

A Story of Becoming an Artist/Teacher

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ABSTRACT

A Story of Becoming an Artist/Teacher

Rasha Hoteit

“We teach who we are,” says Parker Palmer. Building on his statement and guided by a social constructivist perspective, *Becoming an Artist/Teacher* is a semi-autobiography that tells my story with art education. In parallel, it tells the stories of two other art educators in Lebanon by looking at the context and the relational and institutional experiences that molded our lives. By weaving together two biographical narratives and one autobiography that share similar sociopolitical, economic, and educational experiences, this research looks at how each participant built their unique professional identity. How did life events and relationships influence their teaching philosophies and art practices? And how did their different understandings of a teacher’s identity influence their relationships with spaces and people as well as their own personal experiences? Based on interviews and analysis that followed the Biographic Narrative Interpretive Method (BNIM) and by comparing participants’ life stories, the research has shown that despite not receiving any formal teacher training, the participants were authentic educators. Their dedication, artistic practices, and closeness to the subject of teaching permeated their style, allowing for an authentic teaching approach to emerge. The presentation of the impact of the teachers’ personal understanding of their professional identity and personality on their educational approach, makes the case for the importance of specialization and highlights the need to include self-study as a fundamental part in the formation of teachers in general and art educators in particular.

Dedication

For my mom and dad, who can turn anxiety into confidence...

and

For my husband whose true love gives me strength

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Chapter 1: Introduction

Purpose of Research

“We teach who we are.” This very direct statement by Parker Palmer (2007) led me to ask myself this philosophical question: Who am I?

To better understand why, what, how, and “who” I teach, I asked myself:

– Who am I?

I answered:

– A human being...a “woMan.”

Most philosophers define “Man” as a being endowed with reason. My favorite quote in philosophy is by the Dutch philosopher Baruch de Spinoza, who believes that when acting from reason, hence being useful, “Man is a god to Man” (4p35s, in Marshall, p. 160). Spinoza defines god as an absolute of usefulness, freedom, perfection, reason, and creation, all of which are attributes that artists and other creatives strive to achieve through their own learnings and practice processes.

The German philosopher Hegel, in *Leçons d'esthétique*, defines our initial form of knowledge or learning as deriving from the five senses that connect us with the outer world but not to our internal self. Meaning, we learn by observing others (2002). Wood (1990) explains that Hegel’s concept of the “self” is always a relation with the “other.” We understand our own reality through the “other” as “being with oneself in another” (Hegel, 2002).

Drawing from these philosophers’ views on the self and the other, my artistic practice has always revolved around relationships: I paint familiar faces, and figures and portraits are the main subjects of my work. I fill my diary with images of people I encounter and sometimes my own reflection, but it is always about introspection.

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By 2008, I had lived in eight different cities, moved into 12 different apartments, and had packed and unpacked hundreds of boxes. In the fall of 2015, I enrolled in the Art Education Master's program at Concordia University, only a few months after I landed in Montreal with my husband and two children. My first assignment was to tell my story with art education. This assignment resulted in a performance that increased my thirst to understand the impact of the complex web of relationships and events in my life, on my concept of the self, and consequently on my professional identity. I realized that memory, life experiences, and relationships are at the heart of my understanding of who I am. My life journey so far has taken me through wars, relocation, re-relocation, love, marriage, motherhood, and immigration. Through all these rich experiences, my biggest fear was to forget—not where I was or who I met—but how I became who I am today. Who I am, is what my art reflects, it is what and why I teach.

As a student in Dr. Stoczek's ARTE 670 course at Concordia University in fall 2015, I had the opportunity to put together the performance that summarized my story as an art educator. In my performance, I paid tribute to 15 people (artists and teachers) who have affected my journey and artistic process. To do so, I invited my 15 classmates to form a circle in a dark room. Two spotlights were used to create shadows. The first one was behind me on the wall and the other was on me in the middle of the circle. The lights were used to create shadows that would echo the memory of my mentors. I asked each of my classmates to move to the centre of the circle and introduce a name from the list of mentors that I had prepared. Although my classmates randomly chose the names, they all felt personally connected to the name of the person they called. Their personal stories brought another layer to the identities of the portraits. In this space of improvisation, the participants set the structure and rhythm of the performance, creating another layer to my experiences with art education that was embodied in the group dynamic.

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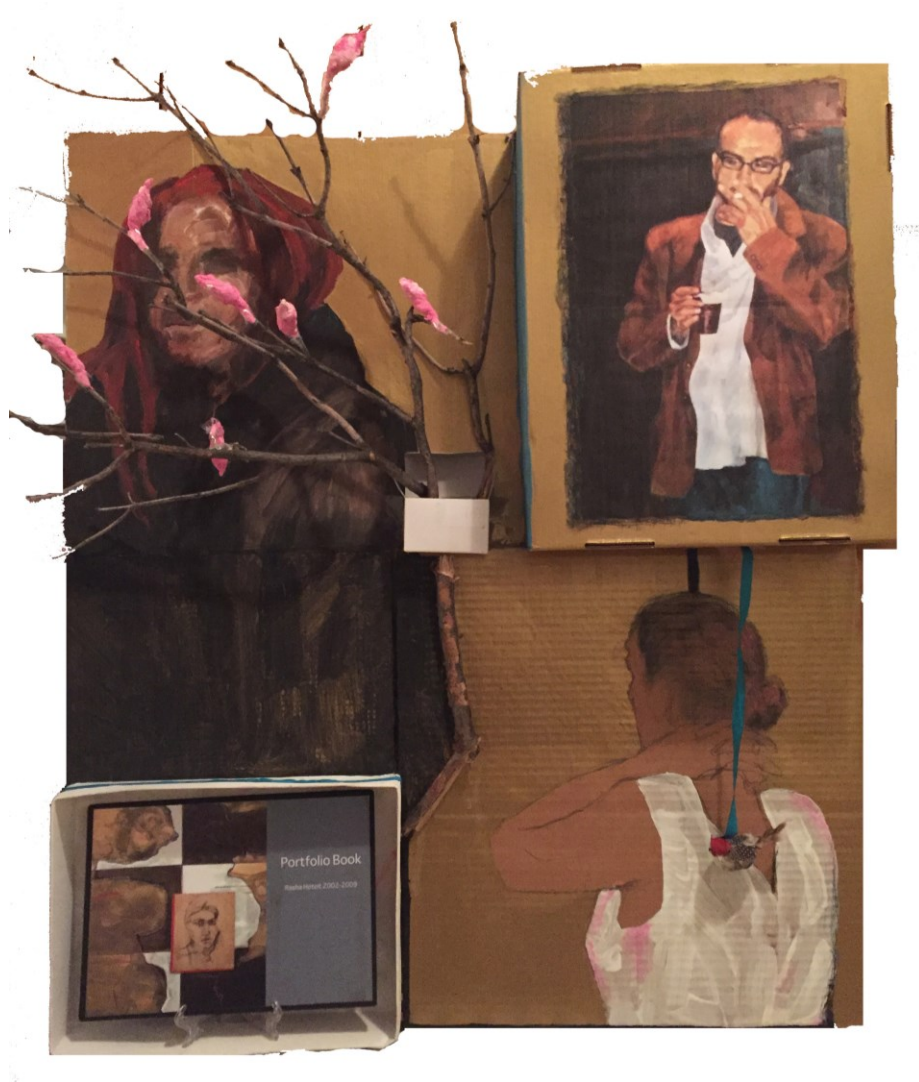
I presented my story with art education in an artful expression. The performance in itself became part of my story and a part of my learning process to become an art educator as it was about the relational experience with “others.” The performance added a new layer to my self-perception that was rooted in the story I was telling, but that was also happening in the here and now, in relation to my peers. Through it, I realized that my art-making process and teaching philosophy were formed by the experiences, relationships, and influences of the people around me, whether past or present. The performance made me question the student–teacher relationship and what makes some teachers memorable while others become a distant memory. What makes a good teacher? How does their teaching leave a major mark on our perception of the self?

I became interested in the relationships with others when I realized that they contributed to building my artist/teacher identity. I was also interested in how our individual stories and relationships influence who we are, who we become, and how we react to and interact with others. Out of the 15 people to whom I was paying tribute in the performance mentioned above, two left an exceptional trace on my path: my visual art teacher, Greta Naufal, and my drama teacher, Nagy Souraty. In an effort to understand myself better, I chose to look at my story of becoming an artist/teacher in relation to the stories of the teachers who influenced me the most.

Through the superposition of three biographical narratives that share similar sociopolitical, economic, and educational experiences, this research will look at how each participant built their unique professional identity. What influences did life events and relationships with spaces and others have on their teaching philosophy and art practice? And how did their different understandings of a teacher’s identity influence these relationships and experiences?

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Figure 1 *To Paint the Portrait of a Bird*



Note: R. Hoteit (2015). Mixed media on cardboard. Montreal, QC. Inspired by J. Prévert's poetic exploration of the sources of creative expression. This work is a practice-based self-study that combines the portraits of my mentors, Greta and Nagy, my student Zalfa, and me through my portfolio book.

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The Context: My Lebanon

“What should you be called, Lebanon? What should you not be called?
Consumed by each of your faces, With which eye must you be gazed at? (...)
With which ear must you be heard? and Which of your personas must you use?”
(Chedid, 1976; p.52)

Becoming an Artist/Teacher brings together the life experiences of three artists/teachers from three different generations who not only lived in Lebanon but also experienced it as a place. And Lebanon is a place that has exhausted its people in search of a definition of identity.

The story of Lebanon stretches over 6000 years of history. It begins in prebiblical times with the Phoenicians, Assyrians, and Babylonians. Persians, Greeks, the Byzantine empire, Arab crusaders, and Ottomans also came to rule the land of Lebanon. The French mandate was the last colonizer of this small country before it gained its first independence in 1943.

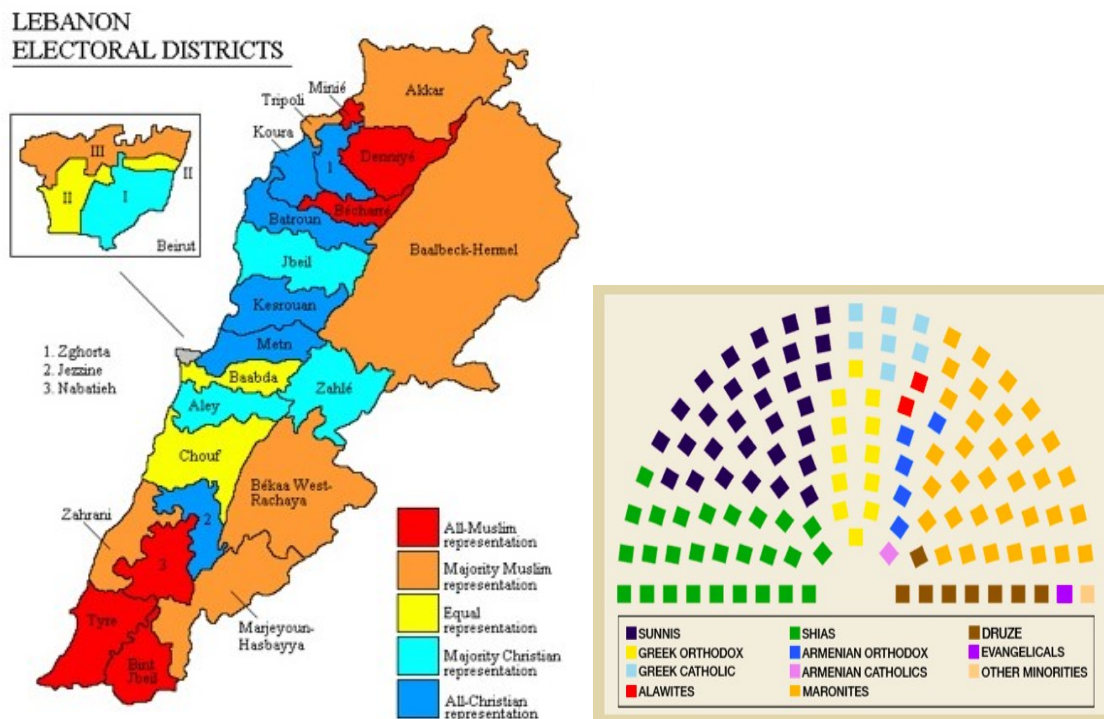
Today, twenty-first century Middle Eastern Lebanon has unfortunately become synonymous with war, bloodshed, and ethno-religious turmoil, resulting in a vicious cycle of violence, assassinations, massacres, and large-scale migrations and population movements. A “malaise” that experts attribute to “a slew of reasons ranging from sociopolitical ills, to ideological and religious divergences, to colonialism, Western meddling, absence of freedoms, and the (obligatory) Arab–Israeli conflict” (Salameh, 2010, p. xi).

While all of the above are facts about Lebanon, *my Lebanon* tells a different story. A story that is not written with bomb shells that left holes in the walls of the small bedroom in my parents’ fourth-floor apartment in 1982, but one that is more akin to my mother’s initiative to turn these holes into actual windows. Even though the placement of these windows is asymmetrical, they brought much-needed light into to the room.

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The story of my Lebanon portrays the complexity of identity formation, as this small country has yet to define itself in a way that is approved by all its components. When Lebanon gained its independence from the French mandate in 1943, it established Confessionalism, a type of political system with a power-sharing mechanism based on religious communities, as shown in Figure 2.

Figure 2 *Confessional map of Lebanon and the Lebanese parliament seats' allocation after the 2009 parliamentary election*



Note: Lebanon's confessional system guarantees that all religious minorities are represented proportionally to the district demography. Reprinted from Petallides (2011).

Confessionalism, as per the Lebanese constitution, was meant to be a temporary solution “until such time as the Chamber enacts new electoral laws on a non-confessional basis”

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(Constitution of Lebanon, 1926, Part 2, Ch. 1, art. 24). Unfortunately, to this date, Confessionalism is still the system of governance implemented in Lebanon, where children are taught that their country has to juggle to accommodate the aspirations and demands of eighteen different sectarian groups to avoid conflicts, completely disregarding their common identity as Lebanese citizens.

Lebanon's identity crisis has made it difficult for historians to reach a consensus on how to compile and archive the historical events that shaped modern Lebanon. However, for the purpose of framing this research, I have drafted a timeline of the major political events that took place in Lebanon since the beginning of the twentieth century (Appendix A). The events in this timeline might not be comprehensive but can give a certain sociopolitical context to the life and story of the three Lebanese artists/teachers participating in this research: Greta Naufal (visual artist and art educator), Nagy Souraty (director, actor and art educator), and myself, Rasha Hoteit (visual artist and art educator).

Figure 3 *Nagy Souraty* (left); *Greta Naufal* (right)



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Note: On the left: Nagy Souraty on stage during a workshop. Unknown (2012). Collection of Nagy Souraty. Used with permission. On the right: Greta Naufal in a time of contemplation in the pine forest. C. Dagher. C. (2019). Used with permission.

