Self-Study as an Artist Teaching in a Public Elementary School: Identifying the Gap and Locating the Bridge for the Uncertified Artist-Teacher

Karine Bassal

A
Thesis
In
The Department
Of
Art Education

Presented in Partial Fulfillment of the
Requirements for the Degree of Master of Arts
(Art Education) at Concordia University
Montreal, Quebec, Canada

March 2021

CONCORDIA UNIVERSITY

School of Graduate Studies

This is to certify that the thesis prepared

By: Karine Bassal

Entitled: Self-Study as an Artist Teaching in a Public Elementary School: Identifying the Gap and Locating the Bridge for the Uncertified Artist-Teacher

and submitted in partial fulfillment of the requirements for the degree of

Master of Arts (Art Education)

complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the final Examining Committee:

___*Dr. Juan Carlos Castro*_____ Chair

___*Dr. Juan Carlos Castro*_____ Examiner

___*Dr. David Pariser*_____ Examiner

___*Dr. Lorrie Blair*_____ Supervisor

Approved by _____*Dr. Vivek Venkatesh*_____

Chair of Department or Graduate Program Director

March 26th, 2021 _____*Dr. Annie Gérin*_____

Dean of Faculty

ABSTRACT

Self-Study as an Artist Teaching in a Public Elementary School:
Identifying the Gap and Locating the Bridge for the Uncertified Artist-Teacher

Karine Bassal

In this thesis, I use self-study as a method to examine my role and identity as an artist planning, teaching, and reflecting upon an art activity in two classes of a public elementary school. The question I seek to answer is: How do I, as an experienced oil painter with very little teaching experience, bridge the gap between my current inner identity as a *fine artist* and the identity I need to assume to become an *art educator* in an elementary school classroom? To carry out this qualitative self-study research, I gathered data through journals, self-interviews, and analytic memos which I then analysed and coded using grounded theory. Interviews with experienced artist-teachers, conducted after completing the data collection, provided a solid analytical framework in support of my data analysis. Through the process and challenges of data analysis, I discovered the value of following my instincts when I teach and the importance of consciously adopting a student-centered pedagogy in the classroom.

Keywords: self-study; art education; artist-teacher; uncertified teacher; identity; qualitative research; grounded theory; methodology; student-centered pedagogy.

Acknowledgements

"In chaos, there is fertility"

(Anaïs Nin, 1932)

The words on these pages, created amidst chaos, would not have been possible without the incredible people who granted me the tools, love, humor, and space to write them…

First and foremost, I offer my sincere gratitude, respect and affection to my amazing supervisor, Dr. Lorrie Blair. From the moment we met, she understood the boundaries of my life, provided understanding and clarity, and believed in my capacity to see this through successfully, despite the madness. You were the magic ingredient that carried me to the end of this degree. You always helped me find the elusive key to my research at every stage and at just the right moment. I will forever be grateful for your guidance, your patience, your humor, and your wise advice to not bring my thesis work to the Eiffel Tower – best advice ever!

Special thanks to Dr. David Pariser whose invaluable feedback and fondness for a good debate kept me on my toes throughout this degree and pushed me to always keep sight of the other side of the argument as I worked. Special thanks as well to Dr. Juan Carlos Castro, particularly at the proposal stage, for his thoughtful guidance in helping me to ask myself the right questions thereby enabling me to create rich data to work from. This thesis is so much better than I could have imagined thanks to both of you and your very thoughtful critiques.

To the wonderful homeroom teachers who graciously shared their classrooms and students with me, infinite thanks for your great patience with the rookie that I was and your generosity with your time and support. To the artist-teachers who agreed to be interviewed, who kindheartedly offered their time, experience and insight thereby allowing me to set this research on solid ground, you give me hope for the future. Thank you.

Eternal gratitude to my very first painting teacher and friend, Ena Van Dykhoff Craig, who taught me everything I know about painting, for her frequent nudges towards teaching, and for her infinite wisdom a lifetime ago in refusing to let me drop everything to sing in a rock band. She knew I was a visual artist long before I did.

To my amazing mom, here on Earth, and to my remarkable dad, somewhere in the sky, who throughout my life never really understood what I was doing or where I was going but who provided me the tools I needed to succeed without my realizing it and always supported me, believing I could accomplish anything I set my mind to. Your unconditional love and unwavering belief in my abilities continue to propel me forward. I love you. "Thank you" doesn't even begin to cover it…

To my ever patient and understanding husband, who has been by my side through this roller-coaster ride of a life for longer than most people would believe, who supported my surprising decision to go back to school, patiently picked up the slack as I chased after this thesis during a global pandemic and made sure we all survived. *T'es mon mien et je t'aime*.

To my beautiful, creative, and curious children, who spent the past three and a half years of their young lives watching *Maman* juggle far more than she could handle most days. You are the reason I get up in the morning (both literally and figuratively) and strive to be better and do better, always. I love you so much and more, my sweet bugs.

