' through art. Janowski (cited in Molin & Reardon, 2009) calls this 'learning by digestion' or Hickman (2013) suggests that art teachers and the learning environments they create can nurture meaning-making through 'a creative application of the wisdom gained from informed reflection on life experience' (p.162). This was evident in how the art teachers used their environment, their physical and social surroundings in generating work from their students. This was often aligned with the ways they worked themselves, and for some became quite transformatory, opening up their students to socially engaged practices, which went beyond the boundaries of the classroom.

The art teachers' approach is influenced by a range of types of learning which they have encountered through their own artist/designer formation, from the apprenticeship model (Lortie, 1975), where the teacher is the master and the student the receiver of knowledge and skills, to the Romantics' idea of the master class where students work under a master who helps them develop their individual 'genius' (Elkins, 2001), to the critically engaged model (Freire, 1993) where the students are encouraged to use their art as a means of exploring personal themes and issues of socially engaged practice. In contemporary Irish art rooms the reality lies somewhere in-between. The skills-based approach is evident in the orthodoxy of many art departments in Ireland, where projects are set and determined by the exam system (especially the LC) and are repeated year-on-year with a focus on achieving good

results. However, most of the art teachers interviewed, found ways of integrating project-based approaches into their teaching which were not solely determined by the exams and which allowed for greater flexibility and an engagement with their individual and community needs. The dilemma for art teachers is that the exam-driven approaches, although less critical and less individual, can achieve higher results for students and can often become the norm in a points-driven system like the LC Art. The frustration for all the art teachers interviewed in dealing with the restrictive LC Art curriculum was a major concern and one which was viewed as the greatest impediment and challenge in their on-going practice as art teachers.

#### **7.1.4 School versus Art School/Modern versus Postmodern**

When their identity formation was viewed through the lens of their particular model of education i.e. second-level school formation, artist-formation and art teacher-formation, it was clear that the dualities and tensions of School versus Art School, the Modern versus the Postmodern approach to art education featured as important factors. These four perspectives are not separate from each other but are inter-related in complex ways. Identity conflict was evident in the transition from art school to becoming a teacher in second-level school, where the restrictive senior cycle art curriculum and out-of-date syllabus remain out-of-sync with contemporary art thinking. This goes some way to explain why these art teachers were initially opposed to the notion of second-level school teaching as a career. Its association with dull, restrictive structures and out-of-date curricula was not initially appealing coming from an art school environment. Their artist-formation was seen by all as very formative but, for some, also quite conflicted. Most found art school to be a satisfying time of personal immersion and deep introspection, where their artist-identity is heightened and held in higher regard than any other, especially over a teacher-identity. At the

same time, most felt ill equipped for any professional life on leaving art college, with neither a strongly developed artist-identity nor a professional basis for making a living.

*I think if you do fine art, it's very idealistic in a way, the message you are getting in there. There is not really a sense that this can channel into other careers when you are in college. You get no sense that there are lots of opportunities. Fine art can bring you in different ways that isn't sitting in a studio all-day or working in a studio as an artist. But there is no real information on that or encouragement towards that, I found. (Deirdre).*

Anne argued that 'creative thinking, problem solving, coming up with solutions to things' was not promoted and rewarded enough in society and that art college was a 'bit of a bubble',

*Maybe if art college did more business stuff we would get graduates going into businesses so then there would be more of a cross-over. What seems to happen...is that people leave art college, try to practise for a while, then they do waitressing, some go back to do the Dip., others end up going into a completely different career. (Anne).*

#### **7.1.5 ITE: Bridging Personal and Professional Identities**

It was also noted by all, that a strong initial teacher education programme played an important role in providing a solid foundation for building a professional identity, especially one which had a strong art-based pedagogy. All felt that this acted as an effective bridge between personal artist-identity and a professional art teacher-identity. But the early vocational model of teacher education, the ATC, was considered to be highly deficient. The retired art teacher, whose teacher education experience was poor and lacking in structure, was left to fend for himself in his early years of teaching, which he found very challenging. It was his mastery of subject content and the development of a personal teaching pedagogy over time, which resulted in his particular style of teaching, which was quite inspirational for his former

students. For the end-of-career art teacher, trained in the expressivist model (PTA) her particular style of teaching was heavily influenced by the constructivist pedagogical approach of her former college lecturer TG. Her personal art teaching pedagogy was in itself hugely influential within her art class, resulting in large numbers of her students gaining entry to art college over the duration of her teaching career. Both older art teachers, had developed an artistry in their teaching which was of their own making, very individual and was developed over a life time of experience. The mid-career teachers and beginning teacher, who had undergone 'the critical/contextual model' of art teacher education and had a greater professional foundation in the planning and preparation for teaching in a contemporary classroom, tended to be more involved and integrated into their wider school communities. The art curriculum which they delivered in their classrooms, also indicated they had an awareness of socially engaged issues and cross-curricular linkages, which was also central to their particular model of teacher education.

None of the art teachers on leaving art college found the transition from practising artist to second-level school teacher easy. Although some, despite being conflicted at times about their loss of their artist-identity, also had a strength and confidence in their knowledge of their subject, which served them well in their understanding of art content and in its delivery to their students. It was evident through the Life History research that an art teacher's identity is dynamic and unstable and determined by a number of factors, some of which are relational and multifaceted.

One of the strongest themes to emerge from the Life History interviews was the chasm that existed between the modernist art curriculum at second level and the

postmodernist conceptual curriculum in third-level art and design. All of the teachers vehemently stated that the Leaving Certificate (LC) Art exam at second level was not fit for purpose and served neither the pupils in school nor the needs of Higher Education in art and design, nor society as a whole. They argued that the needs of a postmodern, technologically savvy younger population were completely out-of-step with this archaic curriculum. The conflict of identity between the artist and the art teacher was intensified to a large extent by what they considered 'a boring dull and pointless curriculum' in LC senior cycle. Having been through the LC Art curriculum themselves as students, and having experienced the potential of a dynamic art curriculum in art college and in ITE, it was very challenging to return to a system which was regressive and demotivating. Stapleton (2010) in her study of the LC examination in Art agrees that there is sustained on-going criticism of the LC as a guiding force for a credible course at senior cycle. She suggests reasons for its poor standing are 'its longevity, negative publicity from commissioned reports and the grip of its assessment framework on pedagogical practices' (p. 146), a classic example of an examination driving classroom practice. The antipathy to the LC Art process compared to the JC Art project amongst the group of art teachers was loud and clear. The benefits of the innovative JC project '*which is a seven-month body of work*' (Deirdre) was voiced collectively by the focus group. Carol argued that '*there is no continuity between the Junior Cert into the Leaving Cert and connecting it on to third level*'. There was agreement that whilst the JC Art, Craft and Design curriculum was innovative and exciting for students, the LC Art, a high-stakes examination, was regressive and boring and in serious need of reform in order to align it with the requirements of the 21<sup>st</sup> century in particular, but also the requirements of third-level art and design.



The art teachers unanimously agreed that the distinctive characteristics of their approach to their subject are seriously compromised when preparing students for the restricted LC Art examination. What should involve open-endedness, tacit knowledge and understanding, (Polanyi, 1958) is replaced by formula, practised orthodoxy and tightly timed activity. Eisner's (2002) argument that art fosters 'sensitivity to nuance, making judgment without rule, embodied experience, acting without formula, learning through the making, flexible purposing' is one which is hard to defend when working within the restrictions of the current LC Art examination. These factors, coupled with LC pressure for points (art remains the most difficult subject in which to achieve an A1 in the LC) and the disjunct between second and third level (LC art work is not deemed acceptable for entry into third-level art and design) make the job of the art teacher particularly challenging.

Art teachers are faced with a particular set of challenges relating to senior cycle LC Art, which they daily negotiate in their classrooms; nevertheless, they still find their work rewarding (despite these challenges) and generally they have flexibility to design and adapt the curriculum as they see fit. The distinctive qualities they bring to their teaching can often remain unheard and unseen by others, with the exception of their pupils who continue to choose art as a subject (38% of students chose Art, Craft and Design at JC in 2007 and 19.5% of LC candidates chose art in 2013). As this Life History study has shown, art teachers prefer to stay close to their students and to their practice. They tend to surround themselves with like-minded others, and need not necessarily choose to engage with the wider issues in school, such as the development of policy and the politics around their subject. Bennet's (1985) study of the careers of art teachers, illustrates their motivations and priorities:

Teaching is not necessarily the most important aspect of their lives, nor a substitute for it, but just one aspect through which they fulfill certain needs and satisfactions; important amongst these are the satisfaction of social relationships with pupils (a satisfaction often discovered once in teaching), and that of continued involvement in art (frequently a motive for entering teaching). (p. 132).

Bodkin (2013), in her study of art teachers CPD needs, also found that art teachers wanted their CPD content to be closely related to the art curriculum. Their interest in the subject of art, their students and the curriculum was paramount. Only relatively recently (since 2004) has CPD has been available for art teachers through the Professional Development Service for Teachers (PDST) and through the NCAD (Bodkin, 2013). Almost all of these programmes are connected to art-related content and assessment, aspects that directly affect art teachers in the classroom, whilst for other subject teachers, extension of knowledge tends to be in pastoral and organisational/administrative areas (Bennet, 1985).

## **7.2 Recommendations**

Lortie, when speculating on the future of teaching in 1975, referred to the dangers of a 'point in time' approach which he says is useful in exposing the interconnections in a social system but risks overestimating its stability (p. 214). The Life History study of the artist-teacher captures three sets of art teachers' points of view (six teachers in all), over three paradigms of art teacher education, at three different points in the art teachers' career (beginning, middle and end-of-career). My own positionality within the research represents a fourth perspective, as someone who has been through a similar career path until moving into initial teacher education and working directly with student art teachers who are preparing to teach art in post-

primary schools. The recommendations emerging from this research come from a study over time, across one subject area ‘art,’ at a point when initial teacher education in Ireland is moving once again into a new model of teacher professionalism and teacher research. From September 2014, all prospective graduates who wish to become teachers (including art teachers) will undertake a two-year masters level ITE programme. The Sahlberg Report, in 2012, recommended that teacher education in Ireland should be restructured, be based in universities, and be clustered across sectors, providing greater critical mass and greater synergies across levels of education and disciplines. Sahlberg suggests (based on research) that the key characteristics of an internationally recognised teacher education programme, includes high-quality instruction on both pedagogy and pedagogical content knowledge, a strong focus on research as a basis for teaching and learning, a close and systematic engagement with schools and real internationalisation of the institutions providing initial teacher education (Sahlberg, 2012).

### **7.2.1 Recognising the Distinctive Signature Pedagogy of the Art Teacher**

In this period of change, it is timely that art teacher education should be recognised for its Signature Pedagogy, indeed Sahlberg specifically draws attention to ‘the distinctive elements of teacher education programmes for art teachers’ (Sahlberg, 2012b, p. 26) and he suggests that this needs to be recognised in any new amalgamation. Within this new ITE structure, I would strongly contend that this research demonstrates that the art teachers’ Signature Pedagogy is essentially embedded ‘in practice’ and is embodied, and flourishes best when close to the art college environment. A key recommendation from this study of the identity formation of the art teacher is that the disciplinary base of art and design must remain central to the initial art teacher education programme and not become diluted in any new

configuration. The evidence from the Life History study strongly suggests that in order for art teachers to develop a strong art teacher-identity, they must be enabled to develop their professional teacher-identity through the discipline of art. This acknowledges the fact that different modes of learning exist and that for the art teacher, learning *through* the subject discipline of art is an essential factor in their successful identity formation as artists and as teachers. It is the distinctive qualities of art-making and art-thinking alongside an engagement with their students that attracts them to teaching. The nature of their subject means they may continue to extend their subject knowledge often beyond teaching, into various art-related practices or even have concurrent careers (Bennet, 1985). I would contend that if they can find sufficient satisfaction in their teaching by extending their professional involvement in art-based professional development, they would strengthen their teacher-identity.

Teaching is an attractive career for art teachers and for some artists. Its flexibility allows them to work in art education and also to have alternative interests beyond the classroom to nurture their artistic endeavours. This study recommends that art teachers be enabled to develop their professional and personal identities in pathways related to their subject area, thus strengthening their professional teacher-identities without compromising either.

### **7.2.2 Improving Art Teachers' Career Opportunities and Retention**

When examined through the lens of the 'phases of a teacher's career' it is clear that art teachers go through the many of the same stages of development as other teachers over their lifetime. Where they differ is that their orientations and their career interests lie in their personal-development activities rather than the normal career paths of management and administration of most other teachers. Art teachers are no less

career-driven than other teachers, but the opportunities for advancement within the education system are not oriented to their needs. Darling Hammond and Lieberman (2012) in discussing improving teacher quality and teacher retention, suggest that enabling teachers to grow, learn and be excited about their work depends on providing ongoing learning opportunities and career opportunities that enable them to share their expertise in a variety of ways (p. 164). This was evident in the qualities of innovation and creativity in curriculum development, which were harnessed to great effect in art teacher Eoin's experience of working on the new JC curriculum. He and his art teacher colleagues were co-opted by the DES to work on the new JC syllabus as it was then, and they went around the country presenting to other art teachers in a mode of collaboration. These art teachers engaged very positively within their communities of arts practice where they built on their personal art practice and integrated it into their classrooms.

A further recommendation is that teacher learning communities (Lave & Wenger, 1991) be formed and encouraged to work across related subject disciplines, where collaborative learning and action research would underpin the professional identity formation of the teachers involved. The distinctive qualities and benefits of the art teachers' approach would be shared across a teaching community rather than remaining isolated in their subject groups.

### **7.2.3 Developing Models of Professional Development**

Further models of professional development, such as the artist-teacher scheme, have proven to be successful as a form of professional development between galleries and art teachers in the UK. This model of professional identity building meets the needs of art teachers who wish to re-engage with the world of contemporary art and

their own practice. In some, but not all cases, this also feeds back into their classroom pedagogy. Galloway and his colleagues (2006), when evaluating the artist-teacher scheme in the UK, found that ‘creating a dialogue about ideas and practice, within a community of practice where learners of different levels were learning together was one of the noted benefits of the scheme’ (Galloway et al., 2006). All the art teachers interviewed in this study demonstrated strong connections with their art college in their artist-formation. Such models of professional practice are recommended, which would encourage art teachers to reacquaint themselves with the world of contemporary art and to immerse themselves in their own art practice (personal identity formation) and ultimately help to bridge the divide between second- and third-level art and design.

#### **7.2.4 Leaving Certificate Art versus an Art Education Fit for Purpose**

Unfortunately, one of the single greatest barriers to the strengthening of the art teachers’ professional identity is the current state of the LC Art curriculum. Art teachers are disempowered and frustrated year-on-year by the impact of ‘teaching to the exam’, an out-of-date curriculum which has the effect of killing off any creative potential for senior cycle. This, coupled with the perennial issue of Leaving Certificate (LC) Art being the most difficult subject with which to achieve high points in the LC, has left the subject in danger of falling numbers, where the net effect is students are not choosing to take art at senior cycle. Ultimately, the current impasse of the LC Art curriculum reflects a low-status subject that has been neglected, ignored and overlooked by successive governments through decades of educational change in Ireland.

When I started my job things were very bad. Art was seen as a dumping ground for kids I was telling you before; I used to call them the Huguenots ‘fleeing the French’. Anyone who didn’t want to do French, came to do Art, and it was definitely a second-class subject. (Eoin).

Eoin's poor experience and lack of support as a beginning teacher in the 1960s is not replicated in ITE today. Art teacher education has vastly improved in 2014, but the LC Art exam has not kept pace with the changing needs of society and is ultimately the single biggest hurdle facing art teachers and art education. In this study of the dual identity of the artist-teacher, the central concern was to examine how the developing identities and attitudes of the art teachers educated within the consecutive postgraduate model, of the PDE are negotiated and reconciled. The focus is on their identity as artists or designers on one hand and as teachers on the other. It is clear that the status of their artist-identity is formed during their artist education, where certain attitudes and hierarchies are established and their artist-identity is upheld as the primary goal. These attitudes can last for several years until the art teacher has consolidated his/her teacher-identity, but the desire and need to be close to the art process still lingers for many. In order for the artist or designer to embrace a positive relationship with teaching, their initial teacher education programme needs to be cognisant of the dual identities that can exist in the transitional phase.