Chapter 2: A Story of Becoming

The Civil War

An absurd fictionality ruled our lives. We tried to live in the open spaces, in the chinks created between that room, which had become our protective cocoon, and the censor's world of witches and goblins outside. Which of these two worlds was more real, and to which did we really belong? We no longer knew the answers. (Nafisi, p. 26)

Phase 1, 1975–1977: Sectarian Violence and Syrian Intervention

Thursday June 10, 1976, West Beirut. “That was mum. They too had to go back! No one could make it through the blockage,” my mother reported nervously to her sister. She then put down the phone and continued stacking the wine in the fridge.

A blackout had taken over Beirut for the past 21 days, but the power came back that morning at 7:00 a.m. It was my mother's birthday and wedding day. She had put on a short white dress and a flower tiara and sat there waiting. None of her family members, excluding her sister, nor the family of her husband-to-be could make it. Only a few friends and neighbours who did not fear the militants' curfew showed up.

Almost a year after the “bus massacre” that marked the beginning of the civil war, many young boys and girls became militants, fighting against themselves, I believe. A war that was neither theirs to start nor end. They became the stars of a civil war orchestrated by the international community and fueled with sectarian division and hatred nationally.

That night, conversations were different; it was not the time to talk about war and death; it was not the time to discuss the gallantry of the day. At midnight, just as another wine bottle cork popped, a Syrian missile hit the balcony and landed next to a car. It did not explode. The celebrations continued with drinking and dancing in hallways (the safest place in the apartment,

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and at least there was no need to invest in fireworks). Everyone knew that nobody would be leaving this place that night. It was a long and fiery night on both sides, East and West Beirut. It was my parents' wedding night.

Figure 4 *My Parents*



Note: Unknown photographer (June 1976). From the family's album. Used with permission. This picture was taken ten days after their wedding when they were finally able to visit my maternal family in their summer house two hours away from Beirut.

A Louis Armstrong record was playing in Greta's home just a few blocks away from where the wedding took place. The music barely camouflaged the excessive gunshots. Greta had

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also married on a warm June day. Greta, too, could not sleep that night. She was feeling a burning sensation on her right foot, where a sniper's bullet had left a scar almost a year ago. She was shot while crossing the "Green Line" (a clear demarcation dividing East Beirut from West Beirut, that is, the Christian population from the Muslim one). The memory was still vivid in her mind.

Phase 2, 1977–1982: Assassinations and Shifting Alliances

Even though there were calmer days during the war, like many families, my parents had decided that they were not going to leave Lebanon. My mother continued teaching—Arabic literature at the neighbourhood school—and so did my father. He was a math professor and a political activist, as were most of his peers. Life went on, even under fire.

Going in and out of the shelter (most people hid in the basements of buildings, which became known as "shelters"), Greta completed her master's degree in fine arts and graduated with distinction from the Lebanese University. She had discovered her passion for art when she was ten years old. In her childhood garden, she had found a wet canvas with a reproduction of one of Edouard Manet's paintings. The canvas had fallen from the neighbour's balcony. Greta and art became inseparable from that moment.

Greta had tried to leave Lebanon once and had gone to Paris hoping to get away from car explosions and assassinations in Beirut. A few months later, she came back. She just couldn't leave her Lebanon.

Figure 5 *The Street Girl in Paris*



G. Naufal (1979). Ink and pastel on canvas. Dimensions unknown.

Phase 3, 1982–1984: Invasions, Negotiations, and Massacres

Summer of 1982. Political assassinations, shifting alliances, bombing, and murder painted the daily scene in Lebanon for seven years. On June 6, 1982, the Israeli army reached Beirut. The war had a different taste now. The city was under siege. Water and power were scarce. With continual bombing, Greta spent most of her days and nights in the shelters with her husband and daughter. She made drawings and sketches about maternity and living in times of war (Figure 6). On August 12, the Israeli army showered the city with bombings. It was a bad night for Beirut. At least 300 people died. My parents came out of the shelter for a few hours to celebrate my sister's fifth birthday: "We were extremely lucky," my mother recalls, "a missile came through one wall and out the other! We cleared the rubble and had two windows installed the next day," she said with a smile, which ridiculed the terror of such an incident with her strong sense of survival.

Figure 6 *Maternité/Maternity Series; Survivors' Series*



Note: On the left: *Maternité/Maternity Series*. G. Naufal (1987). Pastel on paper. On the right: *Survivors' Series*. G. Naufal (1985). China ink on paper. Dimensions are unknown for these older works.

On September 18, the Sabra and Shatila massacre ¹ raised the death toll by hundreds. For the previous three months, Lebanon had been mourning the death of more than 19,000 citizens and had been praying for the 31,000 injured. The civil war continued even under the Israeli siege. My mother received a warning call from a neighbour: militants were invading the building. My parents each grabbed a child and left the house without even packing. My father's friend was kidnapped that day. This was the turning point for my mother: "That's when we finally decided to leave the country," she said. My father had sent a letter to his cousin who

¹ Sabra and Shatila was a Palestinian refugee camp in West Beirut that was surrounded by Israeli troops and invaded by a Christian Lebanese militia that began a massacre on September 18, 1982. The massacre, which lasted two days, resulted in the deaths of hundreds, maybe thousands, of mostly Palestinian civilians. There are no official reports of the number of the victims.

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owned a company in Abidjan, Côte d'Ivoire and he travelled there a few weeks later. My mother, sister, and brother followed him in 1984.

Greta became a part-time instructor at the Fine Arts Department at Beirut University College (which later became the Lebanese American University) and a full-time art teacher at the Collège Protestant Français (CPF), a French institution and member of the worldwide network of the Agency for French Education Abroad.

Phase 4, 1984–1990: Agreements to an End of War

1984. In a prestigious hotel in Beirut, 15-year-old Nagy Souraty experienced his first encounter with pedagogy. Parents used to drop their children off at the hotel's daycare for a full day of activities and puppet shows. A friend of Nagy's mother, who was also a teacher and a puppeteer, asked him if he would like to work with her on the show. Nagy, who did not like children but really liked puppets, was hesitant but his excitement about working on a professional puppet show led him to his first experience as a pedagogue.

The summer of that same year, Nagy's mother, who was also a puppeteer and a kindergarten teacher at the CPF, was called to give a training workshop on methods of active education as one of the founders of the CEMÉA-L (Centre d'Entraînement aux Méthodes d'Éducation Active au Liban. CEMÉA-L workshops were aimed at youth (17 years old and older) who wanted to work with children as summer camp instructors. The training camp was a few hours' drive out of Beirut. Nagy accompanied his mother and attended her workshops in spite of the increased rate of abductions in the city. A few months later, Nagy became a certified summer camp instructor from the CEMÉA-L. Since then, and for the next 20 years, Nagy never stopped working with children. He conducted two 21-day summer camps per year.

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At the time, the CEMÉA-L was the only Lebanese secular organization working with children during the war. They organized summer camps for children from all religious backgrounds from across Lebanon. “Some of these summer camps were created for children who were not only orphans but who had witnessed the killing of their parents in front of their eyes,” said Nagy when interviewed (N. Souraty, April 25, 2017, personal communication). For him, working with these kids was the most important battle. When in parallel, political and sectarian parties had developed training and summer camp programs specifically designed for the children of their followers, which augmented the sectarian strife.

1986. Nagy had just graduated from CPF with a high school diploma. He had been Greta’s student for the past two years. He thought he had his future planned for himself: He wanted to study law and become an international lawyer to work with the United Nations. Determined, young Nagy used to cross the “Green Line” every day, without his parents’ knowledge. He risked his life in the face of snipers and militias to participate in a drama club at the American University of Beirut. After his first year studying Lebanese law, Nagy realized that, having graduated from a French school, he was somehow the victim of the French mandate because he had learned everything in French, and his Arabic language was weak. It was his grandfather who drew his attention to the fact that to practise as a lawyer he needed to master the Arabic language. “There was no way I could work in Arabic! I could barely make a sentence in Arabic!” Nagy recalled in our interview (N. Souraty, April 25, 2017, personal communication). So, he decided to drop out of law school and go for a bachelor’s degree in communication arts. When he graduated from university, the language barrier was still strong: He had studied theatre in French and English and his audience was mainly Arabic speaking. Short of income, he started teaching at a French school to pay back his student loans.

Figure 7 *L'Ensemble d'Arcy Playing on the Green Line; Pedestrians Crossing the Green Line by Foot*



Note: On the left: *L'Ensemble d'Arcy Playing on the Green Line*. P. Baz (1980). Photograph. On the right: *Pedestrians Crossing the Green Line by Foot*. P. Baz (1980). Photograph.

<https://timeline.com/daily-life-continued-in-beirut-during-civil-war-37ad777d9ea8>

1989. The President of Lebanon was assassinated and the Lebanese army was divided. International meddling fueled internal sectarian strife more than ever. With heavy bombings on West Beirut, Greta, with her husband and their three children, spent most of the year underground in the shelter of the building where she lived. Greta, armed with her art, continued her personal battle. When she wasn't teaching, she painted—all day and all night—sometimes in her studio and the rest of the time in the shelter. She painted to describe the daily sufferings of the war. She painted to create another reality. She painted because “Art is just like pregnancy and motherhood. It is the creation of a new life...of hope,” she said when interviewed (G. Naufal,

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April 27, 2017, personal communication, translated from French by R. Hoteit). When she wasn't drawing or painting, she gave drawing lessons to children in the shelter (Figure 8).

Figure 8 *Greta painting on the walls of the underground shelter with her children*



Note: *Greta painting on the walls of the underground shelter with her children.* M.

Naamani (September 28, 1989). *Emirates News*. From the photographer's archives. Used with permission. During that time, she discovered the artistic universe of Pina Bausch, the German Tanztheater's choreographer, who inspired her to make a four-meter long painting depicting life in shelters and the human interactions with everyday objects such as chairs in desolated places (Figure 9). The Lebanese Civil War officially came to an end when the Ta'if Accord was signed in 1989, but the armed combat continued until at least October 1990.

Figure 9 *L'abri/The Shelter*



Note: *L'abri/The Shelter*. G. Naufal (1989). Acrylic on galvanized paper. L: 4 m

Adapting to New Beginnings, 1992–2000

I was born in 1985 in Abidjan, a warm African city surrounded by cocoa trees, beaches, and the white sand of the Atlantic Ocean, where my family and I spent our weekends. Red sands covered and coloured my hands and feet with every stroll to the marketplace. To me, the rhythm of Abidjan is the joyful soundtrack of my childhood, even though I never felt as if I belonged. When we were there, my parents planned our return to Lebanon every single day. And every morning, our radio cassette player woke us up to the sound of Fairuz (a famous Lebanese singer), followed by hour-long voice recordings that our aunts, uncles, and cousins used to send us. In these recordings, they would describe their daily lives and, of course, kept us up to date with the Top Hits from the Lebanese music scene. In Abidjan, I went to a Lebanese school and sang the Lebanese anthem every morning. My mother was the Arabic language coordinator and an

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Arabic-language teacher at my school. My parents only spoke to us in Arabic even when we were having a hard time understanding.

With the semblance of peace in 1992 Lebanon, my parents were anxious to get back. As soon as the school year was over, the entire house was immediately packed into boxes. My mother woke us up very early one morning to show us the most beautiful and clear double rainbow spreading across the city. Pointing to the rainbow, she said, “We’re going back home!”

Summer of 1992, Beirut. Car horns honking, people laughing, animated discussions, construction sites, traffic jam, a driver cursing loudly with his hand sticking out of the car: These were the sounds of Beirut. I can still hear it to this day. Many buildings were destroyed, but there were as many construction sites as there was destruction all around. It was scary, yet fun and exciting. When we arrived, my heart was racing. I did not know what to expect nor what to do with so many stimuli. I remember my aunts squishing me with kisses and my cousins jumping around us, busy explaining everything around us.

My father stayed in Abidjan to take care of business and “provide us with a good life,” as my mother used to say. He would only visit us two months out of the year for the next fifteen years. My mother, who almost single handedly raised us, enrolled us in “the best school in Lebanon, Le Collège Protestant Français (CPF),” she proudly mentioned whenever possible.

Summer days were over.

With the confidence that I gained from always being an A student, I conquered my first day of school in my new hometown. However, this confidence slowly faded as I started realizing that I did not really know how to be a part of this new system. Academically, I was a star, teachers loved me, and students teased me. I endured many years of bullying and, of course, had blamed my mother for my misery. That was the same year Nagy started teaching Film and

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Drama at CPF. That was also the year I met Greta. During our first art class, she asked us to create our “portable studio” by personalizing a shoebox that we would use to store our material.

To this day, twenty-seven years later, I still carry “my studio” in a box (Figure 10).

Figure 10 *My studio*



Note: *My studio*. R. Hoteit (2010). Photomontage.

August 1993. I woke up at my cousin’s house. My mother had dropped me off during the night. They were trying to explain to me that my maternal aunt was very sick and that my mother and two older siblings had to leave during the night to check on her. Her house was a two-hour drive away. It was, of course, a lie. My aunt had passed away; she had a weak heart that failed her at the age of 46.

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The following summer, my uncle was diagnosed with leukemia and my mother took on the role of his primary caregiver. A few months later, my paternal grandmother died, followed by my maternal grandfather. That same year my father underwent open-heart surgery. That year was the first time I saw my mother destroyed by heartache and stress. The woman who could turn anything into a positive learning experience was grieving. She now resembled most of the people who were living in Lebanon. And that is how, at the age of ten, I understood what loss really meant. I realized that it's not broken stones or losing loved ones that made my classmates such self-loving bullies; it is the loss of hope. An angry generation raised by grieving parents who passed on denial, anger, and depression to their children. Very few people could reach the acceptance stage as there is always something new to mourn.

April 1996. I was an 11-year-old who was getting used to an environment that was all about materialism and in which sectarianism permeated. I was starting to understand the rotten aspect of a society that emerged from a war but was still undergoing foreign occupation. Casualties, bombs, military operations, and resistance were all part of our daily vocabulary. People seemed impervious to this routine dose of violence until April 13, 1996, "Operation Grapes of Wrath" or the "War of April" (a 16-day Israeli campaign against Lebanon in an attempt to end shelling of Northern Israel by Hezbollah²). According to Amnesty International's report, Israel conducted more than 1,100 air raids and extensive shelling (Amnesty International,

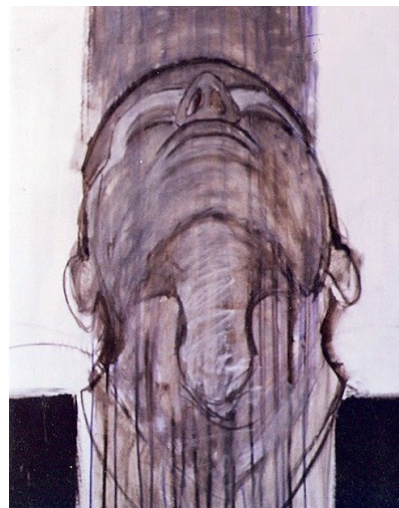
² Hezbollah, 'The Party of God' in Arabic, is a Shia Islamist political, military, and social organization. It emerged with the help of Iran during the Israeli occupation of Lebanon in the early 1980s. They took on the role of the Islamic resistance against the Israeli occupation in Lebanon. They have to this date considerable public support and power in Lebanon.