To my first life teachers, my incredible sisters, to my fabulous friends, and wonderful work colleagues, you are the best cheerleaders I could ever ask for and I love you all. Your patience, loyalty and encouragement through my scatterbrain moments, sustained silences, frequent mental and physical absences, and delayed responses are not lost on me and I am very thankful to (still) have you in my life. I breathe a sigh of relief knowing I won't be saying "sorry, I can't, it's a thesis day" anymore!

To all the moms before me who embarked on the adventure of higher education while keeping a family going, you inspired me to do it too. You made me brave. Thank you for daring!

Finally, thank you to the COVID-19 global pandemic that changed and complicated everything, for everyone, everywhere. You tested, you pushed, you stole, you suffocated, you proved my resilience and showed me what's important. I will never forget you, but I will be thrilled when you leave. You have taught me that when life hands you lemons, you either make lemonade or use them for tequila shots. I did a bit of both and I got the job done, one paragraph at a time.

Pour Louka et Zack

beaucoup et pour toujours

Table of Contents

Page

Appendices

List of Figures*

Page

Chapter 1. Introduction

"Reflection is the key when analyzing the exchange and interchange
between art and education"
(G. James Daichendt, 2010, p. 148)

1.1 Introduction

For this thesis, I engaged in a qualitative self-study research project by "using [my] own experiences as a resource for [my] research" (Samaras and Freese, 2009, p. 3) through reflection and analysis. Pinnegar and Hamilton (2009) asserted that "researchers are not in a strong position to make claims about their learning if they do not capture their learning in the process of that learning" (p. 112). Using self-study and grounded theory, I therefore examined my thoughts, actions and reactions as a first-time elementary school art educator throughout the approximately 4-week process of planning, teaching and reflecting upon an art activity that I conducted in one kindergarten group and one 2nd grade class of a public elementary school in Montreal, Quebec.

The guiding question of my research was: How do I, as an experienced oil painter with very little teaching experience, bridge the gap between my current self-identification as a *fine artist* and the identity I wish to assume as an *art educator* in an elementary school classroom, using unfamiliar tools and techniques for the art-making? The goal of this thesis was to determine what kind of art teacher *I am* and what kind of art teacher *I want to become* by identifying what constitutes the gap between the two to purposefully shape my new identity as an artist-teacher moving forward (Pinnegar & Hamilton, 2009). I therefore chose to engage in self-study research precisely because "[it] focuses on change within the individual through a rigorous investigation of that individual's internal beliefs and motivations that inform his or her behavior" (Chambers-Tripunitara, 2013, p. 45).

I produced and gathered the raw data for this pilot study through personal journal entries, periodic self-interviews and memos chronicled throughout the duration of the project. I also considered the lesson plans, PowerPoint presentations and other documents created for the art activities as valuable data.

I then dissected, analysed, and coded the data produced through these methods using grounded theory in search for patterns and themes to produce a reasonable and trustworthy analysis "[that reveals] how the phenomenon being studied really works" (Pinnegar & Hamilton, 2009, p. 149). This appeared to be the most appropriate approach as grounded theory "attempts to understand the world of the individual from their particular perspective" (Birks and Mills, 2011, p. 66), which was precisely my goal.

I conducted interviews with two experienced artist-teachers who work regularly in public elementary and high schools and/or have completed artist residencies while maintaining an active arts practice, after completing the data collection. These interviews provided a solid analytical framework in support of the themes that emerged from my data analysis.

The various learning curves of this project were steep and the rewards surprising, as demonstrated in the following pages.

1.2 Who am I?

I am an artist, fundamentally; I am a mother, a wife, a daughter, a sister, a friend, permanently; I am a student, continuously; I am an art historian, occasionally; I am a teacher, in becoming. But I am firstly an artist. I created my first oil painting when I was 10 years old (Figure 1), received instruction for a decade from a wonderful teacher that I have kept in touch with over the years, and I never stopped painting after that. I thrived in the small group oil painting classes, I briefly taught the younger children in exchange for instruction and studied fine arts in CEGEP. Painting has defined my identity to varying degrees for most of my life, although I obtained my bachelor's degree in Art History which removed me from actively producing art for a few years. This supposedly "practical" choice to study art history (i.e. it made my parents happy), with the goal of teaching in mind, backfired as I could not envision my life in a classroom teaching about the history and meaning of other people's art instead of being an active contributor to that creative culture. I needed to be in my painting studio. I dropped out of the Art History master's program after my first year despite being awarded a prestigious federal grant for my studies and focused full time on my art production. I went rogue, to everyone's surprise (and some disappointment), but was lucky

enough to benefit almost immediately from exhibitions and gallery representation until starting my master's degree in Art Education at which point, I chose to leave the gallery world.