### **7.3 Final Thoughts: Limitations and Further Research**

This is a Life History study of a small group of committed art teachers who have a proven track record of professional engagement in strong art departments and they represent best practice in their field. The study does not claim to represent all art teachers, nor does it make generalisable claims on the experiences of all art teachers. The sample size of six teachers allows for rich, thick data to emerge, such as the specific motivations, priorities, satisfactions and dislikes of a small group of art teachers. It considers the issues of age, class and gender in trying to capture a realistic

portrait of a group of art teachers across a spectrum of time. Further research is needed to discover exactly how the career paths of artists who choose to become teachers evolve. Tracking the career paths of all students who have completed initial teacher education in art and design would point to the quality of retention in the field and identify the weaknesses in the system for the successful identity-formation of the art teacher. It would help explain the reasons why some art teachers drop out of the system, and the reasons why some stay on to develop extremely effective art departments. It would also identify whether the successful retention of art teachers in schools is linked to the supports in schools or to their ability to effectively develop their personal and their professional identities.

A strong connection with the ‘artist-in-formation’ was identified clearly with the art teachers in this study. Their artist or designer identity held the higher priority over their teacher identity in the early years of formation in art college. This sample was selected entirely from the postgraduate specialists, who have chosen to study fine art or design in their undergraduate degree. It would be important to do a comparative study between the concurrent four-year BA group, who chose art teacher education as their chosen career path, and the postgraduate specialist group who have had complete immersion in their art discipline before entering teaching. This would identify the benefits and challenges of both courses, and acknowledge which had the stronger teacher-identity or artist-identity, and how this has impacted on the career path of art teachers or on the type of art teaching conducted in schools.

Further research is needed into what significant supports are needed to sustain the art teacher at different points in their career. It is clear from this study that the personal and professional identities of art teachers are particularly intertwined. But



many of their needs are also common to most subject teachers in terms of the stages they go through in their teaching career. Differentiated recognition between the common needs of all teachers and the distinctive needs of art teachers would be important in developing supports for their personal and professional identity formation. In particular, the study highlights the nature of the art process itself and the values art teachers and their students attach to it. But it also highlights the tendency for art teachers to stay close to their art rooms and their pupils, often staying separate or isolating themselves from the school community at large.

Further research is needed into the particular value of the art teachers' approach to learning, their Signature Pedagogy, and how this might be brought beyond the art room to benefit education in general. The qualities of innovation, risk taking, and creative thinking that art methodologies promote, alongside the more intrinsic personal benefits of emotional connection and self-worth which are central to the art teachers' approach to teaching, are qualities that are needed more than ever in today's schools, where systems of assessment, measurement and performativity abound. The art teacher's professional identity formation needs to be supported and recognised, particularly for these distinctive qualities, in order that they can more fully participate and bring benefit to the school community at large.

Finally the study of the artist-teacher identified the continual frustration that art teachers grapple with in trying to negotiate the out-of-date Leaving Certificate (LC) Art curriculum and examination, which was agreed by all is not fit for purpose. It would be very worthwhile to research the impact of the LC Art assessment on pupils' choices when moving into senior cycle. It would be important to examine its

usefulness both in terms of art and design education generally in a technological and postmodern society, and also its importance to those students aspiring to pursue Higher Education in art and design. A subset of this research would be to examine the impact of portfolio preparation on the LC student in terms of access to art college and the time and resources given to it within the LC year.

The identity formation of the art teacher is significantly linked with their formation in art college. All of the art teachers interviewed felt ill prepared for the real world outside of college, particularly those who studied fine art, but also those who studied design. This study, due to time restraints, was unable to include the third-level perspective directly. Further research is needed on how artist-identity formation is developed and supported in third-level art and design and how it relates to further career development. In particular, research into the relationships between second and third-level art and design education are needed, as one directly influences the other. In our contemporary postmodern world, the artist formation in third level is often characterised by radical disruption and challenging the status quo. 'The artist is seen as someone who shifts perspectives of every day life by calling attention to other ways of perceiving and being' (Gude, 2013, p. 38). In direct contrast, the modernist second-level school system still focuses on the creative processes and formalist principles of art and design, rarely moving beyond the traditional modes of materials and making. Current participatory and collaborative models of initial art teacher education attempt to bridge the divide between the formalist system and the needs of contemporary society. These models engage student teachers in tackling themes of identity and community, social justice and development education in designing their art curriculum for second level. But the divide between second- and third-level art education in

Ireland is greater than ever, given that the LC Art curriculum has remained static for forty years. Granville, in 2011, argued that 'there has been a distancing of 'school art' from the world of art practice. Perhaps even more alarmingly, the practice of art educators in community contexts and in higher education has moved in an orbit increasingly removed from the art taught and examined in post-primary schools' (p. 358). The conflict between the students' personal identity formation as artists and their professional identity formation as art teachers emerges as a direct result of the mismatch between these two worlds of art education.

## References

- Adams, J. (2003). The artist-teacher scheme as postgraduate professional development in higher education. *Journal of Art and Design Education*, 22(2), 183-194.
- Adams, J. (2010). Risky choices: the dilemmas of introducing contemporary art practices into schools. *British Journal of Sociology of Education*, 31(6).
- Addison, N. (2005). Expressing the not-said: Art and design and the formation of sexual identities. *The International Journal of Art and Design Education*, 24(1), 20-30.
- Addison, N. & Burgess, L. (2000). *Learning to teach art and design in the secondary school: A companion to the school experience*. Oxon: Routledge.
- Addison, N. & Burgess, L. (2005). The friendly interventionist: Reflections on the relationship between critical practice and artists / teachers in secondary schools. In D. Atkinson & P. Dash (Eds.), *Social and Critical Practices in Art Education* (Chapter 12, pp.117-139). Stoke on Trent: Trentham Books.
- Addison, N. & Burgess, L. (Eds.). (2013). *Debates in art and design education*. Oxon: Routledge.
- Addison, N., Burgess, L., Steers, J. & Trowel, J. (2010). *Understanding art education: Engaging reflexively with practice (Teaching school subjects 11-19)*. New York: Routledge.
- Alexander, T. M. (1987). *John Dewey's theory of art, experience and nature: The horizons of feeling*. Albany, NY: State University of New York Press.
- Alexander, S. & Galbraith, M. (1997). In R. Hickman, (2013). *The art and craft of pedagogy: Portraits of effective teachers*. London: Bloomsbury.
- Antikainen, A., Houtsonen, J., Kauppila, J., & Huotelin, H. (1996). *Living in a learning society: Life-histories, identities and education*. New York, NY: Routledge.
- Atkinson, D. (2004). Theorising how student teachers form their identities in initial teacher education. *British Educational Research Journal*, 30(3), 379-394.

- Atkinson, D. (2006). What is art in education? New narratives of learning. *Educational Philosophy and Theory*, 39(2), 108 - 117.
- Atkinson, D. & Dash, P. (2005). *Social and critical practices in art education*. Stoke on Trent: Trentham Books.
- Atkinson, R. (1998). *The life story interview: Qualitative research methods Series 44*. Thousand Oaks, CA: Sage Publications.
- Arts Council. (2006). *Artists-schools guidelines: Towards best practice in Ireland*. Dublin: The Arts Council.
- Arts Council.(2008). *Points of alignment. The report of the special committee on the arts and education*. Dublin: The Arts Council.
- Art Teachers Association of Ireland. (2005). (Homepage). Retrieved from <http://www.artteachers.ie>
- Ball, S, J. & Goodson, I. (Eds.). (1985). *Teachers' lives and careers*. East Sussex: The Falmer Press.
- Barbour, R. (2007). *Doing focus groups (The SAGE Qualitative Research Kit)*. Los Angeles, CA: Sage.
- Beauchamp, C. & Thomas, L. (2009). Understanding teacher identity: an overview of the issues in the literature and implications for teacher education. *Cambridge Journal of Education*, 39(2), 175-189.
- Beijaard, D., Verloop, N., & Vermunt, J. D. (2000). Teachers' perceptions of professional identity: an exploratory study from a personal knowledge perspective. *Teaching and Teacher Education*, 16(2000), 749-764.
- Benson, C. (1979). *The place of the arts in Irish education*. Dublin: The Arts Council.
- Bennet, C. (1985). Paints, pots or promotion? Art teachers' attitudes towards their careers. In S. Ball & I. Goodson (Eds.), *Teachers' lives and careers* (pp.120-137). London: The Falmer Press.
- Berger, P.L. & Luckmann, T. (1966). *The social construction of reality; A treatise in the sociology of knowledge*. Middlesex: Penguin Books.

- Berliner, D.C. (1994). Expertise: The wonder of exemplary performances. In J. Margieri & C. Block (Eds.), *Creating powerful thinking in teachers and pupils: Diverse perspectives* (pp.161-186). Fortworth, TX: Harcourt Brace College.
- Berliner, D.C. (2001). Learning about and learning from expert teachers. *International Journal of Educational Research*, 35(5), 463-482.
- Bocock, R. (1993). The cultural formations of modern society. In S. Hall and B. Gieben (Eds.), *Formations of modernity* (pp. 229-274). Cambridge: Polity Press.
- Bodkin, T. (1949). *Report on the arts in Ireland*. Dublin: Stationery Office.
- Bodkin, P. (2013). *Framework for continuing professional development of art teachers at post-primary level*. Unpublished doctoral thesis: Dublin City University.
- Bouij, C. (2000). Two theoretical perspectives on the socialization of music teachers. *Action, Criticism and Theory for Music Education*, 3(3), 2-14.
- Bowker, G. (1993). The age of biography is upon us, *Times Higher Educational Supplement*, 9, 8 January.
- Boyatzis, R. E. (1998). Transforming qualitative information: Thematic analysis and code development. Thousand Oaks, CA: Sage.
- Braun, V. & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, (3), 77-101.
- Britzman, D.P. (1991). *Practice makes practice: A critical study of learning to teach*. Albany, NY: New York Press.
- Bruner, J. S. (1990). *Acts of meaning*. Cambridge, MA: Harvard University Press.
- Bruner, J. S. (1996). *The culture of education*. Cambridge, MA: Harvard University Press.
- Bruner, J. S. (2004). Life as narrative. *Social Research: An International Quarterly*, 71(3), 691-710.

Bruner, J. S. (2006). *In search of pedagogy. Volume 1: The selected works of Jerome Bruner*. Oxon: Routledge.

Burke, A. (1992). Teaching: Retrospect and prospect. *Oideas*, Vol.39.

Carrillo, C. & Baguely, M. (2011). From school teacher to university lecturer: Illuminating the journey from the classroom to the university for two arts educators. *Teacher and Teacher Education*, 27(1), 62-72.

Clandinin, J. & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco, CA: Jossey-Bass.

Cochran-Smith, M., Feiman-Nemser, S., McIntyre, D.J. & Demers K.E. (2008). *Handbook of research on teacher education: Enduring questions in changing contexts*. (3rd edn.). New York, NY: Routledge/Taylor Francis Group and the Association of Teacher Educators.

Cochran-Smith, M. & Lytle, S. L. (1999). Relationships of knowledge and practice: Teacher learning in communities. *Review of Research in Education*, 24, pp. 249-305. Washington DC.

Connery, M.C., John-Steiner, V.P. & Marjanovic-Shane, A. (2010). (Eds.) *Vygotsky and creativity: A cultural-historical approach to play, meaning making and the arts*. New York, NY: Peter Lang.

Conway, C. M., Hibbard, S., Albert, D., & Hourigan, R. (2005). Professional development for arts teachers. *Arts Education Policy Review*, 107(1), 1-9.

Cooper, M. (1982). *The study of professionalism in teaching*. Paper presented at the annual meeting of the American Educational Research Association, New York.

Creswell, J.W. (2009). *Research design: Qualitative, quantitative and mixed methods approaches*. (3rd edn.). Los Angeles, CA: Sage.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper & Row.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: Harper Collins.

- Dafiotis, P. (2013). Art practice as a form of research in art education: towards a teaching artist practice. In N. Addison & L. Burgess (Eds.). *Debates in art and design education* (pp.141-156). London: Routledge.
- Daichendt, D. J. (2009). Redefining the artist-teacher. *Art Education*, 62(5), 33-8.
- Daichendt, D. J. (2010). *Artist-teacher, A philosophy for creating and teaching*: Bristol: Intellect Books.
- Danvers, J. (2006) The knowing body: Art as an integrative system of knowledge. In Tom Hardy (Ed.). *Art education in a postmodern world*. (pp. 77-90.). Bristol: Intellect Books.
- Darling-Hammond, L. & Bransford, J. (2005). *Preparing teachers for a changing world: What teachers should learn and be able to do*. San Francisco: Jossey-Bass.
- Darling-Hammond, L. & Lieberman, A. (2012). *Teacher education from around the world: Changing policies and practice*. London: Routledge.
- Denscombe, M. (1982) The Hidden Pedagogy and its implications for Teacher Training. *British Journal of Sociology of Education*, 3 (3), 249-265.
- Denzin, N. K. & Lincoln, Y. S. (Eds.). (2005). *The Sage handbook of qualitative research*. Thousand Oaks, CA: Sage.
- Dewey, J. (1934). *Art as experience* (1958 ed.) New York, NY: Capricorn Books.
- Dollard, J. (1949). *Criteria for the life history*. Magnolia, MA: Peter Smith.
- Downing, D. and Watson, R. (2004). *School art: what's in it? Exploring visual arts in secondary schools*. Slough: NFER.
- Drolet, M. (2004). *The postmodern reader*. London: Routledge.
- Duncan, M. (2004). Autoethnography: Critical appreciation of an emerging art. *International Journal of Qualitative Methods*, 3(4), 1-14.



- Efland, A. (1990). *A History of Art Education. Intellectual and Social Currents in Teaching the Visual Arts*. New York, NY: Teachers College Press.
- Efland, A. (2002). *Art and Cognition: Integrating the Visual Arts in the Curriculum*. New York, NY: Teachers College Press.
- Eisner, E. (1973). Examining some myths in art education. *Studies in Art Education*, 15(3), 7-16. In Eisner, E. (1976). *The arts, human development, and education*. Berkeley: McCutchan.
- Eisner, E. W. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York, NY: Macmillan.
- Eisner, E. W. (2002). What can education learn from the arts about the practice of education? *Journal of Curriculum and Supervision*, 18(1), 4-16.
- Eisner, E. W. (2002). *The Arts and the Creation of Mind*. Yale University Press.
- Eisner, E.W. (2005). *Reimagining schools: The selected works of Elliot W. Eisner*. Oxon: Routledge.
- Elkins, J. (2001). *Why art cannot be taught*. Chicago, IL: University of Illinois Press.
- Elliot, J. (2012). Gathering narrative data. In S. Delamont (Ed.), *Handbook of qualitative research in Education*. (pp.281-298). Cheltenham: Edward Elgar Publishing.
- Englander, M. (2012). The Interview: Data collection in descriptive phenomenological human scientific research. *Journal of Phenomenological Psychology*, 43, 13–35.
- Erben, M. (1998). Biography and research methods. In M. Erban (Ed.), *Biography and education: A reader* (pp. 4-17). London: Falmer Press.
- Erikson, E. H. (1950). *Childhood and society*. New York, NY: WW Norton.

- Feiman-Nemser, S. (2001). From preparing to practice: Designing a continuum to strengthen and sustain teaching. *Teachers College Record* 103(6). (pp.1013-1055).
- Feiman-Nemser, S. (2008). Teacher learning: How do teachers learn to teach? In M. Cochran-Smith, S. Feiman-Nemser, D. J. McIntyre & K. E. Demers (Eds.), *Handbook of research on teacher education: Enduring questions in changing contexts* (3<sup>rd</sup> edn.) pp.697-705. New York, NY: Routledge / Taylor Francis Group and the Association of Teacher Educators.
- Franck, K., Herlow, E., Hultdt, A., Petersen, G.& Sorenson, E. (1961). *Design in Ireland: Report of the Scandinavian design group in Ireland*. Dublin: Córas Tráctála.
- Frank, G. (1995). Review: Anthropology and individual lives: the story of the life history and the history of the life story. *American Anthropologist*, 97(1), 145-8.
- Freedman, K. (1994). The social reconstruction of art education. *Studies in Art Education*, 35(3), 131-134.
- Freedman, K. (2000). Social perspectives on art education in the US: Teaching visual culture in a democracy. *Studies in Art Education*, 41(4), 314-329.
- Freedman, K. (2003). *Teaching visual culture: Curriculum, aesthetics and the social life of art*. New York, NY: Teachers College Press.
- Freire, P. (1993). *The pedagogy of the oppressed*. New York, NY: Continuum Books
- Friedwald, W. (1996). In S. Holman Jones, (2005). Autoethnography: Making the personal political. In N.K Denzin & Y.S. Lincoln (Eds.), *The Sage Book of Qualitative Research* (3<sup>rd</sup> edn. pp.763-791). Thousand Oaks, CA: Sage Publications.
- Galloway, S., Stanley, J. & Strand, S. (2006). *Artist teacher scheme evaluation 2005-2006 (Final report)*. University of Warwick: NSEAD.
- Gardner, H. (1993). *Frames of mind: A theory of multiple intelligences*. London: Fontana Press.