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1996). Surprisingly, these few days of bombing did not scare me, but rather gave me determination.

Less than a year later, our house was in boxes again. In the move, I discovered my father's books: Karl Marx, Lenin, Mao...socialism, communism, capitalism.... I became an avid reader and a socialist at the age of 12. When my father visited Lebanon, we spent hours discussing economics, politics, poetry, and religion...history became my passion. I became politically and socially engaged; I was very angry but not scared. After four years of bullying, a number of tragic family events, and a short war, I had gained maturity and courage.

Figure 11 *The Raped City; Quête de soi*



Note: On the left: *The Raped City*. G. Naufal (1996). Mixed media on cardboard. 48 x 48 cm.

Collection of the artist. On the right: *Quête de soi*. G. Naufal (1997). Mixed media. 102 x 71 cm.

Collection of the artist.

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Passion is Contagious, 2000–2006

2000. Lebanon was at the turn of a new millennium, and I had just turned 15. I was on a mission to change the world, turning its passion to “love” rather than “hate.” For this mission I had the perfect role model: my mother, this wonderfully passionate Arabic literature teacher. “Education is the only path to change the world, one generation at a time!” she used to say. At home as in her classroom there was no room for failure. She was very strict yet extremely creative. She managed to convey her passion for education every day. One generation at a time. I therefore had to start with myself. Little did I know, my world was already changing.

May 25, 2000. Lebanon was celebrating its liberation. The Israeli army had withdrawn from southern Lebanon, ending a 15-year occupation and marking the end of the South Lebanon conflict (1985–2000). A feeling of power, joy, and endless possibilities reigned over Lebanon. A contagious joy was in the air. “It’s the best day of my life. Today, I learned that victory is possible. I am living history. Today everything became possible!” I had written in my diary. I was also living another victory in my personal life: It was the day I started dating the love of my life, the man who would later become my husband but this is a story for another time.

A few months earlier, when I was trying to avoid bullies during recess, I stopped at a familiar sight: Greta redecorating the hallways. She was wearing a long black dress and her crazy red curls were bouncing on her head. She had rolls of papers and cutouts in one arm and a staple gun in the other. I realized then that I had been Greta’s student for almost seven years, and that I still carried my “portable studio” around. Although I had encountered this exact sight many times, something in her determination stopped me that day. Just like me, Greta was a woman on a mission, I felt. So, I offered to help her. “Oh, yes I need you to do something for me... Rasha, we have so many things to do. The studio is a mess! Why doesn’t anyone respect anything

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anymore!” she ranted in a typical Greta manner, then paused. “We are surrounded by possibilities, artistic opportunity! We can’t let everything go!” I recorded her words in my diary that day.

Greta then changed the topic of the conversation to discuss the artists Christo and Arcimboldo and while we walked towards the studio, she showed me prints she had with her. I did not understand her words at the time, but I marked them in my diary. My only thoughts as we were heading towards the studio were “how can I tell Greta that I have to go back to class without disappointing her?” She had lost sense of time and was already in a creative mode. I promised her to help clean up the studio after class and then ran to my French class that was already in session. Later that day, I went back to the studio, and I kept going back after school and during recess almost every day for the next two years.

I cherished these moments with Greta, where we talked about art and the world. Greta didn’t teach art as a singular topic. To her, it was a heritage, a story of how the creative mind developed through the ages. Her art, just like her teaching, was a story, a witness, a testimony of life. She empowered me through art. The multiple visits to art galleries, the artistic appreciation classes, and artists’ visits that she insisted on introducing to the curriculum had a major influence on how I absorbed this artistic heritage. In the school’s studio, this extraordinary creative space that we had the privilege of using, I learned to observe my everyday environment and developed an understanding of basic techniques and tools of expression. Through the documentaries and the studies of masters’ works, I learned how to dissect the composition, the colors, and the elements of an artwork. Contrary to the myth of the child prodigy, before I met Greta, I did not take art classes seriously. I was afraid to draw and I was convinced I would fail. Greta’s energy was at once overwhelming and reassuring. Her passion was contagious. She managed to plant in me a

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love for art that shaped my path. I learned to read art and its history, to feel its purpose, and to understand its necessity. Many life lessons I've learned in Greta's classroom. She made me live her classes, experiment, socialize, and be as good or bad as I wished. Greta always found a way to transform the here and now to an art lesson. Her classes felt like improvisation sessions. Any event, emotion, expression, class disturbance, or "love relation" she encountered in class she would use to convey a concept. She had this attitude that would turn any moment into a creative opportunity because "we are our artistic creations," as she used to say.

My relationship with art did not stop at my experience of Greta's passion. An equally passionate being had just crossed my path. As part of the high school's curriculum, we were required to take drama classes. This is when I became Nagy's student. His strong image had affected me years before I even met him. Back in 1993, my sister took a CEMÉA-L training with him. That summer, she brought back from her training an attitude and understanding of pedagogy and childhood that helped both of us and my brother deal with my mother's mourning at the time. I had to wait seven years to live the CEMÉA-L experience myself and be part of Nagy's classes, workshops, seminars, and major productions...and what a journey it was! Three years of being his student, two CEMÉA-L trainings under his supervision, and five years as an actor under his direction was how I experienced Nagy Souraty, the artist and the teacher.

Figure 12 Rasha Hoteit in “*This is Not Terrorism; A Collective Frame in “The Dead Sea”*”



Note: On the left: *Rasha Hoteit in “This is Not Terrorism.”* S. Haddad (2003). N. Souraty. Photography. Used with permission. On the right: *A Collective Frame in “The Dead Sea.”* S. Haddad (2006). N. Souraty. Photograph. Used with permission.

February 14, 2005. It was 12:30 pm and I was home alone, still in bed finishing my reading of *The Epic of Gilgamesh* for my classes. I was reading this passage:

The king has laid himself down and will not rise again,

The Lord of Kullab will not rise again;

He overcame evil, he will not come again;

Though he was strong of arm he will not rise again;

[...] The people of the city, great and small, are not silent; they lift up, the lament, all men of flesh and blood lift up the lament. Fate has spoken; like a hooked fish he lies stretched on the bed, like a gazelle that is caught in a noose. (Sandars, 1972, p. 118)

Suddenly, I heard a massive blast. The house shook, the loud explosion was followed by a second of complete silence before car alarms started resonating in the neighbourhood. I tried to

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call my parents but all the phones were down. I ran up to the television in search of any piece of news. After 40 minutes of confusion, moments that seemed like a lifetime, it was announced: former Prime Minister Rafik Al Hariri had been assassinated. The most prominent post-war political figure in the Middle East and one of the richest men in the world, had been killed along with 21 others in an explosion that targeted his convoy in Beirut, the city that he worked on rebuilding after the civil war. “Gilgamesh is dead!” was my first thought. The assassination of former Prime Minister Rafik El Hariri, which is still under international investigation to this day, was followed by multiple assassinations of Lebanese political and social figures. The detonation that killed Rafik El Hariri changed the Lebanese political landscape: The Syrian military presence in Lebanon, which was established during the war, had now ended and Lebanon entered a civil and sectarian “cold war.”

Trauma and Emergence, 2006-2008

The dead sea is a mirror. No life in it. Nothing moves. A mirror reflecting us. The dead sea is watching us, calling us... Nothing lives in it except our reflection.

– Pamphlet for *The Dead Sea*, 2006, directed by N. Souraty

“350 days” indicated the countdown clock (it was meant to count the days until “the truth” came out, that is, the culprit who assassinated Hariri) that was nested above Rafik el Hariri’s large commemorative portrait in downtown Beirut. It had been almost a year since the assassination.

February 2006. I was in my final year of art school at the Lebanese University. I had only met with Greta twice for occasional gallery visits in the past year. I had been working with Nagy on a play titled the *The Dead Sea* for the past four months. Nagy was expecting a letter from me describing my experience as a participant in his experimental performance. I wanted to

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write. I couldn't find the words to express how being part of his theatrical productions empowered me. I couldn't find the words so I decided to paint. Inspired by some lines from the play describing an old man's will to change, I realized the impact of Nagy's strong will in his methods as a teacher and director. It is Nagy's resilience that gave me the confidence to believe that what I want is what matters and, when combining that with a strong will, I could be in charge of my mind and body. So, I painted a portrait of Nagy. A portrait titled *There is Iron in Nagy's Will!* (Figure 13), because it was he who taught me that one could achieve anything and everything by being genuine and perseverant, by being in control of one's mind and body, and by understanding others, and by trying to solve our own problems. Nagy empowered me and taught me never to give up, he taught me to learn from failure, to embrace it and to try again...I defied my fears. "Do not hesitate...if you hesitate, you'll get hurt!" he used to say. I remember that I felt afraid when I fell the first time during rehearsals, when I tried to cross through a huge spinning rope. But regardless of my injury, he held my hand and made me cross through that same rope again. I will never forget that moment. Nagy was right. It felt good! Defying the different obstacles in my life also felt great; it made me a stronger person. On stage, he taught me to find my place without stepping on others or being stepped on. "Find your space! Find your moment! Do not argue, just listen to the group, feel the breath, do not hesitate, be confident, and throw yourself. If you do it right you will find it," he used to say repeatedly...and I did.

Working on Nagy's portrait was in itself a revelation to me. I realized that I did not need to choose between the studio and the stage. I could have both, I could be both a visual artist and a performer. I could embody both.

Figure 13 *There is Iron in Nagy's Will*



Note: *There is Iron in Nagy's Will*. R. Hoteit (2006). Oil on canvas. Collection of N. Souraty.

My Studio. I was studying the work of Lucian Freud and decided to work on the theme of “the couple” for my graduation project. Unfortunately, the residues of the civil war were still affecting the public education system in Lebanon. More than 15 years after the end of the war and the Lebanese University was still divided. Based on my address at the time, I was to attend “Branch 1” of the Faculty of Fine Arts in West Beirut, where the school director was Muslim. “Branch 2” had appointed a Christian director as it was located in East Beirut. Because we inherited the division that came from the Green Line, a concept that should have been buried in my parent’s memory, I was not allowed to work on nude models at the university studio, seeing that it was mainly a campus for Muslims. “Go to ‘Branch 2,’ they are more open to this kind of art,” my supervisor said in reaction to my proposal. I did not accept this solution at the time and refused to abide by it. After a long fight, we found a compromise and came to an agreement. I

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could work on the painting (Figure 14) off campus as long as the painting did not get too “revealing” and the studio was accessible to my supervisor to drop by and check on my work at any time. Luckily my 85-year-old conservative Muslim grandmother understood that art should not be censored and offered me a room in her house to turn into a studio.

Figure 14 *Couple*



Note: *Couple*. R. Hoteit (2006). Oil on canvas. 230 x 250 cm. Artist's collection.

My final project was due July 15, 2006. I brought the painting on campus, on July 12 in the morning. On the way back home, I received a call from my mother asking me to come back home immediately. Hezbollah had fired rockets at Israeli border towns as a diversion for an anti-tank missile attack on two armoured Humvees patrolling the Israeli side of the border fence. The

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ambush left three soldiers dead. Two Israeli soldiers were abducted and taken by Hezbollah to Lebanon. Five more Israeli soldiers were killed in Lebanon, in a failed rescue attempt. “Israel is going to retaliate! It’s going to be ugly,” I recall my father saying, and he was right. Israel responded with airstrikes and artillery fire on both Hezbollah military targets and Lebanese infrastructures, including the airport. The conflict that lasted 33 days, from July 12 to August 14, killed thousands, severely damaged the Lebanese infrastructure, and displaced approximately one million Lebanese.

The “33-Day War” or the “July War,” as the media baptized it, put everything in perspective. As I was working with kids and displaced families, I felt the real meaning of helplessness. I questioned my choice of career and the purpose of art in a state where basic survival needs are scarce. How could I change the real world around me with art?

The answer to this question came from children’s reaction to trauma and their relation to art. As soon as the war ended, I decided to start my bachelor of arts in psychology and then pursue a career in art therapy. I enrolled in the undergraduate program at the Lebanese American University. On my first day of class in mid-August, I saw Greta, who was teaching a lithography class at the same university. She greeted me with her usual enthusiasm and I remember that she said, “I was going to call you just today! You finished your BA? I need a substitute art teacher! I already gave your name to the school principal; she is going to call you today. It’s urgent—we start in two weeks and the previous teacher at Louise Wegman (another French school, where she had taken on a teaching position) left during the war and does not seem to be coming back!” I hesitated but Greta wasn’t going to take no for an answer. She had already planned everything and reassured me that she would mentor me through the whole process.

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September 8, 2006. It was my first day teaching in middle school. I was terrified. I was waiting for my first class of seventh graders to come through the door. I had prepared a basic lesson plan with Greta. She gave me full access to the school's studio and art supplies and told me to be myself, to respect the space, and to encourage the students to do the same. In my first year, I taught more than 200 students and managed to build an amazing relationship with some of my students, with whom I am still in touch to this date. Looking back, my approach to art education revealed itself to be very similar to my approach to art-making: I brought into my classes personal "baggage" but I had no set lesson plan although I was, of course, aware of all the curriculum requirements and the scope of what needed to be covered with each grade. I used to go into the studio at least 15 minutes before class time and change the classroom setup (move tables, add artworks or books, set different materials on the table). This process was usually very subjective and informed by personal or social events in my life and in the lives of the students. What an experience that was!

In class, I embodied both Greta and Nagy's personae, felt the connection with the students, and discovered a new passion for a career I never thought I would pursue: teaching art. I was only 22 years old at the time. Soon enough I felt at home in the school's studio. However, my biggest fear was the teacher's room, which I avoided any cost. It seemed to me that my colleagues did not appreciate my presence; one of them told Greta in front of me that I looked too young and did not seem to be up to the task. I smiled to conceal my anger and chose to spend all my free time in the studio. My safe space slowly became a refuge to some students, who chose to spend their recess in a quiet creative zone. Lebanon was going through a very unstable and insecure period. More than eight explosions and car bombs targeted political figures and journalists. Some of the targets were my students' parents. However, many teachers did not

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understand the students' need or choice to be in the studio and simply assumed I was denying them their playtime and complained to the administration about it. I had to fight to keep the studio open. Luckily, I had Greta on my side. Her continuous support and mentoring were my lifejacket. I made it through my first year of teaching and my contract was extended for another year.

Posttraumatic stress can sometimes be the source of an immense energy. I was restless. At the time, I was preparing an exhibition, working on my psychology BA, teaching full time from the fifth grade to the tenth grade at a middle school, was a part-time lecturer in Fundamentals of Design, and I was a teacher's assistant in art history. I was also working full time as a journalist at a Lebanese newspaper, had volunteered to give art classes to juvenile delinquents in both a reform centre and at Roumieh prison (a high-security prison in Lebanon), and lastly, had decided to work with Nagy on a new major production that he was preparing. The latter required intense daily rehearsals for four months. Nagy's teaching, his methods, and his stage were my therapy. I needed to be part of this production as it was mainly there that I experienced the therapeutic magic of art.