In terms of my creative output, I have always been fascinated by the uniqueness of faces and the distinctiveness of each gaze, more specifically those of women who intrigue or inspire me. I started working professionally almost 15 years ago making large scale realist portraits, at first focusing solely on the eyes (Figure 2), for commissions, exhibitions, and galleries (Figures 3, 4, 5). Besides a brief and unpleasant period in CEGEP, I have always worked exclusively in oils creating my paintings using subtle brushstrokes, dramatic lighting, and thin layers of glazed paint to give the impression that the light emanates from within the canvas. Technique and mastery of the medium are fundamental in my creative process.

Figure 1. *Untitled (My First Painting)*, Karine Bassal, 1988, 12" x 16" / 30.5 x 41 cm, Oil on canvas

As mentioned above, I am also a mother. I have two amazing children (Figures 6, 7). Many people will say, having children changes everything. At this point, I would argue that a global

pandemic changes *everything*, whereas children change *most* things. Some changes were easier to integrate, others more challenging and it sometimes got very messy. There were periods of time when I did not know who I was. My identity was in crisis. On one hand, their existence influenced me in terms of creativity by re-awakening my imagination. They breathed life into me and my practice. On the other hand, their needs had a major impact in terms of my studio time and my energy levels, whereby I suddenly had much less of both. With a husband who travels frequently and extensively, I have always been the default parent for everything from sleepless nights, appointments and snow days, to play dates, activities and everything in between that is part and parcel of an active life with a family. I became a professional Juggler of Life. To palliate some of the frustration created by this lack of time and overflow of inspiration, I finally started working on smaller canvases that required less time-investment between start and finish (Figure 8) as well as fun, small-scale commissions that were somewhat removed from my usual production (Figure 9) but gave me the sense of professional accomplishment that I deeply needed. Patience and adaptability to the situation are fundamental in my motherhood process but they are not always easy.

Figure 2. *Untitled (Miss K II)*, Karine Bassal, 2015, 30" x 60" / 76 x 155 cm, Oil on canvas

Interactions with my children also caused a major shift in terms of my purpose and life goals, which up until then were intimately linked to gallery representation, exhibiting, and selling my

paintings. I was suddenly no longer satisfied. I started to think about what I wanted them to learn from me, what my legacy would be (besides them, of course!). That is when I realized that I really wanted to pay forward my painting experience. I wanted to teach. I needed to teach. Whether it was workshops in elementary schools, private oil painting classes, or a mix of both, I wanted to pass on the knowledge that I possessed in hopes of inspiring someone the way I was inspired when I was young.

Figure 3. *Calendula officinalis (The Healer)*, Karine Bassal, 2016, 48" x 60"/ 122 x 155 cm, Oil on canvas

I had actively resisted teaching painting for a long time for two main reasons. Firstly, because of the negative, inaccurate yet prevalent maxim "those who can, do, those who cannot, teach" (Bernard-Shaw, 1903, cited in Booth, 2010, p. x). I feared judgement. I feared that people would view a transition to teaching as a failure of my artistic career, even though it was a conscious

choice and had always been part of my plan, in one way or other. Secondly and most importantly, I had no idea how to share what I knew and was afraid to "screw it up". It was at this point that I realized that my knowledge was largely unconscious, tacitly ingrained. I had to pay attention and become consciously aware of my actions in the studio, identify the steps, my technique, my process and find ways to make it accessible to those I wanted to teach. I had no idea how to teach. When I started this journey in the Art Education program at Concordia University, I quickly discovered the relevance of self-study for my purposes. I had "a private vested interest in coming to understand the practice" (Pinnegar & Hamilton, 2009, p. 12) of being an artist and an art teacher.

Figure 4. *Vernissage for* Muses *exhibition by Karine Bassal*, 2016

Figure 5. *Eliane K. (Before She Was Mom),* Karine Bassal, 2009, 48" x 36" / 122 x 91 cm, Oil on canvas

Figure 6. *Louka Phoenix Harrisson, 10 months*, Karine Bassal, 2011, 24" x 36" / 61 x 91 cm, Oil on canvas
© Karine Bassal

Figure 7. *Zack Moon Harrisson, 6 months*, Karine Bassal, 2017, 24" x 36" / 61 x 91 cm, Oil on canvas
© Karine Bassal

Figure 8. *Untitled (Dafni)*, Karine Bassal, 2017, 16" x 16" / 41 x 41 cm, Oil and gold leaf on canvas © Karine Bassal

Figure 9. *Garfield*, Karine Bassal, 2019, 12" x 12" / 31 x 31 cm, Oil on canvas © Karine Bassal

1.3 Purpose, Relevance and Motivation

Through my desire to shift to teaching, I became interested in exploring the connections (or lack thereof) between identity and practice. The purpose of conducting this self-study was to determine what kind of art teacher *I am* and what kind of art teacher *I want to become.* Consciously identifying the discrepancy between the two through reflection, places me in a better position to make the necessary adjustments to purposefully shape my new identity as an artist-teacher moving forward (Pinnegar & Hamilton, 2009).