- Geahigan, G. (2005). Critical discourse and art criticism instruction. In R.Hickman (Ed.), *Critical Studies in Art and Design Education* (pp.95-104). Bristol: Intellect.
- Gee, J. P. (2000). Identity as an analytic lens for research in education. *Review of Research in Education*, 25, 99-129.
- Gillan, P. (1970). *The National College of Art: A case history of education under neo-colonialism*. Dublin: NIVAL.
- Goetz Zirwan, S. (2006). Artist or art teacher: The role of gender and identity in career choice. *The Teaching Artist Journal*, 4(3), 167-175.
- Goodley, D., Lawthom, R., Clough, P. & Moore, M. (2004). *Researching life stories: Method, theory and analyses in a biographical age*. London: Routledge Falmer.
- Goodson I. F. (1983). The use of life history in the study of teaching. In M. Hammersly (Ed.), *The ethnography of schooling* (pp. 27-53). Driffield: Nafferton (Studies in Education).
- Goodson, I. F. (1991). Sponsoring the teacher's voice: Teachers' lives and teacher development. *Cambridge Journal of Education*, 21(1), 35-45.
- Goodson, I. F. (Ed.) (1992). *Studying teachers' lives*, London: Routledge and Kegan Paul.
- Goodson I. F. (2001). The story of life history: Origins of the life history method in sociology. *Identity: An International Journal of Theory and Research*, 1(2), 129-142.
- Goodson, I.F. (2003). *Professional knowledge, professional lives: Studies in education and change*. Maidenhead: Open University Press.
- Goodson, I. F. & Hargreaves, A. (1996). (Eds.) *Teachers' professional lives*. London: Falmer Press.
- Goodson, I. F. & Sikes, P. (2001). *Life history research in educational settings: Learning from lives*. Buckingham: Open University Press.

- Goodson, I. F. & Walker, R. (1991). *Biography identity & schooling: Episodes in educational research*. Hampshire: The Falmer Press.
- Granville, G. (2011). 'The falcon cannot hear the falconer...' The pedagogical turn and the negative space of Irish art education. *International Journal of Art and Design Education*, 30(3), 349-362.
- Granville, G. (2012). Trajectory, torque and turn: Art and design education in Irish post-primary schools. In G. Granville (Ed.), *Art education and contemporary culture: Irish experiences, international perspectives* (pp. 29-48). Bristol: Intellect Books.
- Granville, G. (2013). Professional Masters in Art and Design Education – PME (Art and Design). Course document: Pro-forma submission to the Teaching Council. Dublin: NCAD.
- Grossman, P. (1990). *The making of a teacher*. New York, NY: Teacher College Press.
- Gude, O. (2013). Questioning creativity. In N. Addison & L. Burgess (Eds.), *Debates in art and design education*, (pp.37-42). London: Routledge.
- Hall, J. (2010). Making art, teaching art, learning art: Exploring the concept of the artist teacher. *Journal of Art and Design Education*, 29(2), 103-111.
- Hamachek, D. (1999). Effective teachers: What they do, how they do it, and the importance of self-knowledge. In R.P.Lipka & T.M. Brinthaupt (Eds.), *The role of self in teacher development* (pp.189-228). Albany, NY: State University of New York Press.
- Hammerness, K., Darling-Hammond, L., Bransford, J., Berliner, D., Cochrane-Smyth, M., Mc Donald, M., & Zeicher, K. (2005). How teachers learn and develop. In L. Darling-Hammond & J. Bransford (Eds.), *Preparing teachers for a changing world: what teachers should know and be able to do* (pp.358-389). San Francisco: Jossey-Bass.
- Hargreaves, A. (1994). *Changing teachers, changing times: Teachers work and culture in a postmodern age*. London: Cassels.
- Hargreaves, A. (1998). The emotional practice of teaching. *Teacher and Teacher Education*, 14(8), 835-854.

- Hargreaves, A. (2001). Emotional geographies of teaching, *Teachers College Record*, 103(6), 1056-1080.
- Hargreaves, D. J., Purves, R. M., Welch, G. F., & Marshall, N.A. (2007). Developing identities and attitudes in musicians and classroom music teachers. *British Journal of Educational Psychology*, 77(3), 665-82.
- Hatfield, C., Montana, V. & Deffenbaugh, C. (2006). Artist/art educator: Making sense of identity issues. *Art Education*, 59(3), 42-47.
- Helguerra, P. (2011). *Socially engaged art: A materials and techniques handbook*. New York, NY: Jorge Pinto Books.
- Hendry, P.M. (2010). Narrative as inquiry. *The Journal of Educational Research*, 103 (2), 72-81.
- Hetland, L., Winner, E., Veenama, S. & Sheridan, K.M. (2013). *Studio thinking 2: The real benefits of visual arts education* (2nd edn.). New York, NY: Teachers College Press.
- Hickman, R. (2005). (Ed.) *Critical studies in art and design education*. Bristol: Intellect Books.
- Hickman, R. (2010). Self portrait - An account of the artist as educator. *International Journal of Education and the Arts*, 11 (2) 1-15
- Hickman, R. (2013). *The art and craft of pedagogy: Portraits of effective teachers*. London: Bloomsbury.
- Hoffmann Davis, J. (2005). *Framing education as art: The octopus has a good day*. New York, NY: Teachers College Press.
- Holloway, I. & Todres, L. (2003). The status of method: flexibility, consistency and coherence. *Qualitative Research*. (3), 345-57.
- Holman Jones, S. (2005). Autoethnography: Making the personal political. In N.K Denzin & Y.S. Lincoln (Eds.), *The Sage Book of Qualitative Research* (3<sup>rd</sup> edn.). (pp.763-791). Thousand Oaks, CA: Sage Publications.

- Holstein, J.A. & Gubrium, J. F. (2002) Active interviewing. In D. Weinberg (Ed.), *Qualitative Research Methods* (pp.112-127). Massachusetts: Blackwell.
- Huberman, M. (1989). On teachers' careers: Once over lightly, with a broad brush. *International Journal of Educational Research*, 13(4), 347-362.
- Huberman, M. (1993). *The lives of teachers*, London: Cassell.
- Humphries, B. (2000). From critical thought to emancipatory action. In T. Carole, D. Mc Mertens & B. Humpries (Eds.), *Research and Inequality* (pp.179-190 ). London: UCL Press.
- Jordan, D. (2001). *Initial teacher education in art and design: The NCAD experience*. Masters thesis, Dublin: NCAD Library.
- Kamberelis, G. & Dimitriadis, G. (2005). Focus groups: Strategic articulations of pedagogy, politics and inquiry. In N. K. Denzin and Y. S. Lincoln (Eds.), *The Sage Handbook of Qualitative Research* (3rd Edition) (pp. 887-914). Thousand Oaks, CA: Sage Publications.
- Kind, S., de Cosson, A., Irwin, R. & Grauer, K. (2007). Artist-teacher partnerships in learning: The in/between spaces of artist-teacher professional development. *Canadian Journal of Education*. 30(3), 839-864.
- Knowles, G. (1993). Life History Accounts as Mirrors: A practical avenue for the conceptualization of reflection in teacher education. In J. Calderhead & P. Gates (Eds.), *Conceptualizing reflection in teacher development* (pp.70-92). London: The Falmer Press.
- Krueger, R.A. & Casey, M.A. (2009). *Focus groups: A practical guide for applied research*. Los Angeles, CA: Sage Publications.
- Kvale, S. & Brinkman, S. (2009). *Interviews: Learning the craft of qualitative research interviewing*. (2nd edn.). Los Angeles, CA: Sage Publications.
- Labaree, D. F. (2004). *The trouble with ed schools*. New Haven: Yale University Press.
- Lave, J. & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. New York, NY: Cambridge University Press.

- Lee, J. (2013). 'Without a master': Learning art through an open curriculum. In M. C. Potter (ed) *The concept of the master in art education in Britain and Ireland 1770 to the present*, (pp. 251-261). Surrey: Ashgate Publishing.
- Lessig, L. (2004). *Imagining a cultural commons*, LIFT Lecture 2, 27 Royal Geographical Society (download from <http://liftfest.org.uk/lectures/lectures.01.htm>)
- Levinson, D.J., Darrow, C.N., Klein, G.B., Levinson, M.H., & McKee, B. (1979). *The seasons of a mans life*, New York, NY, Alfred A. Knopf.
- Levinson, D, J. (1986). A conception of adult development. *American Psychologist* 41(1), 3-13.
- Lightfoot, S. L. (2005). Reflections on portraiture: A dialogue between art and science. *Qualitative Inquiry* 11(3) 1-15.
- Lightfoot, S. L. & Hoffman Davis, J. (1997). *The art and science of portraiture*. San Francisco: Jossey-Bass
- Lippka, R., & Brinthaupt, T. (1999). Introducing: Balancing a personal and professional development of teachers. In R. Lipka & T. Brinthaupt (Eds.), *The role of the self in teacher development* (pp.1-8). Albany, NY: State University of New York Press.
- Lortie, D (1975). *School teacher: A sociological study*. Chicago: University of Chicago Press.
- Lowenfeld, V. (1947). *Creative and mental growth: A textbook on art education*. London: Macmillan.
- MacBeath, J. (2012). Teacher training, education or learning by doing in the UK. In L. Darling-Hammond & A. Lieberman (Eds.) *Teacher education around the world: Changing policies and practice*. (pp. 66-80), Oxon: Routledge.
- Mac Lure, M. (1993). Arguing for your self-identity as an organising principle in teachers' jobs and lives. *British Educational Research Journal*, 19(4), 311-324.

- Maharaj, S. (1999). Nick Stanley and Sarat Maharaj: A discussion. *National Society for Education in Art and Design*. pp.63-67.
- Mason, R., Ogier, S., and Collins, F. M. (2012), 'School children's visualisations of Europe'. *European Educational Research Journal*, 11(1), 146–65.
- Mason, R. and Vella, R. (2013). Lessons about identity formation from contemporary art. *International Journal of Education through Art*, 9(2), 235–252.
- Merriam, S.B., Bailey, J., Ming-Yeh Lee, M., Kee, Y., Ntseane G., & Muhamad, M. (2001). Power and positionality: negotiating insider/outsider status within and across cultures. *International Journal of Lifelong Education*. 20(5) 405-416.
- Milbrandt, M. (2008). Survey of art teacher educators: Qualifications, identity and practice. *Studies in Art Education*, 49(4), 343-357.
- Mishler, E. G. (1990). Validation in inquiry-guided research: The role of exemplars in narrative studies. *Harvard Educational Review*, 60, 415-442.
- Mok, A. (2012). *Reflect, reconsider, reposition: Finding self in the journey of others*. PhD paper presented at Joint AARE APERA International Conference, Sydney, 2012.
- Molin, D. & Reardon, J. (2009). (Eds.) *Ch-Ch-Ch- Changes: Artists talk about teaching*. Ridgeway: London.
- NCCA (1989). *A guide to the Junior Certificate*. Dublin: NCCA.
- O Donoghue, D. (2012). Questions that never get asked about Irish art education curriculum theory and practice. In G. Granville (Ed.), *Art Education and Contemporary Culture: Irish Experience, International Perspectives* (pp.129-148). Bristol: Intellect Books.
- Olsen, B. (2008). *Teaching what they learn, learning what they live: How teachers personal histories shape their professional development*. London: Paradigm Publishers.
- Piaget, J. (1950). *The psychology of intelligence*. London: Routledge and Kegan Paul.



- Piaget, J. (1952). *The origin of intelligence in children*. New York, NY: International University Press.
- Prentice, R. (Ed.) (1995). *Teaching art and design: Addressing issues and identifying directions*. London : Cassell
- Prick, L. (1986). *Career development and satisfaction amongst secondary schoolteachers*. Amsterdam: Virje Universiteit Amsterdam.
- Pringle, E. (2012). From trance-like solipsism to speculative audacity? Young people's learning in galleries today. In N. Addison & L. Burgess, L., (eds.), *Debates in art and design education* (pp.111-120). London: Routledge.
- Pringle, E. (2009a). The artist as educator: Examining relationships between art practice and pedagogy in a gallery context. *Tate Papers, Issue 12*.  
Downloaded on 26/09/13  
<http://www.tate.org.uk/research/tateresearch/tatepapers/09spring>.
- Pringle, E. (2009b). The artist-led pedagogic process in the contemporary art gallery: Developing a meaning making framework. *The International Journal for Art and Design Education*, 28 (2), 174-182.
- Radin, P. (1920) . In I.F. Goodson,. & P. Sikes, (2001). *Life history research in educational settings: Learning from lives*. Buckingham: Open University Press.
- Read, H. (1943). *Education through art*. London: Faber and Faber.
- Robson, C. (2011). *Real world research*. West Sussex: Wiley and Sons Publications.
- Rodgers, C. R. & Scott, K. H. (2008). The development of the personal self and professional identity in learning to teach. In M. Cochran-Smith, S. Feiman-Nemser, D. J. McIntyre and K. E. Demers (Eds.), *Handbook of research on teacher education: Enduring questions in changing contexts* (pp.732-755). New York: Routledge / Taylor and Francis.
- Rosenthal, G. (2004). Biographical research. In C. Seale, G. Gobo, J. F. Gubrium & D. Silverman (Eds.), *Qualitative research practice* (pp. 48-64). Thousand Oaks, CA: Sage.

- Ryan, G.W. & Bernard, H.R. (2000). Data management and analysis methods. In Norman K Denzin, & Yvonna, S. Lincoln (Eds.), *Handbook of qualitative research* (2<sup>nd</sup> edn). (pp.769-802). Thousand Oaks, CA: Sage.
- Sahlberg, P. (2012a). The most wanted; Teachers and teacher education in Finland. In L. Darling-Hammond and A. Lieberman (Eds.), *Teacher education around the world: Changing policies and practices* (pp.1-21). London: Routledge.
- Sahlberg, P. (2012b). *Report of the international review panel on the structure of initial teacher education provision in Ireland*. Dublin: Department of Education and Skills.
- Scheib, W. J. (2010) Policy implications for teacher retention: Meeting the dual identities of arts educators. *Arts Education Policy Review*, 107 (6), 5-10.
- Schön, D. (1983). *The reflective practitioner: How professionals think in action*, New York, NY: Basic Books.
- Shaw, G. B. (1949). In E. Bentley (Ed.), *Plays by George Bernard Shaw: Mrs. Warren's Profession/Arms and the Man/Candida/Man and Superman* (1964). New York, NY: Penguin Books.
- Shulman, L. S. (1986). Those Who Understand: Knowledge Growth in Teaching, *Educational Researcher*, 15(2 ) pp. 4-14
- Shulman, L. S. (2004). *The wisdom of practice. Essays on teaching and learning, and learning to teach*. San Francisco: Jossey Boss.
- Shulman, L. S. (2005). Signature pedagogies in the professions. *Daedulus*, 134 (3), 52-59.
- Siegesmund, R. (1998). Why do we teach art today? Conceptions of art education and their justification. *Studies in Art Education*, 39(3), 197-214.
- Siegesmund, R. (2012). Emergent outcomes: Inquiry, qualitative reasoning and the aesthetics of Care. In Gary Granville (Ed.), *Art Education and Contemporary Culture: Irish Experience, International Perspectives* (pp.23-282). Bristol: Intellect Books.

- Sikes, P. (1985). The life cycle of a teacher. In S. J. Ball and I. Goodson, (Eds.), *Teachers Lives and Careers* (pp. 27-60). Lewis: Falmer Press.
- Sikes, P., Measor, L., & Woods, P. (1985). *Teacher careers: Crises and continuities*. East Sussex: The Falmer Press.
- Silverman, D. (2000). *Doing qualitative research: A practical handbook*. London: Sage Publications.
- Smith, N.H. (2002). *Charles Taylor: Meaning, morals and modernity*. Cambridge: Polity.
- Springgay S., Irwin R. L. and Kind S.W. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, Vol. 11, No. 6, 897-912.
- Stapleton, M.S.H. (2010). *Assessment of visual art in a high stakes setting: A study of the Leaving Certificate examination in art*. Unpublished PhD Thesis. Dublin: NCAD.
- Steers, J. (2013). Art and design education at the crossroads. In N. Addison and L. Burgess (Eds.), *Debates in Art and Design Education* (pp.11-22). London: Routledge.
- Steers, J. & Swift, J. (1999). A manifesto for art in schools. *Journal of Art and Design Education*. 18(1), 7-14.
- Stets, J. and Burke, P. (2000). Identity theory and social identity theory. *Social Psychology Quarterly*, 63(3), 224-237.
- Sugrue, C. (1996). Student teachers' lay theories: Implications for professional development. In I. Goodson and A. Hargreaves (Eds.), *Teachers' Professional Lives* (pp.154-177). London: Falmer Press.
- Sugrue, C. (2005). *Passionate principalship. Learning from the life histories of school leaders*. London: Routledge Falmer.
- Taylor, C. (1992). *The sources of self: The making of modern identity*. Cambridge: Cambridge University Press.
- The Teaching Council (2011). *Initial teacher education: Criteria and guidelines for programme providers*. Maynooth: The Teaching Council.