Figure 15 *Self-portrait*



Note: *Self-portrait*. R. Hoteit (2008). Mixed media on canvas and wood board. 140 x150 cm.

Artist's collection.

August 2008. I finished my BA in psychology with research on the effect of art on the rehabilitation of juvenile delinquents in Roumieh prison. I got married a year later, quit all my jobs, and left my Lebanon for Sydney, Australia to attain my master's in art therapy. After a year in the program, I chose to put a hold on my studies and focus on motherhood. We then left Australia for Dubai, where I had the opportunity to work and receive training with a Montessori-certified coach. I worked as a nursery teacher and an art teacher. These various teaching experiences, relying on different methods, in different contexts, and targeting different age

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groups enriched my perception of education and helped me create my approach to teaching that lead me to apply for the graduate program in art education at Concordia University.

Chapter 3: Literature Review

The art education program at Concordia University is marketed on the university's website as a tool that "helps students develop a critical understanding of the theories, approaches and practices that influence the teaching of visual arts" (Concordia University, 2017). It, therefore, adds the researcher role to that of artist and teacher. Coming from this holistic approach to art education, this research shows the impact of the teacher's life story, both in and outside of the school, on the understanding of theory and practice. The research questions how our individual stories and relationships influence who we are, who we become, and how we react and interact with others. More specifically, how personal and educational experiences with others (teachers, mentors, students, and other people) shape our teaching philosophy and art practice. Or, as argued by Goodson in his study of the teacher's life, the impact of "the teacher's life..., latent identities and cultures, on views of teaching and on practice....[Moreover], if we see teachers as active in making their own history they must also be offered the opportunity to theorize their history" (Goodson, 1994, p. 36).

Understanding Identity Through Artistic Inquiry and Life History

Identity Formation

When discussing teacher development or history, literature often emphasizes the concept of identity. The terminology around this concept is, however, still blurred. While sociologists use the phrase "constructing identity," psychologists use the term "developing identity" (Beauchamp & Thomas, 2009; McClellan, 2017). In McClellan's social-cognitive investigation of the music teacher, he assumes that "identity construction implies that one plays an active role in determining how identity is formed, while identity development implies a predetermined process" (2017, p. 65). For the purpose of this research, we will approach identity as both a

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construct and a growth by looking at the different levels at which identity may be defined: individual (our unique characteristics that motivate us to be different), relational (our shared characteristics with friends and loved ones that create attachment to others), and collective (shared characteristics with social groups that create belonging). These three levels of self-representation or the “kaleidoscopic self,” as described by Sedikides (2000), are interdependent and used to “construct” an integrated system.

Alsup (2006) also refers to “situated identities” where the interface between oneself, others, and their environment shape an identity development that continually transforms due to changing contexts (Beauchamp & Thomas, 2009). In this relational frame, La Jevic and Springgay affirm that “we ‘become’ through proximity and encounters with other individual beings” (2008). They pose the need to look at self-exploration as “relational” rather than “oppositional”:

Bodies/selves cannot exist without other bodies/selves, nor are the two reducible to one another. In other words, my uniqueness is only expressed and exposed in my being-with. This being-with is...a with that opens self to the vulnerability of the other, a with that is always affected and touched by the other. This openness propels us into relations with others; it entangles us, implicating self and other simultaneously creating a network of relations. (La Jevic and Springgay, p. 70)

Through this lens, we understand our mean of *becoming* by looking at the interactions that occur between the “other” and our multiple selves as artists, researchers, and teachers, an embodiment of the “self” in relation to “others.”

Life History as a Means to Understand Identity

“Failing to grasp that looking inward can lead to a more intelligent and useful *outward*

gaze is to seriously misunderstand the method and potential of narrative autobiographical forms of inquiry” (Mitchell, Weber, & O’Reilly-Scanlon, 2005, p. 4).

Beauchamp & Thomas (2009) highlight the inseparable link between the personal and professional selves of a teacher in their study of teacher identity. The complex factors involved in this link, are best understood through the narratives of teachers about their story and their practice. These narratives provide opportunities for exploring and revealing aspects of the self and the shaping of identity. This insinuates that “identities” are “collections of stories” about persons and that the narrative aspect of identity is in an important sense, “doing identity work” (Beauchamp & Thomas, 2009; Watson, 2006). In addition, Beauchamp and Thomas associate the “discourse” to the notion of narrative, highlighting that “the study of teacher discourse is not only revelatory of identity but also indicative of the way in which identity is negotiated by an individual within external contexts” (2009, p. 81).

Individual Professional Identity: Life Experience, Teaching and Artistic Skills

Teaching/Art as Life Experience and Personality Traits

Rodgers and Scott (2008) define teacher identity as a “development” that is dependent upon and formed in relationship to others, within varied contexts with particular social, cultural, political, and historical influences that continue to shift and reconstruct over time. This relational approach to teaching, based on personal life events and relationships, brings the human dimension of teaching to the foreground. When discussing the human dimension of teaching, Kottler, Zehm, and Kottler (2005) refer to the distinctly human dimensions, including personality traits, attitudes, and relationship skills as the variables that contribute to the greatness of some educators.

Edmund Feldman presented in the 1970s a humanistic approach to education through his

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observation that pedagogy and the personal identity of a teacher are inseparable. In an invitation for art educators to acknowledge their experiences, Feldman wrote:

You ought to know, how your ideas and definitions of art are related to the kind of person you are; and you ought to know or have expectations about what children learn about art as a result of your experience with art and the sort of person they see in you. (Feldman, 1970, p. 28)

However, the humanistic philosophy of education had to face a tumultuous path. It was only in the 1990s that it became a progressive approach to the investigation of teachers' practices with the rise of a research emphasis on multicultural phenomena and constructivist pedagogy (Kottler et al., 2005). In 1994, Goodson, in his study of the teacher's life and work, highlighted the importance of the teacher's awareness of the impact of their biography and imposed life events (historical and political) on their personal choices. He considers that "the teacher's previous life experience and background help shape their view of teaching and essential elements in their practice" (1994, p. 36). Moreover, in a study on becoming an educator in and through the arts, Kenny, Finneran, and Mitchell (2015) maintain that the formation of teacher identity is largely based on the teacher's former school experiences as a student. "Within arts education, prior knowledge and experience of the arts further adds to the multi-faceted development of this emerging teacher identity" (Kenny et al., 2015, p. 160).

Bringing the life of the art teacher to the foreground also highlights the stress that art educators have carried by trying to achieve the dual role of artist and teacher. Blair and Fitch (2015) have examined this "problematic dichotomy" experienced by art education students and emphasized the importance of uncovering the unlearned aspect of the art teacher profession that brings together "the two sometimes-contradictory roles of the art-educator...to form a third

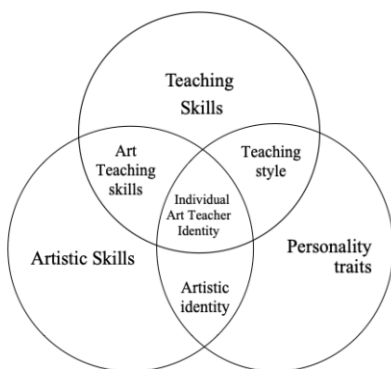
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identity, which is, more than the sum of its parts” (Blair & Fitch, 2015, p. 97). Sachs explains the multiple dimensions of the teacher’s professional identity in his essay on teacher education, as the core of the teaching profession:

It provides a framework for teachers to construct their own ideas of “how to be,” “how to act” and “how to understand” their work and their place in society. Importantly, teacher identity is not something that is fixed nor is it imposed; rather it is negotiated through experience and the sense that is made of that experience. (Sachs, 2005, p. 15)

Conclusively, the art educator’s professional identity is built through the teacher’s individual life experiences, educational background, and personality traits. In an examination of the music teacher identity, McClellan (2017) proposes this three-part model as a tool to examine the “contents of one’s role identity” as a music teacher. In Figure 16, I have adapted McClellan’s theoretical model to fit the “art teacher” role identity.

Figure 16 *Individual Art Teacher Identity Divided into Three Areas*



Note: *Individual Art Teacher Identity Divided into Three Areas*. An adaptation of McClellan theoretical model (2017), p.76.

Professional Identity and the Teaching Style

“As arts educators, teachers must learn to think critically and locate themselves in their own histories and in various discourses on arts education. Teachers are not only practitioners, but social and political agents” (Collanus, Kairavuori, & Rusanen, 2012, p. 18).

Adding the human dimension to the understanding of pedagogy also brings forward the concept of motivation. Constructivist researchers are here interested in what motivates teachers and students alike to perform, transmit knowledge, create bonds, and build relationships that act as a vessel to learning. Robert Fried relates this concept to passion: “With teachers, as with anyone else who has a goal in life to do great things...passionate people are the ones who make a difference in our lives. By the intensity of their beliefs and actions, they connect us with a sense of value that is within-and beyond- ourselves” (Fried, 1995, pp. 16–17). Fried (1995) also argues that passion is contagious, and therefore when students feel the passion of the teacher, they tend to value the field and become inspired to learn. This attitude towards teaching was strongly influenced by Rousseau’s 1762 treatise *Emile* in which he presented teaching as an interaction between the teacher and the learner that aims at arousing in the student a passion to learn (Davis, 2004).

Theorists and educators, such as van Manen (1991), Fried (1995), and Palmer (2007) started to bring the life of the teacher to the front stage in the 1990s, highlighting its relevance to the teaching style and the students’ learning. The teaching style, says van Manen, “is more than a habitual and idiosyncratic way of behavior or talking. Style is the outward embodiment of the person” (Van Manen, 1991, p. 121).

Gibran (1926), in his prose poetry essays, describes the good/wise teacher based on his teaching style:

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The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom but rather of his faith and his lovingness.

If he is indeed wise, he does not bid you enter the house of wisdom, but rather leads you to the threshold of your own mind. (Gibran, 1926)

The last line in Gibran's poem emphasizes the "leader" role of the teacher, the facilitator that guides the group into the journey of inquiry. Leaders—mentors or teachers—have, in this style, the power to create change in individuals, resulting in a consequent change in society. This change is most prominent when the mentor guides the students into discovering their path and their identities rather than walking them into precast roles (Guyas & Keys, 2009). This poetic depiction of the teacher resonates with the constructivists' understanding of teaching as "facilitating," as described by Davis (2004).

Teaching in the constructivist perspective is, therefore, not about presenting specific information in a specific way of instruction but rather is that learning is dependent on the learner's interaction with the information. The teacher, therefore, presents the learner with prompts that would direct him or her toward a particular interpretation, and based on the learner's interpretations, the teacher decides on the next prompt (Davis, 2004). Consequently, the basic insight of constructivism as described by Sawyer is that "learning is a creative improvisational process" and that in sociocultural and social constructivist theory, effective teaching must be improvisational, because if the classroom is scripted and directed by the teacher, the students cannot co-construct their own knowledge" (Sawyer, 2004, p. 14). Yet, it takes self-confidence and trust in the process for the teacher to remove the script and allow for improvisation to drive the student teacher interaction. Stepping down from the pedestal to

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embrace the group's perspective is not a technique that can be imposed; it is a philosophy, a teaching style.

Teaching/Art as Improvisation

“Teaching has often been thought of as a creative performance....Conceiving of teaching as improvisation...shows why teaching is a creative art” (Sawyer, 2004, p. 12).

In his performance theory, Schechner (2003) presents a broad and inclusive perspective on performance. He sees it as including much more than theatre and stretching along an entire spectrum, which ranges from everyday life to rituals and art. The concept of performing in everyday life as envisaged by Schechner is a central aspect of performativity: “Performativity is everywhere—in daily behavior, in the professions, on the internet and media, in the arts and in the language” (Schechner, 2013, p. 123). It is thus a natural originator of role play and improvisation. Schechner also explains the act of improvisation as a prepared response to a situation that is selected from a known repertoire of occurrences and adapted to the here and now (2003). The impression of spontaneity lies in the swift response to the situation that can truly be achieved through training and preparation rather than the rehearsal of an exact sequence of events (Schechner, 2003, 2013).

Looking at performance theory and critical performative pedagogy, Prendergast (2008, p. 2) acknowledges how “teaching quite easily lends itself to performative metaphors; the ‘captive audience’ of students in a classroom, the teacher onstage at the front of the room, charged with the tasks of engagement and enlightenment, even storytelling.” Therefore, Prendergast entices teachers to step back from the staged spectacle of teaching as performance by looking at the complex interconnectivity between pedagogical and performance practices that offer new ways of seeing the work of teaching and learning. Consistently, Sawyer, in his article on creative

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teaching, argues that the theory of teaching as improvised (as opposed to scripted) performance “emphasizes the interactional and responsive creativity of a teacher working together with a unique group of students” (2004, p. 12). Sawyer perceives learning as a result of the group’s dynamic interactions and peer discussions since the input of the students and the teacher to any given lesson plan means that no class can ever be the same. Correspondingly, Lockford and Pelias (2004) argue that no live performance is the same twice.

Finally, Sawyer’s metaphorical analysis of teaching as improvisation “heightens our awareness that pedagogy requires a high level of improvisational ability, involving performative processes of collaboration and creativity” (Prendergast, 2008, p. 14). Based on this link between teaching and improvisation, Prendergast argues for the need to include both performance studies and improvisational skill development into teacher education (2008).

Chapter 4: Methodology and Procedure

The Research Philosophy

To be a human being is to have connections with others and the collective societal influences and institution, be they historical, political, economic, educational, religious, or even environmental. To be human is to experience “the relational,” no matter how it is defined, and, at the same time, to be shaped by “the institutional,” the structural expressions of community and society. To be human is to be molded by context. (Cole & Knowles, 2001, p. 22)

Becoming an Artist/Teacher is qualitative research using a personal narrative that is interwoven with the narratives of two of my previous educators, that is, my art teacher and my drama teacher. It is a life story that looks at the context and the relational and institutional experiences that molded the lives of three art educators in Lebanon. Coles and Knowles, in their study of life history, define the life narrative or story as “a written or oral account of a life or segment of a life as told by an individual” (p. 18). The underlying philosophy that guides this research is a social constructivist perspective. As portrayed by Creswell, social constructivists believe that we are shaped differently by our experiences, and that we develop subjective meanings of these experiences. Therefore, the objective of the constructivist research is to rely as much as possible on the participants’ perception of their narratives (Creswell, 2009). In this respect, the main process of the qualitative constructivist research is inductive as the data define the meaning (Gergen & Gergen, 2008).

Personal life events and relationships bring the human dimension in research to the foreground. Gergen and Gergen affirm that “in qualitative research, social construction brings into specific focus three significant relationships: the researcher’s relationships with the subjects

of research, with the audience, and with society more generally” (2008, p. 819); this concern with relationships brought significant changes to the qualitative methodology. Creswell (2009) asserts that constructivist researchers recognize that their social, historical, educational, and psychological backgrounds affect their approach to the research question and, therefore, they give themselves a place in the research to explain these experiences and biases.