This research is not only pertinent to my own personal development as an uncertified artist-teacher. It is also relevant to the ever-growing community of practicing artists who are frequently called upon to take on the role of "visiting" teacher without official teaching certification. This study will hopefully also speak to those who call on the services of these artists.

On a larger scale, my research addresses a significant gap in current self-study scholarship in terms of the experiences of practicing artists in classrooms, as far as I have found. Guest artists would not typically be trained in or inclined to use self-study methodology, especially since the primary practitioners of traditional self-study are teacher educators training preservice teachers (Lassonde, Galman & Kosnik, 2009; Loughran, Hamilton, LaBoskey & Russell, 2004; Pinnegar & Hamilton, 2009; Tidwell, Heston & Fitzgerald, 2009) with their main goal being the improvement of their teacher training methods.

Closely related to the original purpose of self-study, Lassonde and Strub (2009) discussed the relevance and benefits of self-study for student-teachers and in her discussion about self-reflective journals, Enid Zimmerman (1994) stated: "Reflection can serve as a means for preservice teachers…to restructure their own knowledge about teaching as well as about their understandings of themselves in relationships with others" (p. 59). Undergraduate preservice teachers must systematically think and/or write about their practice in a thoughtful and reflective manner at one point or other during their studies. However, analysis of the above-mentioned reflections to make an experience relevant to others is not within the scope of preservice learning – that is the terrain of more experienced researchers who speak for them (Lassonde & Strub, 2009; Zimmerman, 1994). Freelance artists invited into schools for workshops are not in a preservice position and

there are no expectations for them to methodically write about, think about or share any aspect of their teaching experiences or the student's learning experiences.

According to G. James Daichendt (2010), Associate Professor and Exhibitions Director in the Department of Art at Azusa Pacific University in Southern California, "a plethora of research exists on the artist-teacher, yet none take a holistic perspective of the issue" (p. 10). My unusual situation as a fine artist and graduate student who is transitioning into teaching, without obtaining a teaching certificate, offered the unique opportunity to shed light on this gap in the research by allowing me to delve into the artist-teaching experience on a more comprehensive level.

This research was a challenge on many levels, including personally, professionally, and academically. As an artist, I have been working almost exclusively with oil paint on canvas for over 30 years, I am not accustomed to working with materials appropriate for an elementary school, namely gouache. As a professional, I have been a practicing artist for over a decade producing paintings for private clients, exhibitions, and commercial galleries, I have never taught in a public school. As a scholar, I was forced to "think in ways that up to this point [were] inside out and upside down from the ways [I] have been trained and accustomed to thinking" (Simmons, 2010, p. 18) in order to conduct this self-study using grounded theory. I had to work my way towards *creating* or *arriving* at a theory, rather than *using* theory as my departure point and working my way towards proving it. I am always up for a challenge and decided very early on to embrace the unpredictability of the outcome of this research. And unpredictable, it was, as is demonstrated in this synthesis of the project.

1.4 Research Question and Sub-Questions

This self-study investigates artist and teacher identity through a personal experience made relevant to others. Therefore, in addition to the main research question of this self-study which is: How do I bridge the gap between my current self-identification as a *fine artist* and the identity I wish to assume as an *art educator* in an elementary school?, this study will also address the following sub-questions:

- What processes and methods define my artistic practice?

- How are these processes reflected in my teaching efforts?
- Can my experience be useful to teacher educators and to artists who wish to transition to teaching roles?

1.5 Organization

Following the structure suggested by Birks & Mills (2011) for presenting grounded theory research, this thesis is divided into five chapters, following this introduction. Chapter two provides an overview of the major themes surrounding artist-teacher identity through a literature review. Chapter three defines the chosen research methodology of self-study and the method of grounded theory used to carry it out. This chapter also provides the procedural framework used for this study and addresses ethical concerns related to data collection. Chapter four describes the data analysis process, including the coding system used. Chapter five expands on the results from the data analysis through an investigation of the major themes that emerged and develops the significance of the findings that evolved therefrom in the discussion. Chapter six offers closing thoughts about the research and suggests future avenues for exploration on the topic of uncertified artists teaching in schools.

Chapter 2. Literature Review

"In most circumstances, when identity is addressed, the artist-teacher is seen as a dilemma where one role does not support the goals and characteristics of the other"
(G. James Daichendt, 2010, p. 11)

2.1 Problem and Justification

This thesis addresses two main issues that are intricately linked and in order to contextualize my research, I combed the literature searching for studies, articles and books about artist-teacher identity and uncertified artists teaching in schools. Through my searches of Concordia's research databases, Google Scholar and various journal databases using key words such as "artist-teacher", "teaching artist", "artist in schools" and "art teacher identity", I quickly discovered that close to one hundred books, studies, dissertations and articles address these topics, not to mention fully dedicated journals such as *Teaching Artist Journal*. According to the literature, the reconciliation (or opposition) of the combined roles of artist and teacher, as well as the words used to identify the role (artist-teacher, teaching artist, art teacher, art educator, artist educator, etc.), are in fact contentious issues that have been in perpetual search of a resolution for more than half a century.