- Thompson, C. (2006). Art practice as research: A review essay. *International Journal of Education and the Arts*, 7 (review 3).
- Thomson, P., Hall, C., Jones, K. & Sefton Green, J. (2012). *The signature pedagogies project. Final report: Culture creativity and education*. University of Nottingham, Goldsmiths College, The University of London.
- Thornton, A. (2011). Being an artist teacher: A liberating identity? *International Journal of Art and Design Education*, 30(1), 31-36.
- Thornton, A. (2013). *Artist, researcher, teacher: A study of professional identity in art and education*. Bristol: Intellect.
- Tierney, W.G. & Clemens R.F. (2012). The uses of life history. In S. Delamont (Ed.), *Handbook of qualitative research in education* (pp. 265-280). Cheltenham: Edward Elgar Publishing.
- Turner, J.C., Brown, R.J., & Tajfel, H. (1979). Social comparison, group interest in group favouritism. *European Journal of Social Psychology*, 9(2), 187-204.
- Turpin, J. (1995). *A school of art in Dublin since the eighteenth century: A history of the National College of Art and Design*. Dublin: Gill and Macmillan.
- Twomey Fosnot, C. (1996). *Constructivism: Theory, perspectives & practice*. New York, NY: Teachers College Press.
- van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Ontario: The Althouse Press.
- van Manen, M (1991). *The tact of teaching*. Albany: State University of New York Press.
- Vygotsky, L.S. (1962). *Thought and language*. Cambridge: Harvard University Press.
- Vygotsky, L. S. (1995). *Imagination and creativity in childhood*. Goteborg: Daidalos.
- Waller, W.W. (1965). *Sociology of teaching*, New York, NY: Wiley & Sons.
- Watts, H. (1979). *Starting out, moving on, running ahead*. San Francisco, CA: Teachers Centers Exchange.

Webb, R. B. (1983). Teacher status panic: moving up the down escalator. *Journal of Thought*, 39-48.

Wenger, E (1998). *Communities of practice: Learning meaning and identity*. New York, NY: Cambridge University Press.

Westheimer, J. (2008). Learning among colleagues: Teacher community and the shared enterprise of education. In M. Cochran-Smith, S. Feiman-Nemser, D. J. McIntyre and K. E. Demers (Eds.), *Handbook on Teacher Education: Enduring questions and changing contexts*. (pp. 756-784). New York, NY: Routledge / Taylor & Francis.

Woods, P. (1987). Life histories and teacher knowledge. *Educating teachers: Changing the nature of pedagogical knowledge*, 121-135.

Woods, P. & Jeffrey, B. (1996). *Teachable Moments*. Buckingham: Open University Press.

## **Appendix A1      The Leaving Certificate (LC) Art Structure**

### **Structure and Content of the LC Art Syllabus**

When introduced in 1969, the LC Art syllabus provided a 'broad' outline of an art programme for Senior Cycle which is more or less the same as the LC Art syllabus today. It comprises four sections; the practical element focuses on three main areas for examination; life drawing (which is compulsory), imaginative composition or still life and design or craftwork. The examination in the History and Appreciation of Art and Design is heavily weighted, and is worth 37% of the overall marks, giving the subject an explicit academic element which serves to establish art as a subject equal in status to other Leaving Certificate subjects (Granville, 2011). There have been minor revisions to the LC course over the past forty years, in particular following the findings of the 1995 Price Waterhouse report into failings in the assessment of the 1995 LC Art exam and again in 2011, when the preparation time for the practical components was increased from one week to three (Maguire, 2013, p. 25).

## Appendix B 1      Contact Letter to Graduates

5/07/2012

Dear ...

I am currently undertaking research as part of a Doctoral study in Art Education in St Patricks College, Drumcondra, which sets out to examine *The Dual Identity of the Artist-Teacher in a contemporary educational context*.

As part of this study I am seeking the participation of six art teachers who have completed their undergraduate degree and have also graduated from the one-year Postgraduate Diploma in Art and Design Education (now called the Professional Diploma in Art and Design).

The participants selected for the study will represent two newly qualified teachers, two mid-career teachers and two end-of-career teachers.

What I wish to find out from the teachers is 'What are the key influences on the artist who chooses to become an art teacher, and what happens to art teachers over their teaching career after they graduate?'

Participation in the study will involve two semi-structured interviews over a two-year period. Each participant will be interviewed at times convenient to them and the interview would last for approximately one hour. The interview questions will be sent in advance and with participants' permission, the interviews would be digitally recorded for transcription purposes. This is to facilitate data analysis. Copies of the transcripts from the interview would be sent to you for approval following the interview.

The final stage of the research process will involve participating in a focus group of the six participating art teachers for one-and-a-half hours to discuss common or opposing themes, which have emerged from the research.

Participation in the process is entirely voluntary and participants can withdraw at any stage. I enclose a plain language statement, which explains the research in more detail.

If you are interested in participating in this research please contact me by August 31<sup>st</sup> 2012.

If you require any more details about this research project, please do not hesitate to contact me at: [jordand@ncad.ie](mailto:jordand@ncad.ie) or 0858431864 and I would be happy to answer any queries.

Wishing you a good summer break and looking forward to hearing from you.

Yours sincerely,

---

Dervil Jordan

Co-ordinator of the Professional Diploma in Art and Design Education

## **Appendix B 2 Plain Language Statement**

### **ST PATRICK'S COLLEGE DRUMCONDRA**

#### **Plain Language Statement**

**Research Topic:** The Dual Identity of the Artist Teacher in a contemporary educational context.

#### **I. Aims of the Research Study.**

The research study aims to examine the changing roles and the dual identity of the artist-teacher through the study of six art teachers' life histories. Explicitly the study will examine 'What does learning to teach do to the artist who becomes a teacher'. It aims to examine the construction of identity from artist to art teacher in four phases: their pre-university period, their artist formation, their art teacher formation and their teaching career. The changes in growth from artist to art teacher will be examined through the voices of six individual artists-teachers at different stages in their teaching career: the newly qualified teacher, the mid-career teacher and the end-of-career teacher. The study of the artist-teacher will identify how their formation as artists impacts on their teaching. The study will also shed light on how the broader issues of current educational policy and practice impact on the work of the art teacher.

#### **II. Details of what involvement in the Research Study will require.**

Involvement in the study will require individual participation in two interviews and in a focus group with the six participants. The interviews will be held at a time convenient to the interviewee and would last approximately one hour each at different points over two years. The interviewees will be given the topics for discussion in advance. The interview would be digitally recorded with the permission of the participants. A copy of the recording and transcript would be forwarded to the participant for approval following the interviews.

The focus group would comprise a group discussion with the six art teachers and would be facilitated by the researcher with one note-taker. This discussion would draw on the main themes, which have emerged, from the six sets of interviews and these themes would be flagged in advance.

The researcher may also request permission to observe the art teachers teaching in his/her classroom (if appropriate and in agreement with the art teachers). The observation sessions may be recorded by video and this would require permission from the parents and pupils of the class in question. Please be aware that participation is entirely voluntary and that participants are free to withdraw at any stage.

As the number of participants is very small it may not be possible to guarantee participants complete confidentiality. But every effort will be made to ensure the identity of the participants is protected. Names of people and places will be changed and data collected will not be used for any purpose other than that flagged at the outset of the project without the permission of the participants.

**If participants have concerns about this study and wish to contact an independent person, please contact:**

The Administrator,  
Office of the Dean of Research and Humanities,  
Room C214

St Patrick's College, Drumcondra, Dublin 9      Tel +353-(0)1-884 2149



## **Appendix B 3      Informed Consent Form**

### **ST PATRICK'S COLLEGE DRUMCONDRA**

#### **Informed Consent Form**

Research Topic: The Dual Identity of the Artist Teacher in a contemporary educational context.

#### **I. Aims of the Research Study.**

The research study aims to examine the changing roles and the dual identity of the artist / teacher through the study of six art teachers' life histories. Explicitly the study will examine 'What does learning to teach do to the artist who becomes a teacher'. It aims to examine the construction of identity from artist to art teacher in four phases: their pre-university period, their artist formation, their art teacher formation and their teaching career. The changes in growth from artist to art teacher will be examined through the voices of three individual artists at different stages in their teaching career: the newly qualified teacher, the mid-career teacher and the end-of-career teacher. The study of the artist-teacher will identify how their formation as artists impacts on their teaching. The study will also shed light on how the broader issues of current educational policy and practice impact on the work of the art teacher.

#### **II. Details of what involvement in the Research Study will require.**

Involvement in the study will require individual participation in two interviews and in a focus group with the six participants. The interviews would be held at a time convenient to the interviewee and would last approximately one hour each at two/three different points over two years. The interviewees will be given the topics for discussion in advance. The interview would be digitally recorded with the permission of the participants. A copy of the recording and transcript would be forwarded to the participant for approval following the interviews.

The focus group would comprise a group discussion with the six art teachers and would be facilitated by the researcher with one note-taker. This discussion would draw on the main themes, which have emerged, from the three sets of interviews and these themes would be flagged in advance.

The researcher may also request permission to observe the art teachers teaching in their classrooms (if appropriate and in agreement with the art teachers). The observation sessions may be recorded by video and this would require permission from the parents and pupils of the class in question. Please be aware that participation is entirely voluntary and that participants are free to withdraw at any stage.

As the number of participants is very small it may not be possible to guarantee participants complete confidentiality. But every effort will be made to ensure the identity of the participants is protected. Names of people and places will be changed and data collected will not be used for any purpose other than that flagged at the outset of the project without the permission of the participants.

I agree to participate in this study.

Signed Participating Art Teacher

---

## **Appendix C 1 Questions for Participating Art Teachers: Interview One**

### **Doctoral Study- Life History approach to Artist-Teacher Identity**

#### **Questions for participating art teachers**

Outline of topics to be covered in the first interview

##### **Time Line**

- Place and date of birth.
- Family Background birth place and date.
- Parents Occupation: general character and interests.
- Brothers' and Sisters' place of birth: occupations or school locations
- Extended family: occupation and character.
- Participant childhood: description of home and general discussion of experiences.
- Education, preschool experience, school experience: courses taken, subjects favoured, credentials achieved; general character of school experience; peer relations; teachers; 'good' and 'bad ' experiences.
- Occupation, general work history, changes of job, types of school, types of position.
- Marriage and own family; dates and locations.
- Other interests and pursuits. Professional interests and activities
- Future ambitions and aspirations.

(Goodson & Sikes, 2001, p.30).

**Influences- Primary / Secondary school / art college / post-art college.**

**Where did your motivation to teach come from?**

**Who influenced you in your artist formation?**

**Who influenced you in your art teacher formation?**

**Is there something about the way you teach that has roots in the way you were taught yourself either at school / art college / teacher training?**

**Can you identify any critical events or experiences which illuminated / highlighted your sense of identity as an artist or as a teacher?**

**How important is it to have an art practice when you are an art teacher?**

**Are art teaching and art practice in your mind very separate activities?**

**Is it possible to sustain both?**

**In art school, did you learn how to sustain yourself as an artist both creatively and professionally?**

**Did you feel prepared to be an artist when you graduated?**

**Did you feel prepared to teach when you graduated from the PGDip?**

## **Appendix C 2 Questions for Participating Art Teachers: Interview Two**

### **Life History Interview**

#### **The Dual Identity of the Artist-Teacher**

##### **Artist formation / Art teacher formation.**

Are art teaching and art / design practice in your mind very separate activities?

Is it possible to sustain both?

In art school, did you learn how to sustain yourself as a designer both creatively and professionally?

Did you feel prepared to be a designer when you graduated?

Did you feel prepared to teach when you graduated from the PGDip?

Does your role as an art teacher live up to your expectations?

Is there anything you miss about the art and design world now that you are teaching?

##### **On art teaching and learning**

What do you consider to be best about teaching art?

What are you teaching when you teach art?

What type of learning is particular to an art school education?

What type of learning is particular to art in a secondary school?

What aspects of the process you develop in art college do you bring to the classroom?

How is learning in an art class different from learning elsewhere?

How do art teachers differ from other subject teachers in their approach to teaching?

How would you describe the way you teach?

Can you recognise who are the 'artists/designers' amongst your students?

What's the best you can do for your students as an art teacher?

What are your views about the second-level art curriculum?

Do you think that the curriculum in your art department reflects developments in the art world?

What are the key challenges you face as an art teacher in a whole-school context?

What are the key challenges you face in an art curriculum context / art department?

##### **Identity Questions**

Do you see yourself as a teacher or designer or both?

---

Which has greater weight in your life – your art teacher identity or your artistic identity?

At what stage in your career did you feel you had become a professional art teacher?

What supports in school or outside school exist for your designer self?

What supports exist in the school for your art teacher self?

Was your art college training relevant to the work you do now?

Was your teacher training relevant to the work you do now?

What was most valued in your art college education?

What was most valued in your teacher training?

What is important to you in the wider world of art and design?

### **Philosophy of Art Teaching**

---

How would you describe your philosophy of art teaching?

Would you see the best function of art as having:

- 1) Potential for personal expression
- 2) For developing an aesthetic awareness
- 3) Challenging norms/ with potential for social change
- 4) Developing a visual language
- 5) Potential integration with other subjects (science, maths etc.)
- 6) Developing literacy & numeracy skills
- 7) Challenging or engaging with ideas.

Are you a pupil-centred teacher who believes in discovery learning, experiential learning, open-ended lateral thinking or a teacher-centred teacher who believes that pupils should learn skills and develop technical ability according to the teacher's instructions?

Would you have a teaching philosophy that you have read and follow e.g. Dewey, Piaget, Eisner etc?

What model of teaching do you most identify with:

*Teacher as facilitator; teacher as expert; teacher as technician; teacher as agent of change; teacher as friend; teacher as activist, teaching as art etc?*

### Role stress

Is there a conflict in the art teachers' sense of their role as an artist / designer / or as an art teacher?

If so, where does that manifest itself?

What are the key issues, challenges that the art teacher has to contend with in their role as a teacher in a second-level school? Is it related to subject support / curriculum / inter-staff relations etc.

How has your artist / designer / and / or teacher identity shifted and changed over your career?

How do you characterise the change?

What happens in the shifting from one identity to the other?

Who or what influences the change in identity?

### **Major Life Themes**

What were the most crucial decisions in your life?

What has been the most important learning experience in your life?

Are you satisfied with the life choices you have made?

What matters the most to you now?

What is the thing that makes you feel most deeply alive?

How would you describe yourself at this point in your life?

Is there anything else you would like to achieve?

(Cited in Atkinson, R. (1998) *The Life Story Interview: Qualitative Research Methods Series 44*. Thousand Oaks: Sage Publications)

## Appendix D 1 Interview Schedule with Participating Art Teachers

### Interview Schedule

Participant (pseudonym)	Interview 1 Date Time Location	Interview 2 Date Time Location	Focus Group
Participant  Anne	Introductory Meeting 6/11/12 Interview 1 12/1/13	Interview 2  9/2/13	22/11/13
Participant  Brenda	Interview 1 13/2/13	Interview 2 14/09/13	22/11/13
Participant  Carol	Introductory Meeting 4/10/12  Interview 1 10/1/13	Interview 2 14/2/13	22/11/13
Participant Deirdre	Introductory Meeting 6/10/12  Interview 1 7/12/12	Interview 2 7/2/13	22/11/13
Participant Eoin	Introductory Meeting 16/10/12  Interview 1  7/12/12	Interview 2 13/2/13	22/11/13
Participant Fidelma	Phone conversation 28/9/12 Interview 1+2 12/2/13		22/11/13

## **Appendix D 2 1st Interview Transcript Sample**

**Dervil Jordan interviews Art Teacher, for a Doctoral Study of the Dual Identity of the Artist Teacher.**

**Interview 1 with 'Eoin' (Pseudonym):11.30 am on Friday 7th December, 2012.**

Dervil: I am going to start off by asking you to tell me a little of your family background. The whole point of the interview is to talk about your experience as an art teacher and an artist and how your early influences impacted on what your choices were in later life. So if we start at the beginning ...