Moreover, Cole, and Knowles explain that with the narrative method, the focus is on the personal and contextual characteristics of the relationships that reveal the complexity of the lived story (2001). Creswell (2013) also defines narrative as a method to analyze the stories told by the research participants; these stories are clustered in a chronological order by the researcher and analyzed according to their thematic, structure, and performance. Narratives also allow the researcher to combine his or her life experience with that of the participants (Creswell, 2009).

The Interview Method

In this study, I chose to represent the views of my participants through narrative stories, collected through interviews. Qualitative researchers have designed different structures of in-depth interviewing depending on the type of data they are hoping to generate and the questions they are investigating. For the purpose of this research, I chose the interviewing strategy of the Biographic Narrative Interpretive Method (BNIM): the BNIM interview is constructed in the form of a single narrative-inducing question that encourages an extensive and uninterrupted narration (Jones, 2006). The BNIM interview strategy is used to collect and interpret data in order to reconstruct a narrative and biographical story highlighting how individuals look at structure and interpret their own life experiences and identities in relation to their context and to the research question (Creswell, 2013). Moreover, BNIM strategy has been revealed to be very

efficient in getting the participant's reflections and different interpretations of the personal journey to "who the interviewee is today" (Jones, 2006).

"We have become an interview society" (Denzin, 2001, p. 28). In this statement, Denzin encapsulates how, for over a century, interviewing has been the basic information-gathering tool of the social sciences. It allows participants to "explain their experiences, attitudes, feelings and definitions of the situation in their own terms and in ways that are meaningful to them" (Van den Hoonaard, 2014, p. 102). Retelling personal experiences is a typical way in which human beings make sense of their lives; through the narration of past-lived events, the interviewee can look back and reflect on what happened from a certain distance, and present in the narration a version of his or her self (Microop & Bruyninckx, 2009). This presentation is consistent with the social-constructionist interpretation of identity as being "continually shaped and reshaped through interactions with others and involvement in social and cultural activities" (Wetherell & Maybin, 1996, p. 220).

Finally, the BNIM, which was used in this research, uses analytic induction to derive meaning from these portraits of life experience. Jones (2003), in his exploration of the BNIM and the use of inductive analysis, describes it as this "constant comparison method...that makes use of techniques which share some affinity with phenomenology and hermeneutics" (p. 66). BNIM is not a phenomenological exercise, but like phenomenology, it attempts to understand both the hidden meanings and the essences of an experience. It is concerned with meaning and the way in which meaning arises in experience. Similarly, Goodson, in his study of the teacher's life, defines life story as a personal reconstruction of experience presented to the researcher often in loosely structured interviews. The researcher role is, therefore, to approach the interview in a passive rather than actively interrogative attitude to elicit the participants' stories (1994).

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This being said, I used the narrative biographical stories to obtain the participants' reflections and different interpretations of their experiences. This method aims to highlight the art educators' identity and the influence of our stories on our teaching, art practice, and sense of self.

Overview of the BNIM

The biographical–narrative interviewing and analysis method was developed by Chamberlayne and Wengraf, at the Centre for Biography in Social Policy, University of East London. The BNIM interview technique starts as unstructured and develops to a focused format. It is initiated with a single, initial narrative-inducing question, for example, “tell me the story of your life,” to illicit an extensive, uninterrupted narration (usually lasting anywhere between 10 to 90 min). The gestalt of the participant's story, using a minimal passive interview technique, is maintained by a method of non-interruption (Jones, 2003, 2006). This strategy demands that the researcher cede control of the interview to the interviewee and assume the posture of active listener. Being an active listener requires the researcher to be aware of non-verbal communication (such as posture, eye-contact, and non-verbal sounds like “hmm” which indicate listening) and try not to probe, guide, or ask to allow the revelation of the flux and contradictions of everyday subjective reality (Jones, 2003; Wengraf, 2001).

Once the respondent has determined the end of his or her initial narrative, a second session follows (directly after the first one) where the researcher asks narrative-inducing questions on topics that were mentioned in the narration, following the order in which the participant raised them. This careful questioning procedure ensures that the gestalt created by the interviewee is maintained. A third (optional) session might be necessary for the researcher to obtain any kind of information that was not raised during the first two sessions (Buckner, 2005).

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Although the three sessions of the interview are analytically different and are approached with a different attitude by the researcher, the participants usually experience the first and second session as a “first interview” and the third session as a “second interview” (Wengraf, 2001).

Following the interview stage, the researcher puts together a reflective team or panel to analyze the narratives collected. The reflective team (with the researcher), analyzes the “told stories” sequentially and separately; using thematic field analysis they reconstruct the participants’ system of knowledge, their interpretations of their lives, and their classification of experiences into thematic fields (Jones, 2003). “The thematic field is defined as the sum of events or situations presented in connection with the themes that form the background or horizon against which the theme stands out as the central focus” (Rosenthal, 1993, p. 64).

The reflective team also looks at the interpersonal phenomena that occur in the interview between the researcher and the participant. As an interaction between two parties, the interview “includes psychodynamic transactions that affect both the content of a narrative and the way it is told...the transference phenomena are readily elicited by the engaged but non-interventionist style of the first unstructured [session of the] BNIM interview” (Buckner, 2005, p. 64). This being said, the reflective team approach to data analysis aims to maintain objectivity by highlighting the researcher’s emotional responses and rapport between interviewer and interviewee and, therefore, shedding light on the researcher’s biases.

The Participants

“Because the Biographic Narrative Interpretive Method requires extensive interviews that might require follow-up sessions as well as intricate and labour intensive analytical procedures, sample frames typically remain small” (Benner, 1994, p. 107; Jones, 2003, p. 3).

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The protagonists in my story are much more than research participants; they are an important part of my life. I have known both Greta and Nagy for almost 25 years; our student–teacher relationship grew into a professional relationship and a friendship throughout the years.

Greta Naufal: My art teacher is an artist and art educator whose work for the past 40 years has revolved around the theme of the relation with the other, with the city, and with death. Greta is a very passionate art teacher who showed me how passion is contagious.

Nagy Souraty: My drama teacher is a director and actor who has been teaching theatre and film for almost 30 years. Nagy’s work is in the realm of collective creations experimental theatre. With Nagy, life in general and art and teaching in particular are a constant “improvisational performance.” Learning for Nagy is the result of the group’s dynamic interaction; it is in the relationships and in the connections that we build with others and with our environment on stage and off.

Data Collection

In April 2017, I called both Greta and Nagy from Montreal. I explained the project briefly and asked them if they would be interested in participating. Greta wanted to meet and discuss my project before committing or setting up an interview date. Nagy showed interest in the subject and to my relief, instantly agreed to take part in the research and we set the interview date, time, and place. I flew to Beirut two weeks later and conducted the interviews between April 20 and 27, 2017.

Greta’s Interviews

Once in Lebanon I went on a stroll through the park with Greta to brief her about the process of the research and the interviewing method. She kindly agreed to be part of the research, but voiced her concern with the nondirective interview method. After briefly clarifying the

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purpose of the method, we signed the consent form and set the interview for the week after.

However, a few moments later, as we were discussing the updates in our lives, she stopped and in pure Greta manner, objected to “staging the interview” and reflected:

This walk in the park is where the story should start my story, your story. We came here to discuss your research...but every time we meet, we talk about our lives we remember and plan. We're both here now...walking...strolling down memory lane. It's a nice walk! You know I come here every day... (G. Naufal, April 21, 2017, personal communication)

As I did not want to interrupt her flow, I discreetly started the recording application on my phone, took out my notebook, and followed her lead. Her uninterrupted narration lasted for one hour and 35 minutes. Unfortunately, it was getting late and I had to cut the walk short to pick up my children. We kept our set interview to continue the story a week later. On April 27, 2017, the day of the interview, she changed the meeting time as she had a different commitment. I proposed to reschedule but she refused. We still managed to meet in a café of her choice. The setting was busy and loud, but she insisted we stay there. As I did not have a full recording of our first meeting, I decided to begin the interview with the single probe:

R. Hoteit: I would like you to tell me the story of your life. Take as much time as you would like. I am not going to interrupt you, but I will be taking notes. When you are finished, I will be asking you a few more details.

Greta (interrupting): It's all in the biography I sent you, what more do you need to know...you know me for a long time and were part of the story you should ask me! (G. Naufal, April 27, 2017, personal communication)

My question irritated Greta; she was reluctant to narrate and became very critical of the interview process. That is how I realized that I had made a major faux pas with regards to the

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BNIM: Without realizing it, I was forcing a second “first session” of the interview instead of initiating the second session. I therefore acknowledged her frustration, and apologized. We changed our seating area. Once installed, I reverted to the narrative-inducing questions I had prepared following our walk in the park. The questions recapped the main topics that were mentioned in the narration following the order in which Greta had raised them. Unfortunately, as she had other engagements, we once again had to cut the interview short after almost an hour, but we did have a follow-up phone call (third session) a few weeks later when I was back in Canada.

When interviewing Greta, the discussion started in English, however after twenty minutes Greta shifted to French with some brief expressions in Arabic. When back in Montreal I personally translated the second part of the interview to English.

Nagy's Interviews

Nagy's interview was a completely different experience. On April 25, 2017, we met at the agreed time and place. Nagy chose to meet me in a quiet café located where the Green Line had separated East from West Beirut. He ordered his lemonade and made sure the recorder was working. To initiate the conversation, I asked him one generic question:

Tell me the story of your life, all the events and experiences that have been important to you personally. Take as much time as you would like. I am not going to interrupt you, but I will be taking notes. When you are finished, I will be asking you a few more details. (N. Souraty, April 25, 2017, personal communication)

Without hesitation Nagy started his narration, which lasted for 59 minutes after which he paused and joked. Except for confirming utterances, eye contact, body language, and so forth, I made no further interjections. According to Jones (2006), this attentive listening draws the

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stories out, as expectant listening seems to be an intrinsic part of all stories or narratives. Crucially, the gestalt of Nagy's story was maintained by this method of non-interruption. During the brief pause, and while Nagy was ordering his second lemonade, I read through the notes taken in the first session and looked for developing themes that could be expended upon. His flow of narration, allowed me to ask questions in session two that induced more narratives and lasted for 55 minutes. The session ended by my asking him if he would like to add anything and we agreed to follow up by phone in case anything was to be added or corrected.

Nagy's interview was conducted in English throughout.

My Story

Interviewing both Greta and Nagy had unearthed many memories and questions about Lebanon's history and reminded me of the stories that my parents had told me as a child. I asked my parents once more about their lives during the civil war, cross-checking information that was mentioned in the interviews about political figures and events of the civil war that have not made the history books but are very present in the Lebanese oral history. These questions elicited long, emotionally filled discussions and strolls down memory lane. After each of these sessions, I drafted in my diary pieces of my story. I also found at my parents' home some of my old diaries, which I brought back with me.

Back in Montreal, I typed the transcripts of the interviews word-for-word. This stage was necessary for me to understand the interview process and reflect on both sessions. I translated the French part of Greta's interview to English and recreated the timeline of events that occurred in Lebanon and which had a significant impact on the narratives. Then, I started writing my story. I chose to start my story with my parents' wedding day to create a context for Greta and Nagy's

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stories. Unfortunately, this process was interrupted due to life circumstances that forced me to stop working on my research for some time.

The Reflective Panel

After the preliminary stage of analysis that consisted of reflections on the transcripts and debriefing notes, I analyzed the participants' narratives on two levels: The stories were first analyzed sequentially and separately and classified into thematic fields, then they were interwoven to reconstruct my personal narrative. I put together a reflective panel to analyze the narratives collected. The members of the panel were selected as a heterogeneous group: I incorporated one male and two female members (including myself) and members were selected from different backgrounds and age groups.

The reflective team approach to data analysis was especially necessary in this research as I shared a long history with both participants. My past student–teacher relationship with both participants was highlighted multiple times in both interviews. The panel, therefore, looked at the interpersonal phenomena that occurred in the interviews. The team underlined the emotional responses and rapport between interviewer and interviewee, highlighting my biases as being both the researcher and a participant (through my story). This helped me be aware constantly of my position with regard to the data when working on the analysis.

Chapter 5: Analysis

“How individuals recount their histories...shapes what individuals can claim of their lives....In relating the elements of experience to each other and to the present telling, the teller asserts their meanings” (Cole and Knowles p. 19).

As highlighted earlier, BNIM analysis uses a methodic pattern of analysis to explore individuals and their life stories or histories. The BNIM analysis of each story goes through three major stages trying to identify two types of flow of decision-making that the participants undertake. The first stage focuses on the lived life pattern or the flow of decisions in the lived life. The next stage explores the gestalt of the narration or the flow of decisions in the telling of the story (Wengraf, 2001). The remaining stage brings both together to create a case account of the person. And when other cases are involved, a final stage of comparison across cases is needed (Corbally, 2014).

In this section, I focused on comparing and contrasting the two biographical narratives and my autobiography in an attempt to understand how life events and relationships influenced the participants’ teaching philosophy and art practice and consequently how each participant built their unique professional identity. I first looked at the lived life patterns of both participants and highlighted the similarities between the three stories. Then I focused on the patterns in each story to underline the differences in the narratives and the uniqueness of each participant. And finally, I looked at the major recurrent themes in the told stories and how they related to the participants’ identity formation.

The Lived Life Pattern

Following the BNIM analytical strategy, I started by looking at the stories of Greta and Nagy separately. The first step was to reduce the two stories to a Biographical Data Chronology

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(BDC) using the biographical facts that my participants had mentioned in their interviews and curriculum vitae. For my life story, I had originally drafted it as a life timeline using my old diaries, memories, and questions for my parents. To interpret the chronological data, I needed to put them in context and, therefore, based on the three BDCs and my research of Lebanon's history, I created Lebanon's socio-political timeline that I superposed with the BDC of the three stories. This manipulation of the data helped me relate the three biographies not only to the context but also to each other.

The resulting timeline starts in 1955 (Greta's birth date) and continues to the current date of the study. Greta is almost 15 years older than Nagy, who is 15 years older than I am. This age gap allowed me to look at the evolving impact of the political and sociocultural influences across two generations. I highlighted the following patterns, and similarities in the three stories:

- Lebanese francophone background
- lived in Lebanon
- trilingual education
- studied or taught at the Collège Protestant Français
- focus was on describing the influence of one of the parents (father or mother)
- the described parent was either a teacher or an educator
- engaged at age 15 in a first quasi-professional experience with arts that influenced the decision to study arts at the university level
- active artistic practice
- started teaching art at the age of 22 with no training in education
- teaching career a result of circumstances (mainly financial) rather than choice
- worked more than two full-time jobs at one time

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- worked with different age groups and taught at school and university simultaneously
- made repeated references to constant thoughts of leaving Lebanon to pursue a career abroad. (However, Greta only left for few months to realize that she could not leave Lebanon; Nagy left for his studies and came back, while I chose to immigrate to Canada for good.)