The recurrent questions, major themes and issues that I have identified throughout the literature regarding artist-teachers relate to 1) Professional artists being invited into classrooms without having proper teaching certification, 2) Semantics and defining the new entity created by these artists now teaching in schools (I will not expand on the semantics in this research but will adopt "artist-teacher" when discussing the role), 3) The contradiction of, the dilemma caused by and the impossibility of the coexistence of these two identities/professions, 4) The importance and challenges of achieving a harmonious balance between art practice and teaching to have a fulfilling artist-teacher career and 5) The systemic problems that exacerbate the situation. Almost all the articles and studies address at least one or more of these themes in one way or other.

2.2 Context: The Artists-in-Schools Program

Uncoincidentally, the rise of the artist-teacher identity debate in the 1970s corresponds with the implementation of the Artists-in-Schools federal program in the United-States, – also referred to as the Artist in the School Program – an artist-in-residence project launched over 50 years ago in 1969 "under the intellectual and fiscal sponsorship of the National Endowment for the Arts and the U.S. Office of Education" (Eisner, 1974, p. 19). As Constance M. Bumgarner (1994A) wrote, "the placement of artists in schools to teach, create, and perform has been the National Endowment for the Arts' pre-eminent educational policy since…the Endowment was created" (p. 14).

This artist-in-residency program had the distinction of being "the single largest federal program for arts education in the nation" (Bumgarner, 1994A, p. 14). The government-funded program saw artists, without teaching certification, being invited into schools and taking on the role of art teacher for residencies "ranging in duration from a few days to a full school year" (Western States Arts Foundation, 1976, p. 2). By 1976, over 2,000 professional artists had been placed in over 5,000 schools (Western States Arts Foundation, 1976, Abstract). The program's self-proclaimed purposes were "primarily to enhance the children's powers of perception and their ability to express themselves creatively, using tools and skills they might not otherwise develop" (National Endowment for the Arts AIS Guidelines in Western States Arts Foundation, 1976, p. 2). The core assumption of this program, that did not go uncriticized, was that "those who can teach art best are those who produce art" (Eisner, 1974, p. 21).

Elliot Eisner (1974), professor of education and art at Stanford University, was very vocal in his opposition of the Artists-in-Schools program. Eisner (1974) argued that the program created an unfair and risky blurring of the lines in terms of competencies and roles between teachers and professional artists. Amongst other reproaches, he pointed out that the success of the program rested upon the erroneous and unfounded belief that "high level artistic competency is a necessary condition for the teaching of art" (Eisner, 1974, p. 22). In his view, its enactment suggested that "artists are presumably able to do what art teachers are not competent to do" (Eisner, 1974, p. 22) thereby creating a situation that brought the art educator's *raison d'être* into question. Ironically, the 1976 promotional booklet for the artist-in-schools program of the Arkansas State Department of Natural and Cultural Heritage (1976), clearly stated that "the artist [in the school] is a creative

catalyst – not a replacement for a teacher" (p. 32), yet it also claimed on the same page that "children are creative but many times they need someone to inspire, someone to get them started, someone to encourage and then someone to help them follow through" (p. 32), thereby undermining the competency of dedicated art teachers by implying they were not equipped to supply this kind of support to their students.

Eisner (1974) equally claimed that the artists who were invited into classrooms benefitted largely from an unfair advantage over teachers in terms of working conditions by being exempt from the tedious tasks of "rigid timetabling,…the need to grade students, [as well as] the various responsibilities that art teachers are obliged to perform" (Eisner, 1974, p. 22). Essentially, he deplored the fact that the artists breezed easily in and out of schools and questioned the efficacy of the program. As of 1974, much to Eisner's frustration, after over five years of being in schools, no serious evaluation of the program had been established, and he remarked that it came off as more of a publicity stunt to promote public schools during a period of contested educational reform than an academically sound program (Eisner, 1974).

Ralph A. Smith (1977; 1980), a professor of cultural and educational policy, echoed this sentiment by putting it quite bluntly when stating that "artists are not fundamentally pedagogues" (1980, p.10). He blatantly accused "many in the new cultural service field [of caring] less about the quality of aesthetic instruction and teacher preparation than…about turnstile counts and grantsmanship [with their] principal preoccupation [being] with building audiences, not with teaching" (Smith, 1980, p. 9). Smith (1977; 1980), in accordance with Eisner (1974) before him, also viewed the presence of noncertified artists teaching through school residencies as a significant threat to the profession of art educators. He strongly critiqued what he called the "de-professionalization of art education" (Smith, 1980, p. 10). In his view, "promoting the employment of noncertified teachers in the schools, unrealistically promotes artists as charismatic agents of general educational reform, a tactic that…indirectly casts aspersions on the job so-called average teachers are doing" (Smith, 1980, p. 9). This phenomenon struck him as "a serious exception to the *principle* of professional quality control which any profession worthy of the name zealously guards lest its credibility be dangerously questioned" (emphasis in original, Smith, 1980, p. 9). He cautioned art educators that "only as professionals and competent pedagogues so proud

of our profession that we do not need to borrow on the prestige of others will we be able to assert our claims" (Smith, 1980, p. 10).