Eoin: I was born in...My father was a teacher, his people were teachers, and as far back as you can go to hedge schools, our people were teachers, so that obviously had some influence in my choice of career. When I did feel a need to do art, my parents seem to think that the logical thing to do would be to teach art.

Dervil: So it was encouraged?

Eoin: Well, the art part was not encouraged, but the teaching part was encouraged.

Dervil: Were they primary school teachers?

Eoin: My father was the principal of the local school and his parents were principals and so on back along through the generations. He started as a younger man working around the midlands some place but he was told as things were done in those days that there would be a job waiting for him in the home spot...so he went back home. We kept a couple of cows...we were in a very rural place, I had four brothers and a sister. Three of them are involved in education..teaching, another is a librarian and another is a gardener. The whole academic thing was very strong.

Dervil: Where do you come in the family?

Eoin: I am third...there was a strong feeling that education was a very good thing, you had to be involved in education in some shape or form.

Dervil: There also was a limited choice in terms of careers at that time?

Eoin: It was a very hierarchical society at the time. It probably still is, but people were very set in their positions, the social scene in the village - the parochial house was on top of the village and looked down on everything, you had the vet opposite then you had a doctor up the road - and at the other end of the village, probably down the ranks socially, was the teacher.

Dervil: He wouldn't have been too far down the rank would he?

Eoin: Well, the teacher would have been important and would have had a social status but financially now they wouldn't have been on a par with the others. The church was



a big thing obviously, the social scene revolved around Sunday mass and the Stations of the Cross.

Dervil: Would you yourself or your family have been very religious?

Eoin: My family were...my father would have been expected to do collections at the door and organise a lot of parish events, being the teacher he did all sorts of stuff like that. And the other cornerstone of rural Irish society at the time was the GAA.. it still is, and my family would have been heavily involved in that. My father played hurling for Clare and they would have been the secretaries of local GAA club and highly involved in training teams and all that. So that was my background, I was a pathetic hurler, I had to look for something else. I think within families there are these dynamics you know, people have certain skills, and if somebody takes over the sporting mantle, which the others did, another guy took over the academic mantle, so I suppose I was unconsciously looking for something where I could hang my hat, and I did it on art. I started drawing and painting myself.

Dervil: Would you have started way back?

Eoin: I did, I can remember getting a colouring-in set at one stage, and I just liked the whole thing of holding the pencils in my hand and I just loved the colour going on the page. It was a whole sensuous experience, the smell of them, the feel of them, the look of the colour. I can remember that as a very young kid.

Dervil: How young...how far back?

Eoin: I must have been about five or six.

Dervil: Was that a present?

Eoin: It came with an orange in a sock, and they obviously were a very cheap set of colouring pencils, but to me they seemed sort of magical. That has only just occurred to me now. How did that happen? I just remember going outside the lines, and I wasn't concerned about that for some reason, I just loved making marks on paper, and the colour and the smell and all that kind of thing. Even the sound of it on paper was very attractive.

Dervil: In terms of the family dynamic around art, you mentioned a few minutes ago that the art bit wasn't encouraged?

Eoin: No.

Dervil: Was it discouraged?

Eoin: Well there would have been a sort of suspicion that this was, if not a disreputable thing to be doing, at least it wasn't on a par with teaching... or it wasn't a respectable job for any man.

Dervil: Was it encouraged in the house?

Eoin: Well they let me work away, I had one advantage in that I had a slightly older relative called W V who was an RHA painter and he was looked up to in the family. He was a lecturer in Limerick. That's one of his paintings there (pointing to a painting on the wall).

Dervil: Was he an uncle?

Eoin: He wasn't an uncle but we always called him 'uncle'. Because he did it, it made it less objectionable. It legitimised it.

Dervil: Would he have been in and out a lot?

Eoin: Yeah...he called around and he encouraged me. He looked at drawings and gave me tuition. But he was your typical traditional painter, he worked with Charles Lambe in the West of Ireland.

Dervil: He was obviously very good...if he was an RHA.

Eoin: He was a good painter...he is having an exhibition tonight in...with a guy called...

Dervil: What age would he be now?

Eoin: W is eighty-two. So they are having a big exhibition today and W is brilliant at what he does. But at the time I was quite snobby about Impressionist painters. This was when I was in my teens, I would have thought this was quite anachronistic, I didn't take advantage of what he was offering me. I could have been out painting with him on a regular basis. But I did later in my career, we spent some time painting together in Greece.

Dervil: It's interesting how our attitudes change like that....When you went on into primary school, was art a subject that was encouraged?

Eoin: No, there was very little. There was 'mala' as we used to call it. I don't think we were ever given paints in school...no.

Dervil: Was there drawing...technical drawing?

Eoin: No, not at primary or at secondary level I didn't have any experience of that either.

Dervil: You didn't take art as a subject then?

Eoin: No...it wasn't taught as a subject. In the school I went to, it wasn't offered. I think there may have been some classes for the weaker pupils, that weren't doing any of the "real subjects" in inverted commas. So we did Latin and Greek.

Dervil: What school was it?

Eoin: Jesuits in Limerick.

Dervil: Was it a boarding school?

Eoin: No it wasn't, it was seven miles in from the home place, so I would go in on the bus in the morning. It was mostly for the sons of business people who had aspirations to go on into the family business insurance and businesses of all sorts.

Dervil: Would it have been considered the academic school?

Eoin: It was, it was fee paying but the fees were very low. But it would have been looked on as a very middle-class school.

Dervil: What would have been the alternative?

Eoin: There were non-fee-paying schools like the Christian Brothers and St Munchens which was a Diocesan College. There was an expectation that you would go on to the priesthood if you went there. My brothers all went to the Diocesan College as boarders.

Dervil: Oh did they..and why was that?

Eoin: They were all very academic, they won county scholarships. I wasn't academic at the time, I studied afterwards. I suppose I was a bit adrift in my teens. I didn't bother with the study.

Dervil: I just wonder if you had had the subject of art offered would it have put you on a more solid footing?

Eoin: I think that's absolutely true. I think if I had had a centre in my education it would have focussed me, I would think that would have done me an awful lot of good. But I was quite disillusioned or apathetic about the whole school experience.

Dervil: Was there any subject at all that would have connected at all to the creative side of you?

Eoin: English..I was good at English. I did very well at English and I was very good at writing.

Dervil: Music?

Eoin: There was no music... music would not have been a strong point of mine. I liked music but I was no good musically.

Dervil: Was there any particular teacher that you connected with or influenced you?

Eoin: There was yes.....there was a teacher who taught us history, but what he did was he would come in and read us short stories from an American gangster books. I thought this was fantastic, he had a particular fondness for Damien Runion. Damien Runion was a 1920s writer who used to write all these tough guy, smart guy books, based in New York and Chicago and places like that.

Dervil: And how did he stitch in History around subjects like that?

Eoin: He didn't bother...he didn't care. I thought this was a great fella, he got me into reading big time, and I started reading American novels. I started reading Steinbeck...as a teenager I read voraciously. I used to have a few books going at all times. He was a 'huge' influence on my life. At the end of the year he gave us a photocopy sheet...I remember this, this was his only 'nod' to Irish History. Four thirty two (432) St Patrick arrives.. was the first one, and 1916 Easter Rising was the last date and that's all we needed.....

Dervil: And how did you do in history in your Leaving Cert?

Eoin: I read myself and I did all right. Certainly we didn't cover it in school so bizarrely the teacher who had absolutely no interest in his subject but who had a fascination with literature was the one who got me interested.

Dervil: A teacher like that would probably not get away with it anymore?

Eoin: No.. no. He certainly wouldn't have.

Dervil: And did you have a history book?

Eoin: I would have read through that myself...he never took any notice of it...we didn't.

Dervil: Did you have to sit exams with him?

Eoin: We did...but his exams were all lists of dates that bore no relationship whatsoever to the Intercert at the time. Now he stopped at the Intercert and we had another guy for the Leaving Cert who just read through the book and we just sat there as he read through the book and that was the extent of it.

Dervil: Was the first teacher, a teacher at all I wonder?

Eoin: Oh yes he was...these were all highly academic priests, they were Jesuits who had had a very long training academically. I think it took seven years to become a Jesuit. I think that might have only took them up to the learning stage. So they had a very very long training and they were very academic men.

Dervil: Would they have all been Jesuits?

Eoin: There were lay teachers there as well.

Dervil: Amazing... but what was the single one thing that he did that transported you...you know what I mean?

Eoin: Yeah..it was just seeing a life very different from our own. Just the whole atmosphere of urban America was so different from rural Ireland.

Dervil: Would he discuss that?

Eoin: No...he read the stories and he read them beautifully. He had a real actory voice and he did all the actions ..but that was it.... that was enough I was hooked by that.

Dervil: It's the storytelling.. was kind of at the heart of it?

Dervil: Amazing...how schooling has changed so much now. In a way that experience you had compared to what you taught in St...?

Eoin: Well I always kept an element of that in my teaching. I don't like things that are over-prescribed and you know... you have to follow a very narrow path, I mean I felt that if things occurred by accident in the course of a lesson you know we could pursue something else. I might not have intended to do lino printing or whatever but if somebody makes some marks in reproducing a picture we could talk about it 'Maybe we should do a bit of lino printing now'...and it occurred in an organic way.

Dervil: Bringing it back to your earlier experience...would you say that kind of approach was influenced by somebody like that teacher?

Eoin: I suppose so...I was really attracted by his complete disregard for courses he was supposed to be covering. I really liked that...as a young fella it was very unusual you see. I grew up as the son of a primary teacher who led his life on a very narrow track. He lived up to everything that was expected of him in the community and in the school.

Dervil: Would you have viewed his life as restricted? Oftentimes you do hear of primary school principals in country schools who are amazing...like what you are describing in that other teacher... they could do whatever they liked in some ways if they chose to.

Eoin: Well no... they used to have visits from inspectors...it was a very patriarchal macho society and things had to be done.... the three r's had to be done.

Dervil: Where would he have trained?

Eoin: Waterford, there is a primary school training college in Waterford. He spent a week in UCD and again I think he was a very quiet shy sort of country guy so he didn't like Dublin. He had gotten a call as they used to say...so he headed off...decided to go.

Dervil: How about your mother?

Eoin: My mother was one of thirteen from a little farm in West Clare, it was a tiny little cottage. All of her family went to America or England, she was the youngest of the family. They were all very driven people very sucessful in their careers once they left home. She was sent first of all to baby-sit her nephew her brother's son in Adare, he was a guard there. This child she minded became a very famous musician. So she babysat him for a couple of years but she was very unhappy there. She did go to school in Adare. Then she went off to England and did some sort of course. Then she went to America and worked in the Empire State Building in New York. Eventually she came back to Ireland and met my father.

Dervil: Where did she meet your father?

Eoin: She met him at a party in one of the residents' houses. So she stayed and I think she found rural Ireland very very backward ...restrained...she loved New York. She died about a year ago...right until the end when she started to wander a bit she thought she was in New York...Loved the fashion, she was seriously into fashion. So she loved the whole glamour of New York. I often wondered how did she settle down.

Dervil: Was there ever any question of you Dad moving?

Eoin: Not a chance...he never left the parish, he was very local.

Dervil: So she had signed up her life to stay.

Eoin: She did yeah. It was quite a traditional upbringing she had her role in the house he had his role as bread winner and they worked very very hard.

Dervil: Did she go over and back to America to visit?

Eoin: She went back in her sixties and worked again in her sixties.

Dervil: Was this after your father died?

Eoin: No my father was still alive actually... she went over for a five or six months at a time, she took care of elderly people and nursed them. She just wanted to be back in New York I think.

Dervil: Wow.. that's really interesting isn't it?

Eoin: She was very strong-willed person.

Dervil: Was it a case of having reared the family she wanted to go back?

Eoin: It was yeah...she just wanted to go back to old haunts and meet up with old friends. There is one other thing, my mother actually had an interest in an artist who was a painter..he wanted to marry her...before she met my father. They didn't marry... Maybe I got a positive view of art as she would have talked about painting a bit, more than would have been normal at the time.

Dervil: It must have been very courageous of her to get up and go off at sixty when you have had a very traditional family.

Eoin: She was very adventurous...I would think that when she was younger and stayed with various brothers and sister at various times I would say her life was quite hard. They took advantage of her and used her, particularly in Adare to mind the baby, I think that was tough. She was living in a Garda barracks which she found scary. It was quite a grim place.  
years. Did she have somewhere to stay?

Dervil: It's an amazing story she went off and worked in the states for about five

Eoin: She stayed with her sisters, she loved America... she loved the shops...and all of that kind of thing.

Dervil: It's such a traditional Irish story, your background, the emigration thing. Are they all coming home for The Gathering?

Eoin: Well now...my family, my cousin's in America, all my mother's people, my mother was the last to die last year, all 13 of them are gone now. My cousins over there generally speaking are extremely right-wing Republicans, who have made pots and pots of money and whom I would have very little in common ...and I would run the other way if they came in my direction....I wouldn't be inviting them.

Dervil: Which side of the family do you think you would take after...in terms of family traits?

Eoin: I think a mixture of both.. I can see traces of my father's quietness..I am a bit shy now...I wouldn't be that social...reserved. I don't know what I had from my mother, I used to look a bit like my mother, not anymore as I got older.

Dervil: As you got know her...she only died last year...was she well up to then?

Eoin: She was 94 when she died...she had a hard life...very hard early life.

Dervil: Did she live independently?

Eoin : She did..the last couple of years she spent in a nursing home.

Dervil: How long ago is it since your father died?

Eoin: Fifteen..no twenty years ago.

Dervil: So she would have had a good twenty years of health after he died. Was there any sense ..she obviously decided to fly the coup before that.

Eoin: She was very independent. She was feted by everybody and everybody gave her a great time..she was the real matriach of the family. She even wrote a little family history.. through very rose-tinted spectacles, she even left out one or two names from the list.. a few disreputable aunts.

Dervil: It's a fantastic story. If we move into the place you were in the family and who you would identify with in terms of your own siblings, who might have influenced you there?

Eoin: My older brother, the one immediately older than me, a very academic fellow, he taught English and German and eventually taught Art, very interested in Calligraphy. My brother as a young fella was very very bright, he was interested in everything. He would try his hand at everything. He used to make bits of carpentry; he had a beautiful writing style even as a kid. He drew maps, he loved maps.. .my father would get him to do things, if he wanted a big map of Ireland ... he would do it when he was 10 or 11.

Dervil: Now so there was a bit of art in your family.

Eoin: He was sensational at that kind of thing, he would do the narrow and broad lines in the map... lovely penmanship.

Dervil: And it was all self-taught?

Eoin: It was all self-taught, he took up calligraphy in the same way. He liked handwriting. He would do copperplate stuff.

Dervil: Didn't he say something about that he was in England for a long time?

Eoin: Yes, he taught in a secondary school in England. English was his main subject.

Dervil: And he had started to teach Art and he did a few courses in Art?

Eoin: Yes he did a few courses in Art. A lot of our friends and a lot of his friends were artists.

Dervil: So your brother and yourself were closest in the family?

Eoin: We are yeah... and we married two sisters. Totally incestuous!

Dervil: I think you mentioned that exhibition. The last time I was here. So moving on from secondary school to choices you made to do with the rest of your life...tell me a bit about that.

Eoin: About Art college experience?

Dervil: Was that an obvious direction you were going to make?

Eoin: During the course of my life there are pivotal moments I met people funny characters who I liked very much. When I left school I decided I would go to the art college in Limerick. The Head of the Art College was a guy called..... And J produced these surreal paintings slightly bawdy, of priests and judges...semi- pornographic. When I saw them I found them very funny...I liked the anti- establishment feel of the whole thing. I went to him with my portfolio.

Dervil: So you had a portfolio?

Eoin: Yes your typical adolescent boy, your Salvador Dali stuff. Like all adolescent boys I was fascinated by nudes, Salvador Dali and mad characters like him, I was impressed with that kind of stuff. I got myself together a portfolio, I got some cornflake boxes and taped it all together and put together some of my finest 'oeuvre' and I took it up to J in the school of art. I went into his office at seventeen. I would say he was very sceptical about the whole thing, but he was very nice. He said to me "do you drink" (I didn't have a great interest in drink) but I said, "Yeah I take an occasional pint," He said "very good, very good" would you come across and we can conclude our interview in... Directly opposite the art college. So we went across to..., and he said "you wouldn't have your registration fee on you by any chance" I said "I



have a fiver” and he said ‘that’s the registration fee funnily enough’. So he said “right”. I said, “does that mean I am in”, and he said “of course, we need chaps like you in the college”. You’re obviously a very artistic guy. So he bought me a pint...