The Told Stories Patterns

Greta's Story

Greta started her narration from the here and now, transferring the physical state of two people walking in the park to the abstract stroll down memory lane. She compared the interview to a recapitulative meeting between friends emphasizing friendship and long-lasting relationships. From our physical *now* she moved to her *present* in the workshop describing the painting that she had just finished for an exhibit. Her description of the artwork branched out to the socio-political and humanitarian troubles of the region and how it impacted her behaviour in general. She then zoomed in to the impact on relationships and personal interactions bringing her to teaching dynamics, methods, and environment. Below is an edited fragment from the beginning of the interview (first 24 minutes), which clearly presents the evolution of Greta's thoughts and highlights the gestalt of her narrative:

I think I should start with the painting that I just finished. I titled the painting *The Deep Blue* although it's all red...because in this moment considering the refugees' situation, war, [and] exodus, we have counted 10,000 people who disappeared at sea. This is an enormous number. I was listening to the news and this number traumatized me. It's the summer but every time I have to go to the sea I hesitate because I know that this sea has human beings you see...but I was reassured lately by the fact that there will never be any

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trace of them...actually traumatized and reassured at the same time because people who disappear at sea never leave any trace, the sea makes them disappear fully that we find nothing; only earth preserves our bones, at sea we disappear as if we never existed. Just this thought...what will remain from those people pushed me to create this work....With all that's happening around us, all the wars you can't just be a spectator, there is something that drips in you, you receive all the suffering...you see the tears, you receive them, the pain also...this red 'deep blue,' it's part of a series about the pains of this world we live in....One work (from the series) is based on a text by Ghassan Salhab, it's taken from his book titled *The Shipwreck Book*, and all this is a coincidence. He talks about the relationships of a couple...when it works and when it doesn't, he questions the relations that do not work in his book...at the same time when we talk passion we think heart. So this painting is a heart...it bursts with hate. With the events in Syria I was only able to see and express things in red. It's the heart but also, I found this text and now the work is about passion and how it stops at some point this is to tell you that I related to this story....Implicitly you superpose elements and...eh...that's the creative process. With the students I do the same thing! I ask them to choose a text, a quote and then to try to visualize the content....It's a way to stimulate them...you need to push them to create, that's our role we need to push the students and give them tools. I often start my class with a saying, or with a text written by an artist because what an artist writes is very important so I work on artist's writings and from there we open a large door to the students. (G. Naufal, April 27, 2017, personal communication)

Greta followed the same pattern of thoughts throughout the interview, relaying the different themes and events in her life story. She started with her physical surrounding, her

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present, then developed her story to critique the major socio-political events or causes that affected her professional identity both as an artist and educator. She then created a parallel between the creative process and education, illustrated her points with testimonials, and ended each story by highlighting how all these processes are connected. For example, the loud music playing in the coffee shop where the interview was taking place cued the discussion of the work environment. Greta created a parallel between the loud *now* of the interview and the rhythm of the city (Beirut) that had emerged from a destructive war. She went on to advocate the importance of preserving the cultural sites and their heritage (a major subject of her work as an artist and activist) only to bring it back to education by discussing the rich archive of the school's chaotic art studio that marked the memory of many students. The school's studio brought Greta's story to the concept of time and memories of war, shelter, art making, and conflicts:

During the war I used to wear three watches to be sure I am aware of the time....Since we used to go down to the shelter every night, I also needed to take the chairs with me every night...and there also was this conflict, because of the war, some conflict in the couple rose...this is when I discovered the work of Pina Bausch. (G. Naufal, April 27, 2017, personal communication; translated from French to English by Rasha Hoteit)

Through the work of Pina Bausch, Greta spent the last 30 minutes of the interview describing how she dealt with conflicts and separation in her personal life, from the couple's separation to the death of her father, who had a major impact on her artistic career and identity. She then concluded her narrative as follows:

We come back to the essential, finally we get back to connections, all my work is about connections, the connection to the students to the other (different then me), connection to friends, I often wonder about friendship: how it starts and how it stops, what happens in a

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relation so that it stops, what do we need for it to last, and that if you want is essential in life, connections are essentials. Some people can live without these connections but are they really living? I don't know, I know nothing I wonder....If you want, these are the questions that are at the base of my story. (G. Naufal, April 27, 2017, personal communication, translated from French to English by Rasha Hoteit)

When looking at the pattern of Greta's narrative, it is important to note that while she repeatedly related her *now* to her artistic process and identity, as soon as the story became personal or too revealing, Greta automatically used education or her teacher's identity as a frame to her story. Allowing a space for an uninterrupted narration as required by the BNIM highlighted this dynamism that I had also experienced as her student. The gestalt of her story reflects her personality and professional identity both as an artist and a teacher. In this sense, her narration mirrors her perception of identity.

Nagy's Story

Responding to the interview's single probe, Nagy started his narration by setting the parameters of his story.

A big part of my life is education although I ended up in education without planning to!...Actually...my first contact with pedagogy was when I was 15 years old, less than 15. ...I was called by a friend of my mother...who was a teacher. My mother was a teacher and her friend was a teacher and this friend was also a puppeteer... (N. Souraty, April 25, 2017, personal communication)

From the first sentence, we could expect that he would be recounting the events that led to his career in education and the impact of his family and theatre on this path. Nagy started his story when he was 15 years old. He described his first encounter with professional theatre and

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pedagogy and highlighted the impact of a family friend who mentored him through this experience. Nagy's narration moved chronologically; he described his training as a summer camp educator and then trainer with CEMÉA-L. He then continued with a chronological narration of the events that led him to his choice of studies and career. In his story, Nagy rarely referred to his emotions, human interaction, or any personal life events; he rather highlighted the impact of language and the economic situation on his professional identity and choices. He also briefly described the political situation of Lebanon only to put his story in context. The multiple use of the causal conjunction "so" (116 times in the interview) instructs us to read the consecutive events as causally linked and, therefore, creating a very structured narration of his biography. This part of the uninterrupted story lasted for the first 20 minutes of the interview.

Nagy then took a 12-second pause to take a sip of his lemonade; he sighed and went on with his narration. Nagy's story had a new tempo for the next 18 minutes. The chronological events took second stage as Nagy started discussing his experience as a director and teacher. Although still directed by the chronological thread, Nagy started adding some personal reflections and anecdotes to the story.

In terms of careers, I was keen on keeping my job as a teacher because it was firstly rewarding, it had become rewarding but at that time I didn't know that I liked it that much, it is today that I realize that it's fun and that I am still doing it after 24 years... (N. Souraty, April 25, 2017, personal communication)

After another very brief pause, Nagy dropped the chronological narration to describe his relationship with the creative process in parallel with his relationship to education. The next 22 minutes of the interview revealed a more subjective narration that included more reflections and emotional reaction than enumerations. The pace of the interview became slower, with many

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reflective pauses. Also, the syntax of the story reads differently as he only used the causal conjunction “so” eight times, for example. The extract below highlights Nagy’s humanistic approach to theatre and teaching. His description of the creative and teaching processes can be viewed as a portrait of his professional identity.

I’ve always said a director does not define himself or an artist by one work, it’s all his production...and after all these years if I look back...it feels like it’s the same play and it’s continuing and to the extent of some plays I would start them with the last line of the previous play...

I maybe tried to recreate something perfect with all these ideas through teaching....In class I am not interested in the end result, I am interested in the process...at the time I thought that this was typical to education, but this applies to the professional world even more. Because in the professional world the end result is not just one thing...it’s a whole...it’s the people you shared the experiences with...it’s the things you went through...the problem you encountered and the solutions that you found or did not find...so finally I think what is important both in education and in the professional scene is the human being, it’s the values...and apart from that what comes out of that I think is how much you care...had it been for the work of art or for the people working with you on the work of art or for the students that you are teaching. Now caring for them does not mean compromising. This is what often can be misunderstood in the educational world. (N. Souraty, April 25, 2017, personal communication)

Nagy concluded his narration with an evaluation of his career and his perception of his professional identity as both a teacher and director, and a reflection on the importance of

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discipline and role models or “reference points,” as he describes educators, especially with the new generation that is witnessing a major change in the value system of families and society:

More and more youth think that education is available everywhere, they do not need the teacher; they can access it on their phone. So, I think that all educational systems need deep rethinking because the objectives need to be changed as some of them would be achieved alone by the students and other objectives that we never thought of will be needed. So...I am convinced; I am happy and proud of what I have done! Not that I succeeded in everything, not at all...but when I became a director and a teacher, I wanted to be the director and the teacher that I had longed for as a student and actor. (N. Souraty, April 25, 2017, personal communication)

Finally, using the BNIM method of uninterrupted narration uncovered a new layer to the data; it presented the participants’ thinking process. For example, Nagy’s uninterrupted narration of his story reflects a very structured flow of thoughts. His self-discipline and his need to control his environment are reflected in the structure and syntax of the interview. In fact, by asking the participants to narrate their story without guiding them creates an improvised situation where the interviewee revealed more than the actual facts. All the choices they make in creating their story: where to start and when to stop, what to convey and what to keep out of the story, what incidents they feel are most relevant and the many others that go unnoticed, the flow of thoughts, the stress points, the repetitions, and the transitions, are all windows into the way that participants process their surroundings and professional roles.

My Story

As an artist, portraits of familiar faces are the main subjects of my work. These portraits are my perception of my entourage, my reactions, and my feelings, they represent my

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relationships with others, they are my story. However, as mentioned previously, I first thought of my story with art education as a response to a class assignment in the art education master's program at Concordia. When I tried to tell my story, I realized that the natural timeline of events, although informative, goes from one event to another, not taking into account the act of *becoming* that hides in the liminal spaces, not taking into account that I *became* in relation to others (La Jevic & Springgay, 2008). Thus, what I experienced while thinking of my story of becoming an artist teacher was more of a performance. It was like entering a pitch-dark circular room where, one by one, spot-lit portraits (of mentors and artists who played a major role in my artistic education) appeared. Each portrait brought light onto infinite rhizomatic connections to thousands of events, moments, and emotions. In my head, everything was happening at once, I experienced a multitude of emotions, reviewed concepts, relived memories. However, my memories—although intense—were meaningless to an audience other than myself. Thus, to tell my story with art education I had to bring my audience into my head, let them experience the intricate web, and get stuck in liminality. Through the improvisational performance described earlier, I invited my classmates to discover these portraits that formed my story. That performance was the starting point of query that led to this study. However, it is only after interviewing the participants in Lebanon and gathering biographical data from my parents that I started drafting the narrative of my story.

Very early on in the analysis, I noticed similarities in the lived experiences patterns and, therefore, decided to highlight these similarities in my autobiography and chose to combine the three biographies into my story. In my narrative, as in the performance, I tried to bring the reader to relate and somehow experience the complexity of connections that affect our “portraits.” By overlaying the three stories, I presented an example of how the intricate weaving of context,

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relationships, events, and our unique characteristics form our individual identity in general and professional identity in particular.

Recurrent themes in the told stories

After looking at the pattern of the lived experiences and that of the told stories, I reviewed the data and the recurrent themes that emerged from the narratives. Then I superposed the two stories and my biography to create an account of the combined narratives. With the reflective panel, I re-examined the data classification and narrowed the labels to three major recurrent themes in the told stories: Family and Relationships, Creative Processes in Art, and the Sociopolitical Context.

Family and Relationships

All participants underlined the impact of family on their teaching and artistic careers. The music of Greta's father and their weekly trips to the movies, the passion and conflicts that filled her couple relationship, and her own experience of maternity are very present in both her art and educational approach. Likewise, the passion of Nagy's mother with both puppets and teaching left a significant impact on his career choices. My mother's professional identity as a teacher and her strong will, her positivity, and her multidisciplinary approach to teaching have had an impact in many aspects on how I assumed the teacher's role. In the stories, we can read the importance of childhood experiences and relationships. Therefore, emphasizing the importance of relationships in the learning process reminds us of apprenticeship. Historically, the majority of occupational preparation has been premised upon apprenticeship as a mode of learning. Apprentices had a very privileged relation with the "master" who was either their biological or spiritual parent.

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The theme of family and relationships that occupies a big part of all three narratives is better understood within the relational level of identity. The “relational self” as described by Sedikides (2000) contains characteristics that a person shares with close others (e.g., romantic partners, friends, relatives) facilitating attachment to them. These shared characteristics are a major part of who we are in relation to others. Hence the impact of family and relationships in construing a person’s unique identity.

Creative Processes in Art and Teaching

Throughout the narrative, Greta described her creative process as the leitmotiv of her art making, teaching style and personality. Through this process she juxtaposed her artist, researcher, and teacher roles, presenting her professional identity as a continuous interaction between the three parts. She repeated three times in her narrative that she tries as much as possible to involve her students in her research. In sharing her artistic research with students, she erases all barriers between the two roles of the artist–teacher. Greta described her role as a teacher as simply to accompany the students in their journey by offering stimuli (museums, art representations, music, texts, etc.) that broaden their choices, therefore allowing the student to interact with the environment and “let things happen.” Greta saw her interaction with her surroundings and students as a weaving process that facilitates learning. This approach mirrors her creative process as an artist. She goes from the premise that a student who is aware of his or her surrounding is more likely to make the proper choices for his or her life. Moreover, Greta emphasized that a true teacher must be passionate about the subject to be able to transmit this interest to learners and puts very little emphasis on discipline in her classroom. She relies on interpersonal relationships and giving students their space to create and grow. She wants the learners to absorb the influence of their environment and she creates her lesson accordingly.

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Nagy, on the other hand, compared teaching to facilitating. He painted the role of the teacher as a facilitator who accompanies the students on their journey while making sure that they are offered the best possible learning environment: “You walk with the students, you do not take them for a walk,” were the words he used. However, working on creating the ideal environment is also a crucial part of Nagy’s professional role as a director. Contrary to Greta’s fluidity, Nagy referred to his rigidity as being “a control freak!” in his interview. Nagy views discipline as a crucial part of life. Both as a teacher and a director, he works on the group dynamics; and for the group to be unified, members need to abide by the same rules. In his narration, Nagy also stressed the importance of drawing clear limits to the interactions, keeping both the teacher and the student safe “from idealization and demagoguery.” Nagy presented the educator as a role model, or a reference who must master the subject to be able to demonstrate it.

As for my experience with education, I see my role as a facilitator in the students’ journey of knowledge. I believe that, as described by Freire (2000), knowledge emerges only through the ever-evolving inquiry human beings pursue in the world, with the world, and with each other. Informed by my theatrical experience, I have approached both my art making and teaching as an “improvisational performance” (Sawyer, 2014). The relational definition of self in a/r/tography echoed my artistic self-exploration. I tried to create through relational art a space for participation for the audience in general and students in specific. In the classroom, students would reflect, react, interact or comment on their surroundings. Through the connections with the space, group dynamics, and class discussions, I watched the students become researchers and explorers rather than receptors, creating an actual form of thinking and acting through a problem-posing education (Freire, 2000). Moreover, experiencing and reflecting on various teaching practices that rely on different methods that take place in different contexts and that target

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different age groups has enriched my perception of education and helped me understand myself and consequently my approach to teaching as well as the dual role of artist and teacher.