The critique of this program, retitled the Artists in Education Program in 1980 (Bumgarner, 1994A, p. 14), continued for decades and in the nineties Bumgarner (1994A; 1994B) published a hefty two-part article in which she related the results of her research into the structure and implementation of the program in Pennsylvania schools in the 1990-1991 school year. Her article, "Artists in the Classrooms: The Impact and Consequences of the National Endowment for the Arts' Artist Residency Program on K–12 Arts Education" published in *Arts Education Policy Review*, based on case studies, provided an unflattering view of the contested program. Bumgarner (1994A; 1994B) pointed out the lack of uniformity of the residency program from one school to the next, the numerous factors that influenced the quality and content of the program, and how it was implemented. In her assessment, the heterogeneity of the residency program ranged from the expertise (or lack thereof) of the cooperating teachers and the artists themselves to the clarity of the goals that had been set out for each residency, as well as inconsistent access across the country (Bumgarner, 1994A; 1994B). "If the arts community wishes to extend its influence in arts education effectively, then it will choose to support the development and establishment of broadly conceived school arts programs, staff-development and preservice programs, research on student learning in the arts, and how such learning can be widely and reliably assessed" (Bumgarner, 1994B, p. 30). Bumgarner did not see the advantage of this program.

Contrary to Eisner (1974), Smith (1977; 1980) and Bumgarner (1994A; 1994B), in his chapter, included in *The Teaching Artist Handbook*, G. James Daichendt (2013) advocated for the important role artist-teachers play in schools by placing "the recent emergence of the teaching artist identity, profession and movement in the U.S. into a broader historical context" (p. 200). Daichendt (2013) related pertinent events, movements, policies, and players that have paved the way to the current situation of art education both in public grade schools as well as in higher education. He highlighted how, despite the various issues that have plagued the Artists-in-Schools program since its inception, "the program established an influential and lasting model of short-term residencies in which artists modeled their work and processes for students and engaged students in discussion" (Daichendt, 2013, p. 222). He maintained that "in recent years the field has been characterized by a greater focus on educational philosophy and theory, and many

contemporary teaching artists are increasingly capable of clearly articulating their goals, artistic and pedagogical choices and methodologies" (p. 228). He insisted that teaching artists "play an active and nimbly adaptable role in educating the future" (Daichendt, 2013, p. 228).

The model created by the Artist-in Schools program in the United-States has influenced the creation of such programs here in Canada as well. A quick internet search revealed that every province and territory has its own iteration of the program[1]. Quebec has followed suite in both the English and the French streams of public education with the English Language Arts Network (ELAN) *Artists Inspire Grants* program and the Quebec Minister of Education's program *La Culture à l'école,* that both provide a pool of artists for schools to choose from for various arts-related workshops ranging from visual arts to poetry to theatre and music.

2.3 Defining the debate and the artist-teacher

The artist-in-residency program described above generated a new teaching entity that had yet to be defined and whose birth brought doubt to the teaching entities already in place. Although most of the texts addressing the artist-teacher entity were published following the implementation of the Artist-in-School program due to the obvious questions and uncertainty it produced amidst the art education community, a handful of articles pre-dating the program offered a glimpse into the nature of the debate that was to come. Amongst the numerous articles published over the years in *Art Education*, the first outright debate that I have found stemmed from Vincent Lanier's (1959) article that prompted a response from Willard McCracken (1959). These two authors exposed, in their very short articles, the foundations upon which the ongoing debate has been built.

Lanier (1959), Associate Professor of Education and Fine Arts at University of Southern California, was very wary and critical of the emergent identificatory term *artist teacher*, which he