Dervil: with your fee!

Eoin: I nearly fell off the stool. I staggered out with my cornflake box full of portfolio work out to ...and I said I am in the Art College.

Dervil: How did that go down...at home?

Eoin: I suppose they saw that I hadn’t made a great fist of my academic career and I was going to do something anyway. So it was accepted.

Dervil: How did you do in your Leaving Cert?

Eoin: I did very well in English and History and actually I did Art and I did all right in that. So I was in...J is legendary around Limerick. He had all the trappings of refinement, very urbane gentleman, tweed hat, pipe, but he was quite anti-establishment.

Dervil: Is he still alive?

Eoin: He is yeah. His recent series... he calls it his Pinky Downy series... based on a brothel in Limerick and clientele are the bishops involved.

Dervil: Is he still doing that stuff?

Eoin: I don’t really like his recent stuff, he has used these nursery, pinky baby blue colours I find it slightly off-putting particularly combined with that subject matter. It’s just bizarre. When I saw his work originally, I was blown away by it. He would have taken a family in Kilkee for instance and he would have a nude from a porno magazine and a bishop with his crook behind a deckchair on this big wasteland of sand...just very very bizarre.

Dervil: Was he making a comment about Irish society?

Eoin: Well he wouldn’t be very political, or he wouldn’t have seen himself as very political, but I felt that he was quite sceptical about the whole notions of the powerful elites that were running the country, the law and the church.

Dervil: Were they paintings or collages?

Eoin: They were collages and paintings, he was quite a good academic painter and he loved life drawing, which I liked as well. And he got me involved in that.

Eoin: Another thing he did was. He painted...there was a place called the ‘back corridor’. I did very little tutoring but if you went around to him there he would talk to you about the work. I thought that that was probably a better way to go about things than the way things are done now.

Dervil: I am going to talk about the whole third-level thing at a later stage. That's more like what happens in Germany and in Europe where they have these master painters, where they take a group of students under their wing and they work alongside each other.

Eoin: The 'back corridor' group (I wasn't one of them now).

Dervil: Was the back corridor group where he worked?

Eoin: A few of his acolytes used to set up beside him and paint away. And a lot of them are well known now...

Eoin: I remember J on the first occasion when I went into the art school J said we have this fantastic painter called... He had just finished but he showed me some of his paintings at the time.

Dervil: You chose to do painting...or was there a choice, could you move around?

Eoin: You did a bit of everything. The ATC system was supposedly leading towards a teaching career. So you sampled things like printmaking, ceramics, painting whatever else... sort of graphic design.

Dervil: Would you sit an exam?

Eoin: You would sit an exam. Life drawing was big and portraiture.

Dervil: Was it skills based? Would you have individual tutors for all those things?

Eoin: You would yeah, you were supposed to spend a bit of time on each of those during the week. So you would go in and do a bit of life drawing.

Dervil: Would you set up your own timetable?

Eoin: You could....you would wander around between places and if you wanted to you could spend all your time doing print making or painting or whatever. There were people who didn't want to bother going to life drawing, but spent all their time doing printing. It was very effective I think that in that people, a lot of people set up their own discipline system as artists and have continued to function as artists over the years. I am just thinking that from my year alone there was...all fairly well known, widely exhibiting artists.

Dervil: Would they all be surviving on their own art as artists?

Eoin: Well no well...would be surviving from their work...did some teaching along the way...is a tutor in Limerick I think still, but he exhibits fairly widely and he writes for that art magazine 'Circa'...teaches in...but on a part-time basis, most of them part time.

Dervil: Were there any women at all?

Eoin: There were woman there but they didn't keep it up...was there at the time, I remember nobody that would have...

Dervil: Would they have gone into teaching? That might have been an option, with family etc.

Eoin: There were fifty-fifty women in the class. But they just seem to have drifted away from it.

Dervil: That's not uncommon. I would say if you looked into where they are gone, probably a lot of them are gone into teaching.

At the end of it all then would you sit an exam, or how would you get your ATCs.

Eoin: There were two levels, there was Intermediate and you had six exams to pass in that you were expected to get them done over about two years. And there were six advanced, more or less the same things again but at a higher level.

Dervil: What would you do - submit your work or how were you examined in it?

Eoin: You would go in and be asked to design a book jacket for Kingsley Amis's One Fat Englishman. I remember that because I had read the book just a few days before.

Dervil: Did you know what was coming up?

Eoin: No, you would just go in and you would have to do your design, you would do a quick mock-up of a cover and you would try to do a slightly finished piece on it as well, you would never get it all finished. You could do an easel painting as well.

Dervil; How long did you have to do it?

Eoin: Three hours.

Dervil: It's a bit like the Leaving Cert.

Eoin: It was, it was probably not quite as advanced.

Then you had Life Drawing for maybe about three hours, and Portraiture for about three hours and so on like that.

Dervil: And who corrected them?

Eoin: They were sent to Dublin to the Department of Education...was one of the people.

Dervil: How long did the ATCs go on for?

Eoin: Well I suppose about 1975/76 or maybe even before that 1973/74. I was one of that last to do that, my group.

Dervil: Then the Principles of Teaching...

Eoin: We did that.

Dervil You did that too? Why did you need to do that when you had the other?

Eoin: Well this was purely practice that we were doing in these classes, the nod towards Education we went in was just a couple of hours a week to a talk on Education, we read a few books by Gombrich, Herbert Read, The Meaning of Art... the sculptor used to talk to us about that, he lectured.

Dervil: Did you have to write about that?

Eoin: We had an exam a Leaving Cert Style exam.

Dervil : You were given a question?

Eoin: I am trying to remember...There were things like "how would you design a set of classes in lino printing" You would also have slightly more philosophical ones like the nature of society now - what was the importance of art in society generally.

Dervil: It's completely different now isn't it?

Eoin: It is yeah. So that was it I loved the art college really loved it. I did four years.

Dervil: I think I did five ...we did a pre-diploma did you have that. Where you tried out everything?

Eoin: When we got our exams...I was one of the first to be examined on our teaching. Like yourself we had an inspector came around and sat on the back of the class.

Dervil: Can you remember who was that?

Eoin: I can't ...but he was a very nice man. I can remember I gave...not very interesting class - patternmaking. I think, which was very big in those days colour and pattern. It tore the life out of any experimentation, it was very very dull. I did a class on that. He sat on the back of the room and I would say he was quite sceptical about what had happened the whole thing.

Dervil: Did you have to have a lesson plan?

Eoin: I must have had to have some kind of thing, where it had come from and where it was going to go and lead on. But on a very very minimal scale...it wasn't certainly the planning on a scale that teachers do now, none of that. So he said to me, what do you think about how that went. I said very well indeed, he said did you think so. I said yeah...He says I suppose that's all right so. And that was it.

Dervil: He didn't give you any other feedback?

Eoin: Not really. Very little feedback, that was it. He told me I did all right. I expected I was successful. So then really you weren't prepared in any way for the classroom experience.

Dervil: Did you get placed in a classroom were you out in a school. Did you do it in the art college?

Eoin: It was a group of kids who came into the art college, they were real interested, there were other schools in the same building, there was empty rooms that were used for kids that came from other local secondary schools to do a bit of art.

Dervil: So you weren't actually put out in a school.

Eoin: Like everyone else while I was in art college I did some part-time hours teaching. And it was very trying, as I had no preparation you had to improvise everything.

Dervil: Where were you teaching?

Eoin: I was in a very tough school, which was legendary. Now it didn't have half the reputation then that it has now, even then it was quite a hard school to teach in, there was a lot of social problems, but nothing like you have now. I found it quite demanding.

Eoin: I spent a year in...C was probably the most depressed town in Ireland or village in Ireland at the time. It had formerly been a coal-mining area and all the mines had closed. It was just like the tumbleweed blowing through up the middle of the town. All the men had gone to find work in England. Austerity had nothing on it, I found it very bleak.

Dervil: What time was that? I don't associate ...with being a black spot.

Eoin: About 1977. It was a beautiful little town, your broad streets, typical market town, some nice Georgian houses there, tree lined.

Dervil: Had it just happened?

Eoin: Ten or fifteen years prior to that, things had closed down. I felt I was in rural Russia. I got the one flat beneath the school principal's house which was very restricting. I couldn't paint there...everything was just...must get out of here. I did a year there and I moved up to Dublin.

Dervil: Your journey... from just qualified straight in to a job?

Eoin: I thought I would go to America, and I was in the airport when my mother rang me and said there was an ad for a job. There was an Independent lying there on the table. I looked it up and made the phone call immediately from there. They told me to come up the following day, so I borrowed a suit and went up the following day, did the interview and got the job.

Dervil: Well I think we will stop there and wrap up the first of the interviews. Thanks very much. End of interview.

## Appendix E 1      Focus Group Email 1

Dear Participant Art Teacher,

I hope you are enjoying a well earned rest at this point in the year.

With regard to my research, I have read through all the interviews at this stage and I think that material is very rich. I think bringing all six participant art teachers together for a focus group will be the next logical stage in my research.

I hope to conduct the focus group in September at a time that suits everyone. With your permission I would like to video the session for the purposes of capturing the fullness of the conversations and **I would like if each art teacher were to bring along to the session an image that represents some aspect of their artist designer identity or their teacher identity.** It can be a piece of work that was made by a pupil, by an artist or by yourself.

I will send you the details of the task and the focus group later in the summer along with a permission letter for videoing the proceedings

If you can give me an idea of the best time in the week for you to attend a focus group it would help me in settling on a date and time for everyone. College is open Monday to Friday 9.00 until 8.30 in the evening. It would probably be the best location for everyone.

I look forward to hearing from you.

Best wishes and enjoy the rest of the summer.

Dervil

## **Appendix E 2      Focus Group Email 2**

Hi everyone,

I am hoping to hold the focus group for my research study some time close to or over the mid term break. I propose three possible dates:

**Wednesday 30th October- 6.00pm**

**Thursday 31st October- 6.00pm**

**Friday 1st November- 4.00pm**

If you could let me know if any of these dates times suit, if not could you propose an alternative date?

I would like if each art teacher could bring along to the session an image or artifact that represents some aspect of their artist-identity or their teacher-identity or both. It can be a piece of work that was made by a pupil, by an artist or by yourself. Also could you write a short statement explaining the meaning of the piece and how it represents your artist or art teacher-identity.

I would ask that you send the short text and image to me by email in advance or bring it along on the day of the focus group.

As soon as the date and time are fixed I will send you the questions in advance.

Thanks to everyone for all your help with my research. I very much appreciate your generosity, thoughtfulness and time given to this.

Looking forward to meeting up with you all,

Best wishes

Dervil

## **Appendix E 3      Focus Group Themes and Questions**

### **Dual Identity of the Artist-Teacher Doctoral Study-**

**Friday 22 November 2013**

**6.00pm -7.30pm**

#### Emerging Themes from the interviews

Theme 1. Artist versus Teacher Identity/Influences/Evolving identities

Theme 2. Community of Practice

Theme 3. Signature Pedagogy of the Art Teacher

Theme 4. Critical Life Events

Theme 5. Difference between 2nd and 3rd Level/Art Practice/Artistic Process

#### Questions for Focus Group.

Theme 1. Artist versus Teacher Identity/Influences/Evolving identities

What were the greatest influences on your identity formation as an artist or designer and as an art teacher?

Theme 2. Community of Practice/Mutuality of Engagement/Strong subject allegiance.

In what way is Community of Practice or engagement with the subject and other artists or art teachers important to your identity?

Theme 3. Signature Pedagogy of the Art Teacher/Art as a way of being/Meaning making.

How would you characterise the value of the subject of art? What are the key characteristics of an art teacher's approach to teaching and learning?

Theme 4. Critical Life Events (gender/layering of events/negotiated experiences).

In what way do critical life events (e.g. transitions from college, needing to earn a living, jobs, births, marriage deaths ) impact on your identity formation as an artist or as an art teacher?

Theme 5. Difference between 2nd and 3rd Levels/Art college formation/Importance of Practice/Engagement with subject

Can or should an art college prepare you for the realities of the world of work in art or design? What are the challenges facing art teachers in bridging the gap between 2nd and 3rd level?

#### Discussion of images representing your artist teacher identity



## Appendix F 1 Participant Art Teacher ‘Anne’ (Pseudonym)

### Beginning Career

#### Image and Text



#### Appendix F1 ‘Westport House’

*I chose it because I have found that teaching art history has been one of my favourite parts of teaching. I am enjoying building my knowledge and appreciation and then helping the students build theirs! I also chose it because I like to link my teaching work and my outside life as much as possible and I enjoy using things in the classroom that I have found, visited or learnt outside the classroom. I am lucky to be teaching art and to be able to dictate my own curriculum as much as I can.*

(Participant Art Teacher, Beginning-Career)

## **Appendix F 2      Image Clay Figure Participating Art Teacher**

**‘Eoin’ (Pseudonym)**

**Retired Art Teacher**

**Image and Text**



### **Appendix F 2 ‘Clay Figure’**

*This is a sculpture by a 5th year student. She had been attending life drawing sessions which I ran on Friday evenings in the Art Dept. She had drawn several variations of this pose and was very enthusiastic to develop it further. She coiled the piece life-size. It took her three months and we fired it in Bridge Street Studios as it wouldn't fit in our own kiln. It had, and continues to have a big influence because the pupils see that they needn't be restricted by scale or scope.*

**(Participant Art Teacher, Retired)**

## Appendix F 3 Participating Art Teacher ‘Carol’ (Pseudonym)

Mid-Career

Image and Text



### Appendix F 3 ‘Oak Leaf’

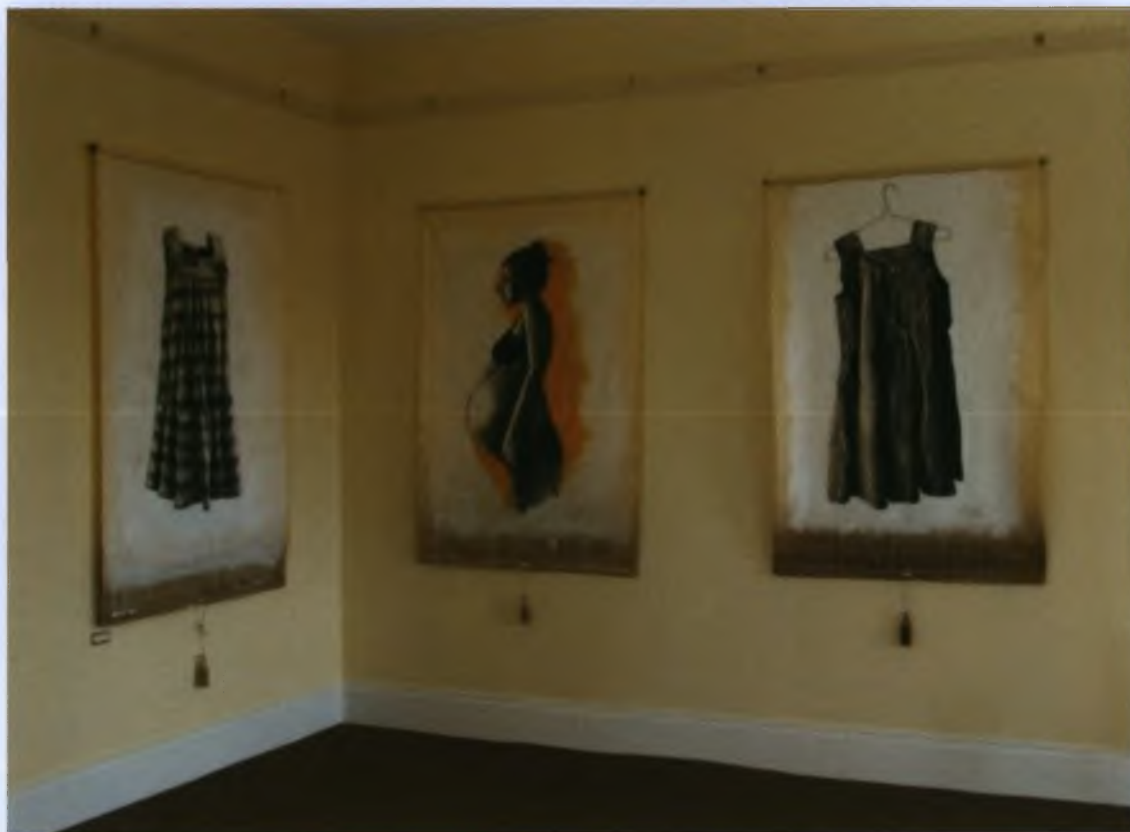
*The piece of Art that I have chosen to represent my artist teacher-identity is a dry point print. It is a soft ground etching from a copper plate. One of the reasons I selected it is because printmaking is my specialist area and the medium I most love to work with. Each of the four leaflets are symbolic of the different aspects of my life, the driving forces in my life that helped to shape and form my identity as an artist and as a teacher.*

(Participant Art Teacher, Mid-Career).