The description of the participants' creative processes in art and teaching reflects their individual level of identity. The individual self, as described by Sedikides (2000) contains characteristics that are unique to a person, differentiating that person from others. These unique individual characteristics shape how we perceive our role and concept of self.

The Sociopolitical Context

The third major theme present in the three narratives is the sociopolitical context. In her narration, Greta repeatedly mentions the impact of the political turmoil in Lebanon on her personal and professional life. Violence, exodus, human suffering, passion, and maternity are all themes that permeated her artistic creation as well as her teaching. As mentioned earlier, she is an artist who is actively engaged and concerned with the protection of heritage in Lebanon. She believes that the loss of heritage equals the loss of identity as she states in her interview:

To forget our heritage is to forget who we are. A lot of our heritage was erased by the war that's why the new generation is lost when it comes to moral and values. I want my students to understand their history so that they are able to make their choices in life. (G. Naufal, April 27, 2017, personal communication)

For Nagy, Lebanon's trilingual identity was an obstacle that affected both his career choice and artistic production: "I used it when I accepted it," he stated in his interview. In his narrative, Nagy also emphasized the impact of war and violence (two themes that are recurrent in his theatrical productions) on his daily life and teaching. As an educator and director, Nagy gives particular attention to the work environment, a habit that he picked up during the war when he felt the need to create an alternate environment for learning elements to interact:

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When I started organizing summer camps, I wanted to give the children everything they did not get in the other nine months, starting with “silly” electricity that we did not have in Lebanon. I needed to create an ideal environment because during the war normal life became vacation. (N. Souraty, April 25, 2017, personal communication)

Similarly, while writing my story, I understood the impact of the sociopolitical context on the major decisions I took in my life. The most important one being immigration: whether my parents’ choice to leave Lebanon looking for a safe haven to raise their children or my choice to immigrate to Canada in search of stability and belonging. Sedikides (2000) defines the collective self as containing characteristics that a person shares with meaningful groups (i.e., organizations, religious communities, cultural groups), facilitating belonging for them. Lebanon’s disturbed sociopolitical context and multicultural face created a dismantled collective identity, which explains the need for the collective self to adapt by reconstructing the environment in search for a sense of belonging.

Finally, the recurrent themes in the stories and the teaching goals of the participants in this study seem to be similar despite the differences in approaches to education. We can also find many similarities in the paths that by Greta, Nagy, and I undertook. All, for example, did not choose art education as a career and, therefore, did not receive any teacher training before entering the field. However, the dedication, the artistic practice, and the closeness to the subject of teaching permeates our teaching styles allows an authentic approach to emerge. Throughout the narratives, the participants presented very different concepts of self, which are reflected in the different understanding of our professional identities. Thus, even if we come from similar backgrounds, we have experienced the arts and even life differently.

Chapter 6: Conclusions

Maxine Greene relates in her essay on openings the teacher's role to his or her capacity to incite others to break loose and create a change in their lives. However, for the openings to be possible, the teachers have to work on their own ability to accept their personal experiences and be open to learning and criticizing or challenging their prejudgments. Freedom for Greene is within the state of interrogation; it is in the process of questioning "what was" in order to break to a new beginning (opening) (1995).

I, therefore, proposed through this study to question the influences that life events and relationships with spaces and others have on our teaching philosophy and art practice. Through this inquiry that highlights the human aspect of learning to teach and by looking at my story and practice in relation to my mentors, I worked to shed some light onto the unnoticed connections that lead to the construction of our individual identity. The findings revealed that past experiences had a major influence on the participants' understanding of their unique dual professional identity as artists and educators. At the same time, their unique perception of this identity induced the experiences and relationships they lived. The recurrent themes in the three narratives fed the three levels of identity formation as described by Sedikides: Relational Identity (Family and Relationships), Individual Identity (Creative Process in Art and Teaching), and Collective Identity (Sociopolitical Context).

Hence, "we teach who we are." Therefore, shouldn't we consider the importance of self-study in the formation of teachers in general and art educators in specific? Greene states, "Teachers asked to keep their own journals, to come in touch with their own life stories, are far more likely to recognize that young people too can be seekers of meaning, makers of meaning" (Greene, 1995, p. 48).

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In my research approach, art practice, and teaching praxis, I try to understand myself in relation to others in order to evolve towards understanding what it means to be a teacher and consequently, improve my teaching and learning experiences or processes. I, therefore, hope that this understanding would serve as a support to my improvised performance in the studio and in the classroom, leading to an improvement of the learning experiences of my students as advised by Ewing and Hughes (2008).

Finally, to me art, like teaching, is a process. I teach what I am, and that is an accumulation of experiences.

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Appendix A

	Lebanon
1516 - 1918	Region ruled by the Ottoman Empire
1920	France was granted mandate for Lebanon and Syria by the League of Nations
1926	Lebanon Republic was established - Constitution approved by Lebanese Representative Council
1943	22 November Lebanon gained its independence establishing confessionalism, a unique, Consociationalism-type of political system with a power-sharing mechanism based on religious communities.
1945	24 October - End of french Mandate
1946	31 december: Withdrawal of British and French troops
1948	Palestinian refugees arrived in Lebanon following Israel statehood
1958	Lebanese President Camille Chamoun asks the U.S. for assistance in quelling a Muslim rebellion. The U.S. briefly dispatches 5,000 Marines to Lebanon.
1967	June: As a result of the Six-Day War, during which Israel begins its occupation of the West Bank and Gaza Strip, a second wave of Palestinian refugees comes to Lebanon.
1973	Assassination of three Palestinian leaders in Verdun District in Beirut
1975	<i>February 26: Assassination of Maaruf Saad in Saida</i> , while he was leading a protest against plans to privatize the fishing sector in Lebanon. <i>April 13: Ain-al-Rumannah incident.</i> A bus carrying Lebanese and Palestinian civilians was attacked. 27 passengers were killed and 19 wounded. This was claimed as a retaliation to an earlier attack on a church in the same area that killed four people. START OF CIVIL WAR <i>October 24: Battle of the Hotels</i> that lasted several months. These street battles started in Beirut defining demarcation lines which, divided the city into East and West sides. <i>December 6: Black Saturday</i> , sectarian violence spread. By the end of the day, at least 300 Muslims and an equal number of Christians have been murdered on arbitrary roadblocks.
1976	<i>January 5: Sieges of Tal al-Zaatar Palestinian camp</i> by the Lebanese Front. <i>January 18: Karantina Massacre:</i> Right-wing Christian forces like the Guardians of the Cedars, the Phalangist and the Tigers Militia took control of the Karantina district. Hundred of Palestinians were killed and the inhabitants fled before the shantytown was burned and bulldozed. <i>January 20: Damour Massacre:</i> Palestinian guerrillas and the National Movement attacked and destroyed the Christian populated town of Damour south of Beirut. Hundreds of people were killed and thousands were displaced. <i>January 21: Lebanese Arab Army (LAA) was formed</i> under the leadership of Lieutenant Ahmed al-Khatib and represented Muslim officers and soldiers who defected from the army of Lebanon and accused its Maronite leadership of collaboration with Maronite right-wing militias. <i>June 1: Syrian army enters Lebanon</i> and stops the vast military gains of Palestinian guerrillas and the Muslim forces against Christian militias. <i>August 12: Tal-al-Zaatar camp siege ended</i> and the camp fell in the hands of Christian militias. Thousands of Palestinians died in the siege and its aftermath. <i>October 21: Cease-fire agreement:</i> A cease-fire was agreed upon following the Arab Summit in Riyadh (November 16-17). The <i>Arab Deterrent Force (ADF)</i> was formed. Syria was accorded the predominant role in the ADF, which was to be a peacekeeping body and to maintain the cease-fire.
1977	<i>March 16: Assassination of Kamal Joumblatt</i> , leader of the National Movement. <i>March 17-19: Massacres against Christian civilians in the Chouf villages</i> of Barouk, Botmeh, Kfarnabrakh, Mazraat el-Chouf, Maasser el-Chouf, Machghara and Brih, in reaction to the assassination of Joumblatt.
1978	<i>March 14-15: Israel invades South Lebanon</i> claiming retaliation for a PLO fighters attack into its territory. Israeli army push up as far the Litani river, approximately 40 km north of the Israel-Lebanon border. <i>March 19: United Nations Security Council Resolution 425</i> , which calls on Israel to withdraw from Lebanese territory and creates a 6,000-man peacekeeping force called UNIFIL to ensure it happens. <i>June 13: Israel withdraws</i> and passes control of the land to its proxy army, the pro-Christian South Lebanon Army (SLA). <i>September 17: Camp David Accords</i> between Israel and Egypt, the first Arab-Israeli peace. Palestinians in Lebanon vow to escalate their attacks on Israel.
1979	<i>Series of battles to unify the Christian forces</i> under the leadership of Bashir Gemayel
1981	The PLO uses positions in southern Lebanon as bases for artillery attacks on Israel. The U.S. negotiates a ceasefire among Syria, the PLO and Israel.

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	Lebanon
1982	<p>24 May: Car bomb attack on French Embassy in Beirut killing 12 and wounding 27</p> <p>June 6: <i>Israeli invasion</i>: Israel invades Lebanon and reaches the southern suburbs of Beirut.</p> <p>August 23: <i>Bashir Gemayel</i> is elected president of Lebanon.</p> <p>August 24: A multinational force of U.S. Marines, French paratroopers and Italian soldiers lands in Beirut to assist in the evacuation of the Palestine Liberation Organization fighters.</p> <p>August 30: <i>PLO forces evacuate Lebanon</i>, under the supervision of US-French-Italian forces. Yasser Arafat leaves Beirut for Tunisia.</p> <p>September 10: <i>Multinational force completes its withdrawal from Beirut</i>.</p> <p>September 14: Pro-Israeli Lebanese President-Elect <i>Bashir Gemayel</i> is assassinated at his headquarters in East Beirut.</p> <p>September 15: <i>Israeli forces occupy Beirut</i> after asking civilians to leave the city.</p> <p>September 17-18: <i>Sabra and Shatila massacre</i>, Christian militia killed thousands of Lebanese and Palestinian civilians (1000 to 3500 depending on the source) in the Israeli-controlled area of Sabra and Shatila refugee camps, prompting the return of a multi-national U.S., French and Italian peace-keeping force.</p> <p>September 21: <i>Amin Gemayel</i>, Bashir Gemayel's elder brother, elected president.</p>
1983	<p>April 18: <i>Suicide bomb attacks on the United States embassy in Beirut</i>, killing 63 people.</p> <p>May 17: <i>May 17 Agreement</i>, Lebanon signs a withdrawal agreement with Israeli which provided a framework for the establishment of normal bilateral relations between the two countries.</p> <p>August 31 - September 9: <i>The Mountain war</i>, interconfessional massacres in the Chouf area which resulted in the displacement of Christians from the area.</p> <p>September: <i>US warships shell Muslim areas</i> of Beirut in support of Amin Gemayel's government.</p> <p>October 23: <i>Suicide lorry-bomb attack on the US Marine base in Beirut</i>. At least 241 US Marines and 58 French paratroopers are killed.</p>
1984	<p>18 January: The president of the American University in Beirut (AUB), was assassinated near his office.</p> <p>February 6: <i>An uprising by leftist movements and Afwaj Al-Muqawama al-Lubnaniya</i> (AMAL) took place in West Beirut against the signing of a peace accord with Israel, and seized control of West Beirut.</p> <p>Spring 1984: <i>Multinational force leaves Beirut</i> after the fall of the Lebanese government. Several westerners are abducted in Beirut, including William Buckley, station chief for the US Central Intelligence Agency (CIA).</p>
1985	<p>16 February: Hezbollah—or party of God—a Shi'a Islamic political and paramilitary organisation based in Lebanon was officially established</p> <p>March 8: <i>Car bomb near the home of Sayed Mohamed Hussein Fadhllallah</i>, at Bir el-Abed killing 80 and injuring over 400.</p> <p>March 12: <i>Lebanese Forces</i> under the leadership of Elie Hubayka take control of East Beirut.</p> <p>May 19: <i>Flag War</i>, AMAL consolidates its power over West Beirut. AMAL begins shelling Palestinian refugee camps in South Beirut.</p> <p>May 22: French journalist Jean-Paul Kauffman and French researcher Michel Seurat are taken hostage.</p> <p>June 10: <i>The Israeli army finishes withdrawing out of most of Lebanon</i>, but keeps a “security zone” patrolled by the South Lebanon Army and Israeli soldiers.</p> <p>December 29: <i>The three party agreement</i> was signed by Berri, Jomblatt and Hubayka to end the war under the patronage of Syria.</p>
1986	<p>January: <i>Geagea uprising</i> against the the three party agreement and the expulsion of Hubayka from East Beirut. AMAL continues its attacks on Palestinian camps. Abductions of Westerners continue.</p> <p><i>Six Days War</i>, clashes between Shiite and Druze militia in West Beirut breaks the agreement, Syrian troops mobilize to end the clashes and take control of the city.</p> <p>September 3: <i>National Dialog</i> to end the war started.</p>
1987	<p>January 1987: <i>Terry Waite</i>, special envoy to the Archbishop of Canterbury, disappears in West Beirut while seeking the release of other Western hostages.</p> <p>May 21: <i>Lebanon cancels 1969 Cairo agreement with the PLO</i>, and also abrogates the May 17, 1983 agreement with Israel.</p> <p>June 1: Lebanese Prime Minister <i>Rashid Karami</i> is assassinated when a bomb explodes in his helicopter. He is replaced by Selim el Hoss</p>
1988	<p><i>Brothers War</i>: clashes between Shiite groups in AMAL and Hizbullah.</p> <p>September 22: <i>The presidency of Amin Gemayel ends without a successor</i>. Lebanon operates under two rival governments—a military government led by renegade general Michel Aoun, and a civil government headed by Selim el Hoss, a Sunni Muslim.</p>