[1] Similar artists in school programs across Canada include, but are not limited to:
Ontario: Ontario Council for the Arts / British-Columbia: ArtStarts / Alberta: Calgary Board of Education – Artists in Schools / Manitoba: Manitoba Arts Council – Artists in Schools / Saskatchewan: Arts Board – Artists in Schools / New Brunswick: Artist-in-Residency School Program Grant / Newfoundland: ArtSmarts / Prince Edward Island: ArtSmarts / Northwest Territories: NWT Arts Strategy / Yukon: Artist in the School / Nunavut: Music Alive Program
The MikwChiyam Arts Concentration Program is a community artist-in-residence program that brings together artists and youth of the Cree community

deemed to be "dangerously destructive…art education jargon… [that is] educationally illogical" (p. 10). In his view, it lacked semantic clarity: "is the teacher an artist at teaching? Is he jointly an artist and a teacher (if so, why not 'teacher artist')? Is he a teacher only of artists?" (Lanier, 1959, p. 10). He also believed that the new term stemmed from the "feeling of inferiority" felt by art teachers who craved "to be different, to stand out, to have an additional claim to recognition which will enhance [their] possibilities of acceptance" (Lanier, 1959, p. 10). He blamed disgruntled artists who were bitter about failing to achieve financial success, turned to teaching "through financial necessity" (Lanier, 1959, p. 21) and "essentially ignore[d] and usually dislike[d] the educative process" (Lanier, 1959, p. 10). In his view, artists were simply not teachers.

Two *Art Education* issues later, editors published Willard McCracken's (1959) rebuttal to Lanier's arguments that he deemed to be very limiting and negated the necessary evolution of the art educator's profession. McCracken (1959) condemned Lanier's penchant to endorse the "popular fiction that 'those who can't do, teach'" (p. 5) as well as the "converse proposition which implies that high level professional performance is incompatible with effective educational practice" (p. 5). He considered the development of the term "artist-teacher" to be based on the positive effects of artistic activity on the educational experience. In his view, "a full philosophic development of the term has not yet appeared in our professional literature" (McCracken, 1959, p. 4) and should be given time to mature. As a result of this, he called for open-mindedness "as art educators attempt to explore and evaluate the broad professional implications inherent in the genesis and development of the term artist-teacher" (McCracken, 1959, p. 5).

McCracken's (1959) hope that the term would be framed and clarified ended up taking longer than he had perhaps anticipated, however many have tried over the years to arrive at a coherent definition. In 2003, over forty years after the above exchange, Eric Booth (2003) called on 19 colleagues working in the field in an attempt to palliate the lack of a "commonly accepted definition [of the Teaching Artist]" (the term is capitalized throughout the original text, Booth, 2003, p. 5) in the very first issue of *Teaching Artist Journal*. Through a synthesis of his colleagues' responses, Booth (2003) arrived at this definition: "A Teaching Artist is an artist, with the complimentary skills and sensibilities of an educator, who engages people in learning experiences in, through or about the arts" (p. 11), yet concluded saying that "perhaps even this does not represent full consensus" (p. 11). For Alan Thornton (2005; 2011) there was a clear distinction

between the notion of artist teacher and teacher of art (or art teacher). He defined the artist teacher as "an individual who both makes and teaches art and is dedicated to both activities as a practitioner" (Thornton, 2005, p. 167), whereas the notion of teacher of art was someone dedicated to the artistic development of students who did not necessarily practice as an artist (Thornton, 2011). Along these same lines, Esther Sayers (2019) claimed that "an Artist Teacher is someone who creates art *and* supports the creative processes of learners" (capitals and emphasis in original, Sayers, 2019, p. 2). For his part, Daichendt (2010) stated that the "concept of the artist-teacher has less to do with the professional activities of an artist and more to do with an active thinking process applied to educational situations" (p. 65) thereby dissociating the artist-teacher from a mandatory arts practice. In 2017, MacDonald accurately stated that "…definitions of an artist teacher and a teaching artist appear…indeterminate" (p. 165).

2.4 Conflict: Artist-teacher identity

A large amount of research has pointed to the character traits and the expectations of the artist being vastly different from those of the teacher, thereby creating professional and personal identity struggles for those who attempt to embody both (Anderson, 1981; Ball, 1990; Blair & Fitch, 2015; Daichendt, 2010; 2013; Day, 1986; Graham & Zwirn, 2010; Orsini, 1973; Smith, 1980; Szekely, 1978; Zwirn, 2005). In his 1973 article "The Dilemma of the Artist-Teacher", Nicholas Orsini, himself an artist-teacher at a state college, was quite blunt in his pessimistic assessment of the "hyphenated schizophrenic" (p. 299) artist-teacher who struggled to establish balance despite the irreconcilable differences of playing opposing roles. In his view, "the artist-teacher is a two-sided coin that must continually flip itself over and over again" (Orsini, 1973, p. 299), who ran the risk of becoming an "artistic casualty" (p. 299) due to the pressures incurred from the demands of teaching. According to Michael D. Day (1986), "the image of the artist as an independent creator…is the source of the most conflict within the artist-teacher image…The basic problem of the artist-teacher model…centers on the incompatibilities between the artist's agenda and the teacher's responsibility to pupils" (p. 39). Daichendt (2010) concurred, "the artist is a free spirit and unconstrained, whereas the teacher lives in a world of accountability" (p. 64). This apparent

lack of compatibility between the two roles has been, and still is, the source of much discussion and debate.