## Appendix F 4 Participant Art Teacher 'Brenda' (Pseudonym)

### Beginning Second-level Teacher (Mature)

#### Image and Text



#### Appendix F 4 'Primigravia' Drawing on Blinds

*The title is Latin for woman on her first baby. I chose Latin due to the religious format of prayer in the past. The pieces are drawn with black conte crayon on blinds that were found in the empty convent space adjoining the school. This convent once held a laundry and orphanage. It is now a derelict building I had the blinds for a long time before drawing the images. I kept thinking of the hands that opened and closed them. The living history of them. The blind also as a metaphor – keeping in-keeping out: The first dress is of a child's and a young body inhabits the shape. The second is of a woman at the late stage of pregnancy- yellow halo. The third is of an old pinafore that a child would have worn about 40 yrs ago. This dress is not inhabited by a body but rather suspended by a hanger.*

(Participant Art Teacher (Mature), Beginning Secondary Teacher).



## Appendix F 5 Participant Art Teacher 'Deirdre' (Pseudonym)

### Mid-Career

#### Image and Text



**Appendix F 5 James Coleman Installation 'Strongbow' (Collection of the Irish Museum of Modern Art, purchased 1991)**

*I first saw this artwork while I was in school and taking part in a 5<sup>th</sup> year tour to IMMA in about 1993. I have chosen this for my image as it represented a moment in my life where the possibilities of what Art could be, really opened an art teacher artist, it does represent how my own art education in school still informs to some extent my own art teacher identity. I do strive to expose my students to this sense of 'possibility' in art. And I really hope that by either making or viewing artwork in my class they may take away a love for the subject.*

(Participant Art teacher, Mid-Career).

## **Appendix F 6      Participant Art Teacher ‘Fidelma’ (Pseudonym)**

**End of Career**

**Image and Text**



### **Appendix F 6   ‘Palm Trees’**

*A place to draw and paint to find the core me.*

**Participant Art Teacher, End-of-Career)**



## Appendix H 1 Thematic Analysis Process 1<sup>st</sup> Stage

### Sample of 1<sup>st</sup> Colour Coding of Interview Transcripts

**Dervil Jordan interviews Art Teacher, for a Doctoral Study of the Dual Identity of the Artist Teacher.**

**Interview 2 with Mid-Career Art Teacher, 'Deirdre' (Pseudonym): 5.30pm 7/2/13**

Dervil : I was interested in this session in talking about the nature of art and what is different about art compared to other subjects, and getting your views on that and your formation as an artist and your formation as a teacher, the differences in both of those approaches and what you have carried from both of those things into the classroom.

Dervil: Are art teaching and art practice in your mind very separate activities?

Deirdre: No I don't think they are, I think one feeds into the other. That's what I found just recently as I have been working in my studio, when I go. That's another topic... The time I am getting to get in there. Already it's feeding both.

I think, one of the things I have noticed because I am only recently trying to make work I can talk to the kids about that..they are interested. The process you use as an artist, you try and bring that in when your teaching...to teach them the process of research, visual research. Its good to be doing that yourself as well because you can identify with the students more. I suppose what we are doing is we are trying to give them methods of starting work and how to approach a project.

Dervil. You know that difference that is there ...between the second and third-level divide in art, do you find that a difficulty or a problem?

Deirdre. I do, I think the Leaving Cert creates that problem for me. I don't find it so much in the Junior Cert project. They have got seven months, they can really get into the theme, you can show them interesting ways to approach things, and help them discover, they can put some of themselves in there then. Its more like a third-level approach than the Leaving Cert. which is just ...because they only have a week at the end of the day to research a theme, they don't see the benefit in the long analysis of a theme where they have to work out ideas.

Dervil. Would you see that frustration in the students when they move from Junior Cert to Leaving Cert?

Deirdre. Yes , I see them going downhill, a lot sometimes, I see them lose interest.

Dervil. What do you do to try to counteract that or is there anything you can do? When you are teaching Leaving Cert Students do you tend to work to the Leaving Cert?

Deirdre. Well I used to not work to the Leaving Cert...what I used to do was try to create a studio atmosphere in fifth year, where they explore their own ideas. I try to give them a taste of a few different crafts in fifth year and then sixth year they focus on

one for the year. So they become a little bit expert in their crafts. I find it's a little bit like college then you have a taste of everything and then you decide I am going to do ceramics. So they just work on ceramics, or poster design or puppetry of whatever they have decided. They can pick which ever one they want. They can pick what they want. In fifth year, I don't say...we will all...if a kid want to do something else.. different he can. I am not going to make them do it. I am starting to see how Art teachers I might have said when I came out of the Dip art teachers I can't believe you only do posters...but they get brilliant results in posters.

Dervil. They are also working to a set programme for fifth and sixth year more and more, it tends to be repeated.

Deirdre. But it probably works in terms of results for them. The students aren't getting a very rounded education. They are very good at making posters.

Dervil. Is that something that frustrates you or do you see the value in it? The gap between second- and third-level is huge and it's very counterproductive from our point of view. I just wonder how art teachers cope with that?

Deirdre. I find, you are also trying to prepare them for four exams. So you can't ignore the drawing side, you can't ignore the still life drawing there is an approach they need to take, learning about composition, placement on the page, there is one class in drawing, a double class craft and two in art history. But they are only doing craft once a week and drawing once a week.

Dervil. The art history is 37% of the marks so I suppose that makes sense.

Deirdre. I found the results have improved since we do the two classes of art history. Our students are weak academically. Very rarely do I get a student in my class who does Higher Level English so I am dealing with Ordinary Level English doing higher level Art. I am really trying to help them with essay writing and just the practicality of that. I really am trying to encourage them to take Higher Level.

Dervil. In the History of Art would you have opportunities there to introduce them to some of the more contemporary art?

Deirdre. Ah yeah, I brought them to Alice Maher recently.

Dervil. So they have an awareness of the contemporary art world?

Deirdre. Oh yeah, but studying contemporary art doesn't fit into the course very well.

Dervil. Except in the gallery question?

Deirdre. Oh yeah, it's always contemporary art that I bring them to. I try to take them out as much as I can. In sixth year I usually take them out twice a year and in fifth year once or twice. I took the fifth years last week to Alice Maher and for their homework I asked them to go and visit a new gallery. You could see in them they were really interested but they mightn't just push themselves. But they are very open to it...most of them had never been in a gallery before.



Dervil. And what did they think of her work?

Deirdre. They loved it (Alice Maher). I brought the Leaving Cert Applied students to it as well and the coordinator of the Leaving Cert Applied actually.

## Appendix H 2      Thematic Analysis Process: Sample of 2nd Stage Identifying Emerging Themes

### Interview 1 Deirdre

Irish society / Education

Family influence

Identity formation-Influence of art teacher / Newcomer / Old-timer / Affinity group.

Disliked the routine of school

Materiality / Sensory / Experiential / Craft

Lack of confidence

Art school culture

Third-level approach / Skills versus Concept / Apprenticeship model

Influence of TY Programme

Newcomer / Old-timer

Personal teaching methodology / Non-didactic facilitation

Pastoral role / Special relationship / Emotional connection

Rewards of teaching / Psychic rewards

Signature pedagogy / Potential of subject / Meaning making / Extends beyond class times

Open-endedness / uniqueness of subject / Non-didactic facilitation / Learning together.

Inclusiveness of subject reaching all students

Low points: mundane domestic stuff

Bureaucracy/ paperwork

Gaining experience / Developing a strong teacher identity

2nd level / 3rd level NCAD Brief

Affinity group

Importance of community of art practice / Group identity

Impact of Art school

Third-level approach / Skills versus Concept / Apprenticeship model

Artist identity / personal teacher identity / Dreams / Expectations / Renegotiating identities / Reconciling identities

Critical life events

Stigma attached to teaching / Art college culture

Art teacher formation

Art practice / Artistic process

Cross-curricular learning

Irish Society / Education

Family influence

### Thematic Analysis Process: Sample of 3<sup>rd</sup> Stage

### 3rd Analysis of themes - Dual Identity of the Artist Teacher –Deirdre

## Life History Interview 1<sup>st</sup> / 2<sup>nd</sup> Artist Teacher Identity formation

<p><b>Teacher Identity Formation</b></p> <p>Strong influence from Father who was a principal and a school teacher.</p> <p>Big family, 5 children, middle class Dublin with an interest in art from Mother uncle cousin and sister.</p>	<p>Dad was a teacher, then a principal, secondary school teacher, maths and economics, all the subjects I was bad at.</p> <p>..but I had nothing but admiration for him, and that was something that really frightened me...that I wouldn't...but our style of communicating with young people is very different.</p> <p>My mum would have done a few art courses and there is a few paintings by her around the house, she is quite artistic. She would claim the influence. But then my Dad's brother is a part-time artist, he has done every painting course possible. He is now doing a PHD in art history, I would often see him around the college, and my cousin is a glass artist. So she is very artistic... And my sister pursued architecture.</p>
<p>Major influence elder friend teacher. Met an older craftsman who became a major influence in her choice of art as a subject and a creative life choice.</p> <p>Apprenticeship model of learning</p> <p>Craft approach versus art school culture</p>	<p>D was in his seventies at that stage, he was a retired bookbinder. So Mum had a word with him, and he said 'yeah I do classes and she can come along if she wants'. I remember going home and frantically practising drawing an elephant out of a book because I just thought that 'I can't do this I couldn't even draw'.</p> <p>He was a bookbinder and had lived in Canada for a while and had picked up the craft there and had shipped all his tools over. And he used to subscribe to all the magazines. He made car belts and handbags and all that sort of thing. But I started making my own work with him, so that where it all started.</p> <p>He would see an image in a magazine and he would trace it...then I started drawing my own things and taking photographs and working from photographs doing portraits and then I</p>

<p>Impact of Transition Year on subject choice.</p> <p>Secondary school art teacher (school of excellent art reputation)</p> <p>Art teacher in secondary school, was a big influence (link with other participant in study. Encouraged her to take up art in senior cycle. Schools of excellence in art teaching).</p>	<p>got really interested in the painting of the objects with acrylics. I got absolutely laughed out of college in Core when I told them that I used to do leather work</p> <p>No, then I did Transition Year, which was a huge influence because if I hadn't done Transition Year I don't know if I ever would have pursued art.</p> <p>The art department was fabulous..the art teachers ... they often team-taught. They were great teachers, I remember Mrs S saying 'there is an exhibition on tonight would any of you like to come? I met the other art teacher. I think we were doing Impressionist projects we were asked to go home and paint three pictures...I just loved it and I started drawing, I was working all on my own and I would bring things into her and she was saying 'you should take it up in 5<sup>th</sup> year' we were all sent into Trinity to do nude life drawing.</p>
<p><b>Signature Pedagogy</b></p> <p>Teaching methodology</p> <p>Experiential learning visual kinetic (Gardner)</p>	<p>I think the students learn by doing, there is a lot more of them working than there is teaching. The teaching is kind of like the gentle keeping a plate spinning you give it a tap every so often. Facilitating them going around giving them hints and tips, its much more doing, its all those different types of learning, visual kinetic rather than just listening.</p>
<p>Finding meaning within themselves Uniqueness of subject</p> <p>Psychic rewards of teaching Art (Lortie) ('knowing that I have reached someone')</p>	<p><b>Meaning Making</b></p> <p>You have shifted something or you have just helped them pull it out of themselves. You have pushed them in ways that they wouldn't push themselves, or encouraged them, 'god that's brilliant' or I would often say to them, 'I just want to hug you that's so gorgeous'. You know when they deserve it, for someone else they might do it easily but you know their potential and you have never seen them doing a drawing like this. It might not be a great drawing, but for them it is. fabulous.</p>

<p>Benifits / value of Art/ developing a sense of self / belief in one's self</p> <p>Characteristics of an art -led approach openendedness discovery based student-led.</p>	<p>I think 'expression', definitely being able to create something that's their own, from scratch and that feeling of satisfaction of achievement, of surprising themselves being proud of themselves.</p> <p>You are all on a road of discovery. You start a project with them and you just don't know how it's going to turn out, it's a little journey</p>
<p>Caring environment, emotional aspect to teaching. Art room atmosphere is student-centred, open to interpretation.</p> <p>Difference from other subjects Student set their own agenda, non prescriptive.</p> <p>Emotional Connection</p> <p><b>Art room a special place</b></p> <p>Special relationship with art teacher Encouraging them, advising them for life</p>	<p>It allows you to form a really nice relationship with your students cos you are not the person with all the answers. I don't know if a lot of other teachers get to do that...its so text book driven in a lot of subjects you don't get that relationship ...where you are valuing their opinion how it's going to turn out. It's open-ended...and there is a lovely aspect to that.</p> <p>I have got one kid who lives in a home. There is no-one there for him, there is a lot of people there, but he doesn't have a person, and he comes in he has potential but he is not really that interested. I feel so sorry for him. I try and get him to work and some days he is disruptive, but I have a whole class.</p>
<p>Inclusiveness of subject.</p> <p>Provided a scaffolding for learning Zone of Proximal Development (Vygotsky, 1978) (Wood &amp; Wood, 1996; Wood et al. 1976).</p>	<p>There are very few students that I don't reach at some level. Their work mightn't be great but I suppose I see it as a sort of a challenge. I would rarely say...the odd time you do meet a student who just has point one percent of talent...almost nothing.</p>
<p>Art teacher identity versus Artist identity\ Multiple identities / sense of self developed in art college, comfortable with oneself. Lack of realism...</p>	<p>When I finished college, I worked in film for a little while. I knew that I wasn't going to make a living from art. Straight after college I started getting in touch with art directors, tried to get into the film industry and I had a friend working on location on films and he put me in</p>

<p>Capacity for working with people becoming evident.</p>	<p>touch with some people. I would ring up and say what do I need and I would bring in my portfolio on set to meet this guy on set in Glasnevin Cemetery shooting some movie...and I would be showing him my final year installation. What the hell are you going to do here...</p> <p>So one of my favourite parts of the job was training people in, and managing a group and working with a group of people. So I thought I might like to get into corporate training in a company. I think I would have hated it...</p> <p>When you go to art college, I kind of knew I would be all right...I was never really career-driven but I kind of expected to have a few careers, even when I was there. I was really dedicated to my job and I worked really hard, I wasn't thinking I was going to be doing it forever and it didn't really bother me. So I took a year out and went to Australia.</p>
<p><b>Critical point in career...</b> Questioning the value of work without an artistic or creative side.</p>	<p><b>Critical Life Events</b></p> <p>I was doing a lot of meetings, writing reports, presentations to different companies I was fine and doing well. But at a point you step back and think there is nothing... I had moved so far away from the artistic part of any part of the job even though I was working with designers, I wasn't even doing any of the design myself so I was managing projects, in the end that's what I started doing. So I just thought ..is this what I want?..does this light my fire? ..am I really enjoying this?</p>
<p>Teacher identity strengthens</p> <p>Art college attitude 'still doing your own work' ? still prevails</p> <p>Rewards in art teaching are great.</p>	<p>I never get that feeling or question in teaching, you are constantly being creative.</p> <p>Yes and people aren't saying 'are you still doing your own work.' But I think other teachers feel it too, maybe in Music or English. There are people in lots of jobs who would love to be doing</p>

<p>Stigma still exists</p> <p>Artist identity never fully formed. Financial constraints.</p> <p>Realities of life... Making a living etc\</p> <p>Not comfortable with the notion of the artist working alone in a studio.</p> <p>Professional practice is very limited in Art college especially in Fine Art</p>	<p>something more creative. If you want to be a nine to five job and you don't want to be bored...art teaching is great.</p> <p>That stigma, I suppose it took me a while to get over that and to just say I think this might actually enjoy this and this might fulfil me. Yeah, it was tough coming back.</p> <p>Well I didn't really feel like I had an identity as an artist. I never really felt like I got there. I never really gave my time fully to being an artist since leaving college, I just couldn't afford to.</p> <p>Yeah..well I don't know... I always wanted to practice but I didn't know if I wanted to be a full-time artist. It's a tough road to go down and I have seen one or two friends travel down that road and it's hard. I am probably too practical. There is part of me that's very practical and part of me that's not, I don't know if you are the same?</p> <p>Yes so I need to make a living, and also there is part of me that wondered could I do that thing sitting in the studio all day every day. When I was working down in the multi-media company in B Street, I took over an old building next door and used it as a studio. I used to go in there after work...but I struggled with it. I did, you know.</p> <p>Fine Art can bring you in different ways that isn't sitting in a studio all day or working in a studio as an artist...and it can. But there is no real information on that or encouragement nearly towards that, I found.</p>
<p>Art teacher formation PGDip</p> <p>Learnt a lot through a professional training course. Bridged the gap between college and school</p>	<p>I learnt a huge amount in the HDip. I thought it was great. Going into the classroom after a degree in Fine Art you are not really qualified to go teach art in secondary school, because especially like</p>