BECOMING AN ARTIST/TEACHER

	Lebanon
1989	<p><i>March 14: War of Liberation</i> : General Michel Aoun declares war against Syrian occupation. Syrian forces, backed by their Lebanese militia allies, respond by besieging East Beirut. Aoun backs down.</p> <p><i>September 22: Lebanon's National Assembly meets in Taif</i>, Saudi Arabia. A Document of National Reconciliation is drawn up, which transfers executive power from the president to the cabinet. The ratio of Christian to Muslims seats in the assembly is adjusted so that an equal balance between members is achieved.</p> <p><i>October 22: Taif accord signed.</i></p> <p><i>November 22: President Elect René Muawad</i>, believed to have been a reunification candidate, is <i>assassinated</i>. He is replaced by Elias Harawi. General Emile Lahoud is named to replace General Michel Aoun, commander of the Lebanese army.</p>
1990	<p><i>January 31: War of Cancellation</i>: General Michel Aoun wages a war against the Lebanese Forces to take over the Christian leadership.</p> <p><i>October 13: Syrian air force attacks Michel Aoun from the presidential palace at Ba'abda. Michel Aoun takes refuge in the French Embassy</i>, then chooses exile in Paris.</p> <p><i>December 24: Omar Karami heads a government of national reconciliation.</i></p>
1991	<p><i>April</i>: The national assembly order that all militias be dissolved by April 30. The assembly permits Hezbollah to remain active. The SLA (South Lebanon Army) refuses to disarm.</p> <p><i>May 22: A Treaty of Brotherhood, Co-operation and Co-ordination</i> is signed in Damascus by Lebanon and Syria.</p> <p><i>July 1: The Lebanese army defeats the PLO in Saïda</i>. The army now faces the SLA and the Israelis in Jezzine, just north of the SLA's so-called security zone.</p> <p><i>August 26: The national assembly grants amnesty for all crimes committed during the civil war</i>. Aoun gets a presidential pardon and heads for exile in France.</p> <p>END OF THE CIVIL WAR</p>
1992	<p>August and September: the first Elections for the National Assembly are held since 1972. wealthy businessman Rafik Hariri becomes prime minister.</p> <p>Rafic El Hariri implements Solidere project to rebuild devastated Beirut Downtown.</p>
1993	<p>25 July 1993: Israel launched Operation Accountability, the heaviest attack since 1982, in an attempt to end the threat from Hezbollah and the Popular Front for the Liberation of Palestine in southern Lebanon.</p>
1994	<p>Feb. 27: bombing of Notre Dame de la Deliverance church in the Christian port city of Jounieh, north of Beirut, killing 11 people and injuring another 54</p>
1995	<p>Prime Minister Rafik Hariri and President Elias Hrawi change the constitution to extend their terms for three years.</p>
1996	<p>11 -26 April: "<i>Operation Grapes of Wrath</i>", in which the Israelis bomb Hezbollah bases in southern Lebanon, southern Beirut and the Bekaa Valley. UN base at Qana is hit, killing over 100 displaced civilians. Israel-Lebanon Monitoring Group, with members from US, France, Israel, Lebanon and Syria, set up to monitor truce</p>
1997	
1998	<p>Gen. Emile Lahoud, a pro-Syria candidate, is elected president. Rafik Hariri resigns as prime minister, to be replaced by Salim al-Hoss.</p>
1999	
2000	<p>16 May-7 June- After the collapse of the SLA and the rapid advance of Hezbollah forces, Israel withdraws its troops from southern Lebanon in compliance with resolution 425 (1978). UNIFIL remained in Lebanon to perform the two other components of its mandate: restoring international peace and security and assisting the government of Lebanon in ensuring the return of its effective authority in the area.</p>
2004	<p>2 Septembre: A UN resolution calls on Syria to end its influence on Lebanese internal politics and withdraw its 20,000 troops from the country. It also calls for the disbanding of all Lebanese militias, most notably Hezbollah, and for a new presidential election. Syria dismisses the move.</p> <p>3 Septembre: Parliament extends President Emile Lahoud's term by three years thereby aborting the presidential electoral process.</p> <p>20 Octobre: Weeks of political deadlock end with the departure of Rafik Hariri - who had at first opposed the extension - as prime minister.</p>

BECOMING AN ARTIST/TEACHER

	Lebanon
2005	<p>February 14th: Lebanese Prime Minister Rafic Hariri is assassinated in a convoy explosion that killed 22 people. The attack sparks anti-Syrian rallies</p> <p>March 14th: Thousands of demonstrators defy a government protest ban, gathering in Beirut to demand Syria withdraw its army from Lebanon. Lebanese Prime Minister Omar Karami and his cabinet resign.</p> <p>March 19: New Jdeideh bombing</p> <p>March 23: Kaslik bombing</p> <p>March 26: Sad el-Bouchrieh bombing</p> <p>April 1: Broummana bombing</p> <p>April 26: Syria pulls the last of its troops from the country.</p> <p>May 7: Jounieh bombing</p> <p>June - Anti-Syrian alliance led by Saad Hariri wins control of parliament at elections. Hariri ally Fouad Siniora becomes prime minister.</p> <p>June 2nd, Samir Kassir, chief editor of Annahar Newspaper, scholar and political analyst is killed in a car explosion</p> <p>June 21: George Hawi assassination – Former Lebanese Communist Party leader George Hawi, a critic of Syria, died when his car exploded as he was driving through Beirut's</p> <p>July 12: Elias Murr assassination attempt – A car bomb wounded the outgoing Lebanese defense minister, Elias Murr, as his motorcade drove through Beirut's Christian suburb of Antelias. 2 people were killed and 12 others injured. This attack was unique in the series of bombings in that Murr was considered a pro-Syrian figure</p> <p>July 22: Monot bombing</p> <p>August 22: Zalka bombing</p> <p>September 17: Jeitawi bombing – An explosion in the largely Christian area of Ashrafieh killed 1 person and injured 23 others. It was believed to have been caused by a car bomb;</p> <p>September 25: May Chidiac assassination attempt</p> <p>December 12: Gebran Tuéni, chief editor of Annahar Newspaper, is assassinated in a car explosion.</p>
2006	<p>14 March: An agreement was reached to disarm the Palestinian militias operating outside the refugee camps within six months.</p> <p>26 May: The assassination of two Lebanese citizens in the city of Sidon triggered a violent response by Hezbollah who fired missiles in the direction of the Blue Line. Israel retaliated and heavy bombardments resulted in casualties on the Lebanese side. Israel also threatened to bomb vital facilities in Beirut.</p> <p>12 July- august 14: July War a 33 days Israeli war against Lebanon: 1191 civilians are killed, 4409 are injured and about a million of civilians (quarter of the Lebanese population) are displaced. Lebanon's infrastructure and airport take are bombed.</p> <p>21 November: Pierre Gemayel, Lebanon's industry minister and a Christian member of the March 14 Coalition, was shot dead in Beirut, further heightening tensions between pro- and anti-Syrian Lebanese.</p>
2007	<p>20 May- Fighting started between the Lebanese army and Fatah al-Islam militants in the Nahr-al Bared Palestinian camp in northern Lebanon.</p> <p>30 May - UN Security Council votes to set up a tribunal to try suspects in the assassination of ex-premier Hariri.</p> <p>13 June: Lebanese member of parliament, Walid Eido, was killed with his son and eight others in a car-bomb attack.</p> <p>4 September: The Lebanese army completed seizure of the Nahr el-Bared camp of Palestinian refugees, after months of intense combat against armed Fatah al-Islam militants. More than 300 people die of which over 100 Lebanese soldiers</p> <p>19 September: A terrorist attack killed parliamentarian Antoine Ghanem and several others.</p> <p>24 November: Emile Lahoud's presidential term ends Lebanon is left without a president.</p> <p>February 13: Bikfaya bombing – A bomb on a bus near Bikfaya killed 3 people and wounded 21 others.</p> <p>May 20: ABC bombing – Explosives placed near the ABC mall in Achrafieh killed 1 civilian and wounded 18 others.</p> <p>May 21: Verdun bombing – An explosion in the affluent Beirut district of Verdun injured 10 people including 2 children.</p> <p>May 23: Aley bombing – An explosion in the town of Aley wounded 5 people.</p> <p>June 13: Walid Eido assassination – Walid Eido, an anti-Syrian MP, was killed by a car bomb in Beirut along with 8 others, including his eldest son Khaled Eido.</p> <p>September 19: Antoine Ghanem assassination (September 19) – Anti-Syrian Lebanese MP Antoine Ghanem and four others were killed in a car bomb attack in a Christian suburb of Beirut.</p> <p>December 12: terrorist attack that claimed the life of Lebanese armed forces General François el-Hajj and killed and wounded others</p>

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	Lebanon
2008	<p>25 January: Another bombing in Beirut killed Captain Wissam Eid, a member of the Internal Security Forces and a senior intelligence officer, and was involved in the investigation of the murder of Hariri. Other people were killed and at least 30 were wounded.</p> <p>27 January: Demonstrations in Beirut turned violent and at least eight people were killed. After an army investigation, 19 soldiers were charged with firing at protesters and disobeying military orders, while 58 civilians were charged with rioting and attacking soldiers.</p> <p>6 May: The government dismissed the chief of Beirut airport's security, allegedly close to Hezbollah and declared a telecommunication network allegedly developed by Hezbollah illegal. The Hezbollah leader, stated that those two measures were a war declaration by the government.</p> <p>7 - 12 May : A general strike in Beirut against economic conditions transformed into armed confrontation between Hezbollah supporters and supporters of the government. Fighting spread to mountains around Beirut, and violent clashes occurred in Tripoli.</p> <p>21 May: Doha agreement - After six days of negotiations mediated by an Arab League delegation headed by Qatar, an agreement was reached in Doha between Lebanon's ruling majority and the opposition to end the political crisis over the formation of a unity government and the election of a new president.</p> <p>25 May - Parliament elects army chief Michel Suleiman as president, ending six-month-long political deadlock.</p> <p>13 August: A bomb killed 11 people including nine Lebanese soldiers in Tripoli (North of Lebanon).</p> <p>10 September: A car bomb near Beirut killed Saleh Aridi, a pro-Syrian Druze member of the Lebanese Democratic Party who had helped bridge differences within the Lebanese Druze minority group</p> <p>29 September: A bombing in Tripoli killed six people, including four soldiers. Following this attack, Syria deployed hundreds of troops on Lebanon's northern border apparently to reinforce border control and because it considers such attacks as a potential threat.</p> <p>15 October - Lebanon establishes diplomatic relations with Syria for first time since both countries gained independence in 1940s.</p>
2009	<p>23 March: A bomb attack in southern Lebanon killed Kamal Medhat, the deputy head of the Palestine Liberation Organisation in Lebanon.</p> <p>10 November: A government was formed in Lebanon, five months after the 7 June elections.</p>
2010	<p>3 August: Israeli and Lebanese armies exchange gunfire along the blue line separating Israel and Lebanon resulting in the death of three Lebanese soldiers, one Israeli soldier and one Lebanese journalist.</p>
2011	<p>12 January - Government collapses after Opposition ministers resign</p> <p>February- April: demonstrations in Beirut against Lebanon's confessional system of governance (in Lebanon political representation is determined by sectarian or religious affiliation)</p>
2012	<p>Summer - The Syrian conflict that began in March 2011 spills over into Lebanon in deadly clashes between Sunni Muslims and Alawites in Tripoli and Beirut.</p> <p>Oct. 19 : A bomb blast in Beirut on kills eight people, including Brig. Gen. Wissam al-Hassan, head of the country's Internal Security Forces and a vociferous critic of the regime in Syria.</p> <p>UN praises Lebanese families for having taken in more than a third of the 160,000 Syrian refugees who have streamed into the country.</p>
2013	<p>March - Syrian warplanes and helicopters fire rockets into northern Lebanon, days after Damascus warns Beirut to stop militants crossing the border to fight Syrian government forces.</p> <p>May - At least 10 people die in further sectarian clashes in Tripoli between supporters and opponents of the Syrian regime. Parliament votes to put off elections due in June until November 2014 because of security concerns over the conflict in Syria.</p> <p>June - At least 17 Lebanese soldiers are killed in clashes with Sunni militants in the port city of Sidon.</p> <p>August - Dozens of people are killed in bomb attacks at two mosques in Tripoli. The twin attacks, which are linked to tensions over the Syrian conflict, are the deadliest in Lebanon since the end of the civil war in 1990.</p> <p>September - The United Nations refugee agency says there are at least 700,000 Syrian refugees in Lebanon.</p> <p>19 November - Double suicide bombing outside Iranian embassy in Beirut kills 23, and at least 140 people are wounded.</p> <p>27 December: Former Lebanese minister and opposition figure Mohamad Chatah - a Sunni Muslim- is killed by a car bomb in central Beirut.</p>

BECOMING AN ARTIST/TEACHER

	Lebanon
2014	<p>April - UN announces that number of Syrian refugees registered in Lebanon has surpassed one million. The accelerating influx means that one in every four people living in Lebanon is now a refugee from the Syrian conflict.</p> <p>May - President Suleiman ends his term of office, leaving a power vacuum. Several attempts are made in parliament over subsequent months to choose a successor.</p> <p>August - Syrian rebels overrun border town of Aarsal. They withdraw after being challenged by the military but take 30 soldiers and police captive.</p> <p>October - Clashes in Tripoli between the army and Islamist gunmen, in a spill-over of violence from the Syrian conflict.</p>

Appendix B



**CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS**

Name of Applicant: Rasha Hoteit

Department: Faculty of Fine Arts\ Art Education

Agency: N/A

Title of Project: A Story of Becoming an Artist/Teacher

Certification Number: 30007657

Valid From: March 31, 2017 **to:** March 30, 2018

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

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Dr. James Pfau, Chair, University Human Research Ethics Committee

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Dr. James Pfaus, Chair, University Human Research Ethics Committee



INFORMATION AND CONSENT FORM

Study Title: A STORY OF BECOMING AN ARTIST/TEACHER

Researcher: Rasha Hoteit

Researcher's Contact Information: Rashahoteit@gmail.com - +1 (514) 802-9536

Faculty Supervisor: Dr. David Pariser

Faculty Supervisor's Contact Information: d.pariser@gmail.com
+1 (514) 848-2424 X 4644.

Source of funding for the study:

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to look at how personal and educational experiences with others (teachers, mentors, students...etc.) shape our teaching philosophy and art practices.

B. PROCEDURES

If you participate, you will be asked to answer one major question about your life story and some follow up questions that will be based on your story and that will focus on how personal and educational experiences shaped your teaching philosophy and art practice.

In total, participating in this study will take about three hours divided into two interviews.

C. RISKS AND BENEFITS

There are no risks in participating in this research as you are free to decline answering any questions that makes you uncomfortable or upset, or to stop the interview at any time.

BECOMING AN ARTIST/TEACHER

This research is not intended to benefit you personally.

D. CONFIDENTIALITY

I will gather the following information as part of this research: Biographic data and some lived situation that you feel have affected your practice.

I will not allow anyone to access the information, except people directly involved in conducting the research. We will only use the information for the purposes of the research described in this form.

The information gathered will be identifiable. That means it will have your name directly on it.

I will protect the information by storing it electronically as a password-protected file on the researcher's personal laptop and USB key.

I intend to publish the results of this research, and we might include your name along with the information you provide in the publication.

I will destroy the information five years after the end of the study.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, your choice will be respected and the data you provided will be destroyed.

I will send you excerpts of the findings that apply to your stories at least 3 weeks before the thesis is submitted to the committee for review. This will give you a final opportunity, to add something to the research or, if you decide, to withdraw your participation. If you decide that you do not want me to use your information, you must tell me before the thesis is submitted to the committee for review.

There are no negative consequences for not participating, stopping in the middle, or asking me not to use your information.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described. I am resigning this form at the request of the researcher as the previously signed form at the time of the interview got lost.

NAME (please print) Nagy Souraty

SIGNATURE  _____

DATE May 3, 2020


If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page I. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

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NAME (please print) Greta Naufal

SIGNATURE  _____

DATE 12.05.2020

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