	<p>me it's been a long time since you have been in secondary school when you do the HDip. You decide 'I will apply to be a teacher when I am thirty, you have your degree but you don't have your HDip'.</p> <p>It would be very very difficult. It's a different way of thinking and working, a lot of the materials even that you have to use such as basic as lino printing, you might never have used them before. There is a lot of practical skills and knowledge which I thought the HDip was brilliant for.</p>
Art teacher formation Building a foundation of knowledge...for continuous development.	<p>Yes but it's never enough, you get a taste of it. I still have my folders from the Dip and they are like your text books. My ceramic folder I still look back at for the practical temperatures. So you are creating your own foundation of knowledge that you can dip in and out of.</p>
<p>Career Expectations No interest in management in education. (Possibly business ) Teaching not well paid, interested in teaching art only.</p> <p>Not a career I would stay in if I stopped enjoying it.</p> <p>Students don't need unmotivated teachers.</p>	<p>I don't know...If I was to do anything like that I would start my own business...that not what I would like to manage. I would love to start my own business. I don't really have an interest in management in education.</p> <p>I have talked about getting out and it's not a well paid job. The only place you can go is principal and vice principal.</p> <p>The reason I went into teaching was to teach art, I have taught other subjects but I am not interested, I just want to teach art.</p> <p>....I always promised myself I would only stay as long as I enjoy it. It's not fair on the kids. You see teachers who aren't enjoying it...they hate it and the kids hate their class. It's not fair... you're messing with people's lives. I hope I will never get to that condition.</p> <p>Impact of teaching on career outside....</p>



	<p>I would never get a job (other than teaching) now. I think if I was to do it I would do my own. I was thinking about setting up a business with my sister who is starting a company...it is in the family. We have talked about it. You are managing every minute in the classroom, leading projects.</p>
<p>Building on personal art practice feeds the teaching. Fulfilling to be practicing both.</p>	<p>I think one feeds into the other. That's what I found just recently as I have been working in my studio, when I can. That's another topic...The time I am getting to get in there. Already it's feeding both.</p> <p>The process you use as an artist, you try and bring that in when you're teaching....to teach them the process of research, visual research. It's good to be doing that yourself as well because you can identify with the students more. I suppose what we are doing is we are trying to give them methods of starting work and how to approach a project.</p>

## **Appendix H 4      Thematic Analysis Process: Sample of 4<sup>th</sup> Stage Collated Codes**

### **The Dual Identity of the Artist-Teacher Artist-Teacher Identity Formation**

1. Importance of role of the teacher in rural Irish society
2. Value placed on education within the family
3. Search for individual identity with the family
4. Beginnings of a special interest in art
5. Unconventional approach in teaching methodology
6. Mother's indirect interest in art
7. Sibling's interest in art and making
8. His interest in process craftsmanship
9. His skill in penmanship drawing maps
10. Self-taught- developed his interest
11. Teacher's influence - not in the formal curriculum
12. Fostered a love of reading adventure and excitement in his pupils
13. Very little attention paid to the curriculum
14. Suspicious attitude to art as a career from his father
15. No art on the school curriculum when in second-level school
16. Art was a gender issue for men
17. Attitude -Not a real subject -Was for weaker students
18. Remembering materiality sensuous tactile experience of using colours
19. Irish Society / Living on the Border
20. Awareness of social issues
21. Sense of injustice instilled early
22. Landscape a stimulus for the imagination
23. Working class creative family
24. **Creative household- was always making and doing, .**
25. Intergenerational influence
26. Art was encouraged at home in school
27. Influence of anti-establishment art school tutor
28. Informal nature of tutoring
29. Materials always to hand at home
30. Craftsmanship in the home

## **Appendix H 5      Thematic Analysis Process: Sample of 5<sup>th</sup> Stage Superordinate Themes with Codes**

### **Interviews and Focus Group - Art teacher identity formation**

#### **Theme 1:      Home and family influence**

- 32,35.      Mother, father, sibling, grandmother, significant relation, intergenerational influence.
- 24,29.      Creative environments, sensory imaginative learning environment provided materials to hand, making encouraged.
- 2.      Teacher/s in the family, with high regard for education at home.
- 33.      Hard working, high achieving, strong work ethos at home.

#### **Theme 2:      Influence of art teacher and type of learning within art class (apprenticeship of observation)**

- 74.      Art teachers recognised talent and encouraged it.
- 88, 279.      Special relationship with art teacher – emotional connection.
- 92,93.      Special environment created in the art room.
- 89.      Role model for someone who could lead a creative life.
- 66.      Apprenticeship of observation, model for teaching and learning.
- 260.      Studio thinking, open-ended learning, student led.

#### **Theme 3:      Artist Formation- Art College**

- 97, 110.      Informal, self directed, open-ended briefs.
- 129, 130, 132.      Immersion, intensity, drawing from within oneself.
- 146.      Process of critiquing work within a group of peers- ‘the crit’.
- 122.      Difficult transition after ‘art college bubble’ into the real world.
- 192.      Different ways of learning / different ways of knowing / intrinsic.

#### **Theme 4:      Art Teacher Formation-3 Paradigms**

- 154, 155.      Art Teachers Certificate (ATC), not fit for purpose. Similar to Leaving Cert. Poor preparation for the classroom experience.
- 168-173.      Principals of Teaching Art. Much-improved on previous model- very influential teacher in TG.  
Philosophical basis, Vygotsky, Bruner ,process based learning methods.
- 174-181.      Postgraduate Diploma in Art and Design Education (PGDIP ADE)  
Intense course building a professional foundation of knowledge

#### **Theme 5:      Signature Pedagogy of the Art Teacher**

- 184,129,130      Strong subject allegiance-Love of subject goes beyond requirements.  
Art teachers tend to be energetic and interested in their subject.
- 189,90-95,237      Special relationship of the art teacher: Emotional connection, pastoral care role.
- 236,460,464      Art room as a ‘safe haven, a refuge’.
- 190,213.      Often anti-establishment and ignore the formal curriculum.

- 428-432 Tend not to be interested in going into school management.  
 240- Approach is flexible, student centered and self directed.  
 238, 241 Teaching methods are non-prescriptive-fostering individuality, discovery and critical thinking.  
 243-248 Intrinsic nature of art making, where absorption builds a sense of identity and self esteem and allows scope for meaning making and reflection.  
 250-255 Methodology is like.. ‘a gentle spinning of a plate giving it a tap every so often’ or ‘pushing them in ways they would not push themselves’ or ‘you have shifted something or helped them to pull it out of themselves’ through facilitation and encouragement.  
 257-260. Open-endedness-‘you start a project with them and you just don’t know how its going to turn out, it’s a little journey you are helping them on’.  
 260 Different from other subjects- ‘it is not based on facts or sit down and open your books approach’.

**Theme 6: Importance of a Community of Practice**

- 263, 265. Group Identity / Art teacher network of like-minded people.  
 265. Linking into the old art teacher network...teachers and past pupils.  
 273-276. Promotes collaborative participatory work in dynamic art departments.  
 277-279 Promotes professional development, curriculum development and innovation.  
 373-378 Provides opportunities to re-engage with a personal art practice and also feed it into the classroom.

**Theme 7: Challenges: Coping with an outdated curriculum - LC Art.**

- 326,330,341,342,344,345, 349-351.  
 Negative impact of teaching an archaic Leaving Cert Art syllabus.  
 327,328,357. Strategies for coping with outdated the LC Art history syllabus.  
 329,330 Pressure of the points system with out of date syllabus.  
 331-340 Disjunct between 2nd and 3rd level art. Leaving Cert art not recognized by 3rd level art college.  
 353-355 Demands of portfolio preparation on students and art teachers.  
 358-372 Attempts to address the gap between the LC and current practice in art through Contemporary Art, gallery visits, artist in residence.

**Theme 8: Challenges: Reconciling Artist Teacher Identity.**

- 416,420 Stigma in art college attached to teaching. Artist identity is given highest priority.  
 465,466,467. Art is as important as breathing; ‘I never want to stop practicing as an artist. I don’t want to become a secondary school teacher; I really am terrified of that’.  
 I definitely am an artist first and a teacher second. I don’t know that I will spend the rest of my years teaching but...  
 419-411 Combining motherhood, making art and making a living teaching is difficult. (realities of life, gender) ‘pregnancy changed things’

399. Even a full time artist has to put bread on the table (realities of making a living)
- 384,385,389 Finding time and space to make artwork is difficult. (demands of busy lifestyle)
- 398 'There are fallow times and there are times when you are very very busy..but the holidays are great'.
- 386-388 Frustration dissatisfaction over lack of art practice 'Finally getting back to making work I am hungry for it' (about to retire).
387. Not sorry to be finished with teaching (about to retire)
- 397, 398. Make art as much as possible, summer holidays are a bonus.
- 391,394,396 Art teacher identity is sufficiently satisfied, very fulfilling working with students.
- 422-426 So happy with the art teaching, don't miss the 'design work' at all.
- 409-411 More confident in my teacher identity than as an artist now.
- 433-440 Very rewarding job, which has lots of opportunities in the wider school community.
- 391,450-453 Increasing demands on Education and changes policies and standards make it difficult to do both.

#### **Theme 9: Challenges : Policy Reforms in Education**

- 450-453 Curricular reforms, whole school inspections, Teaching Council demands, educational cutbacks, literacy and numeracy issues- all impacting on the job of teaching.

#### **Additional Themes**

- 138-153 Art college crit and its use in teaching
- 118-127 Lack of career guidance in college, difficult transition to the world of work
- 297,298,299 Stages in development as an art teacher Beginning / Middle / End of Career
- 304-316 Rewards of art teaching
- 436-440 Whole school engagement
- 441-448 Career opportunities
- 449, 450 Family marriage children
- 454-464, 265-282 Artistry of teaching / curriculum reform & development / community arts / transformative effect of collaborative projects

## Appendix H 6      Sample of 6<sup>th</sup> Stage Analysis of Recurrent Themes across the Data Set

<b>Identifying recurrent themes - Dual Identity of the Artist-Teacher</b>						
<b>Superordinate Theme: Identity Formation</b>						
<b>Influence of</b>	Teacher E	Teacher F	Teacher C	Teacher D	Teacher B	Teacher A
Irish society	Yes (m/c)	No (m/c)	Yes (m/c)	Yes (m/c)	Yes (w/c)	Yes (u/c)
Family influence	Yes	Yes	Yes	Yes	Yes	Yes
Teacher/older adult	Yes	Yes	Yes	Yes	Yes	Yes
Art teacher	No	Yes	Yes	Yes	Yes	Yes
Art college formation	Yes	Yes Neg	Yes	Yes	Yes	Yes Neg
Art teacher formation	Yes	Yes	Yes	Yes	Yes	Yes
Church	Yes Neg	No	Yes	No	Yes Neg	No
Critical Life events	Yes	Yes	N/E	Yes	Yes	Yes
Education	Yes	Yes	Yes	Yes	Yes	Yes
Community of art practice	Yes	Yes	Yes	Yes	Yes	No
Experiential materiality	Yes	Yes	Yes	Yes	Yes	N/M
A family lifestyle	No	Yes	No	No	Yes	Yes
Class	Yes	N/M*	N/M	N/M	Yes	Yes
<b>Theme      Signature Pedagogy</b>						
<b>Displays Characteristics of</b>						
Art as a way of being	Yes	Yes	Yes	Yes	Yes	No
Obsessive	No	Yes	No	No	Yes	No
Refers to art room/special place	Yes	Yes	Yes	Yes	Yes	Yes
Emotional connection	Yes	Yes	Yes	Yes	Yes	Yes
Strong subject allegiance	Yes	Yes	Yes	Yes	Yes	Yes
Studio thinking/Crit*	Yes	Yes	Yes	Yes	Yes	Yes
Personal methodology	Yes	Yes	Yes	Yes	Yes	Yes
Artistry of teaching	Yes	Yes	Yes	Yes	Yes	No
Art/critical thinking	Yes	Yes	Yes	Yes	Yes	Yes

\* m/c: middle class    w/c: working class: u/c upper class

\*N/M Not mentioned in interview

\*Crit refers to the 'critical review' a mode of formative assessment used in art college

\*Studio thinking refers to the mode of thinking through art practice which is central to an art based pedagogy

## Appendix I 1

## Thematic Map 1: Broad Themes Emerging (1st draft)



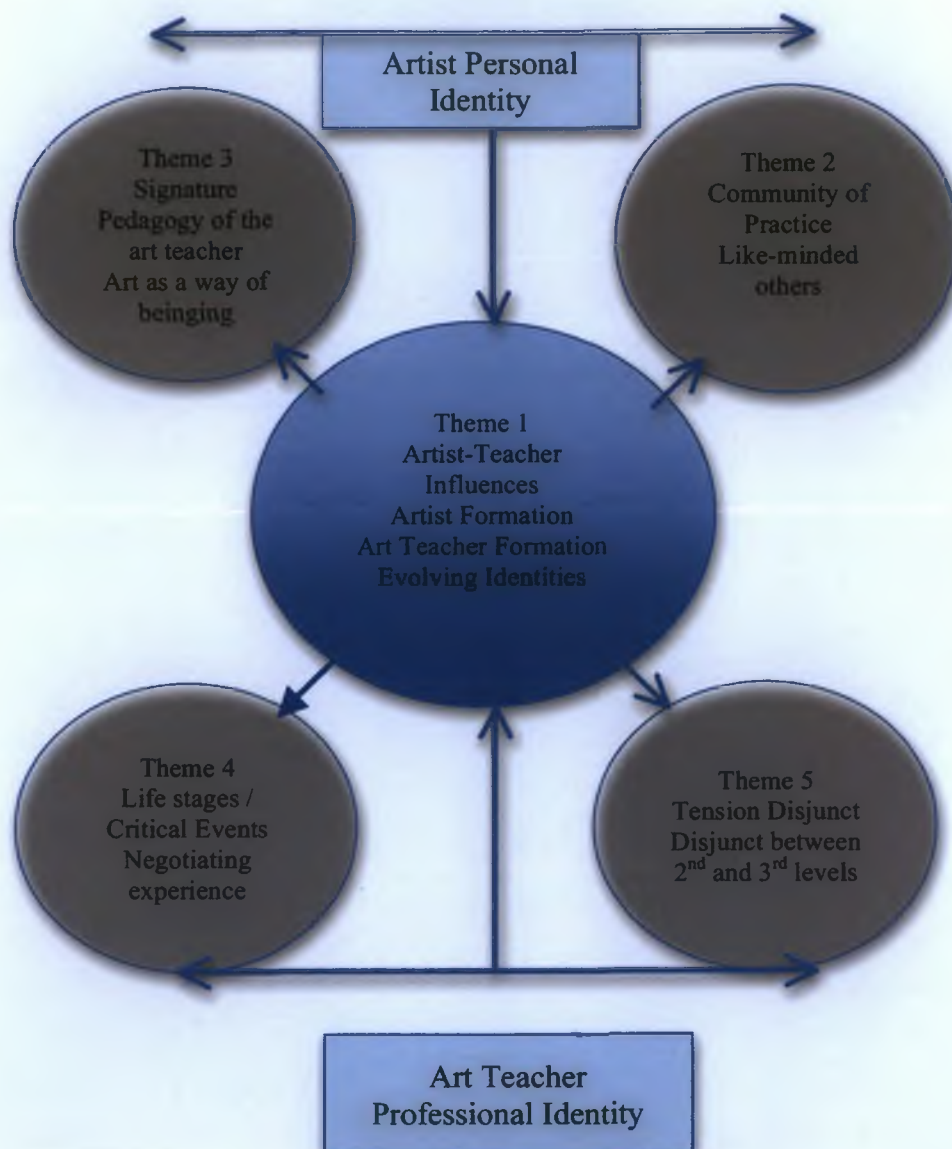
**Personal Identity Formation**



**Professional Identity Formation**



# Thematic Map 3: Five Themes from Focus Group Discussion



The Dual Identity of the Artist Teacher