In her personal account of her experience with the unresolved artist-teacher "paradox", Laurie Ball (1990), an artist and art teacher in a Michigan school, detailed the struggle of trying to survive as an artist while developing as a teacher. Ball (1990) listed certain attributes she associated with her artist identity such as "internal", "private" and "individual" (p. 54) as being incompatible with what she considered to be important qualities for a teacher to possess namely "outgoing", "analytical", and "confident" (p. 54). Constance Huddleston Anderson (1981), an art-educator and learning handicapped specialist who provided a rationale for the "identity crisis among so many art educators" (p. 45), pointed out that "the primary concern of the teacher is learning and cognitive processing [whereas] the artist considers the end product, whether object or experience, to be of primary importance" (p. 45). In their research project, based on interviews with teachers who were also artists, Graham and Zwirn (2010) echoed this conflict of roles stating that "creating art can be self-absorbing and time-consuming while teaching is outward oriented requiring attention to schedules, materials, and the needs of students" (p. 226). Adams (2007) concurred that the "transition (from artist into teacher) is profound in the case of artist teachers, for whom the contrast between their practice as a critical artist and that of a regulated professional can be severe" (p. 264). Orsini (1973) noted that "the artist-teacher walks a tightrope between the subjectivity of his art and the objectivity of his teaching; a loss of balance in either direction leads to disaster" (p. 300).

In addition to the outward opposition of the character traits and the professional framework of the roles of artist and teacher as described above, issues have also arisen in the preservice training of art educators that inherently sustained the conflict and added fuel to the identity fires. According to Blair and Fitch (2015), artist and classroom teacher have often been viewed by undergraduate students in art education, as well as their educators, as contradictory roles that must be played simultaneously. Despite this expectation of concurrent performance, the training they received conspired to both generate and exacerbate the identity conflicts that occurred in art educators before they had even begun. While most of the scholarship discussed the struggle of practicing artist-teachers, Blair & Fitch (2015) pointed to this conflicting dual identity as "a source of stress" (p. 91) in preservice art education students during their training and used threshold concept theory

to explain it. Through their study, based on focus group interviews with students as well as with university instructors, they confirmed that art education students found themselves "in an 'in-between' state, oscillating between two personas: that of the artist and that of the teacher" (p. 96) rendering it impossible for them to bring the two together. For her part, MacDonald (2017) encouraged pre-service art teachers to "linger in the transient space between artist and teacher in order to [figure it out]" (MacDonald, 2017, p. 174). Using complexity theory and narrative inquiry with a phenomenological approach, Graham & Zwirn (2010) observed and interviewed full-time K-12 art teachers who were also active as artists. They agreed that "many university art education programs promulgate the artist/teacher model for art education students; however, the reality of most K-12 schools creates serious obstacles for art teachers to fulfill this model" (Graham & Zwirn, 2010, p. 220).

2.5 Balance: Harmonizing contradictory roles

Despite the apparent incongruity of roles in artist-teacher dispositions, "artist practice is recognized as significant in enhancing the quality of learning the art teacher can offer" (MacDonald, 2017, p. 173). According to Daichendt (2013), "artistic practice and successful teaching in the arts are inseparable" (p. 227). The literature has maintained that in order "to effectively communicate or transmit the implicit and explicit skills and concepts of the arts discipline a teacher has to be dynamically immersed in these skills through an ongoing artistic process" (Daichendt, 2013, p. 227). George Szekely (1978) highlighted that the "ability to harmonize one's creative powers in teaching and art making should be the foremost competence of each art teacher" (p. 19). Sayers (2019) claimed that "art practice forms an important component of the pedagogies [Artist-Teachers] adopt in their educational work, it is intertwined and the two may not be separated" (capital letters in original text, p. 4).

It has been argued that embodying their artist identity allows artist-teachers to nurture empathy towards their students. In their study, Graham & Zwirn (2010) found "evidence that artistic practice had a significant influence on the complex interactions among subject, teacher and students" (p. 227). The teachers who participated, "felt that their artistic practice validated them in important ways" (Graham & Zwirn, 2010, p. 226). Their study demonstrated that "teachers'

experiences as artists gave them a basis by which to appreciate their students' work and to orient students toward significant art contexts" (Graham & Zwirn, 2010, p. 230). Daichendt (2013) highlighted that to "relate to students as fellow artists, equals, co-learners and perhaps direct collaborators in the making of art…requires that the 'teacher' *be* an artist, and it is among the most important things that teaching artists have to contribute to the contexts in which they teach today" (emphasis in original, p. 227).

In a personal account of her grapples with being an artist-teacher, Kathleen Thompson (1986), stressed the importance of evolving and feeling accomplished as an artist in order to improve teaching, noting

> If we neglect to exercise our abilities as artists, we are in danger of forgetting what is involved in the processes of conceiving and expressing ideas for use in art works we expect our students to undertake. Conversely, when as teachers we continue to produce our own art, we link ourselves to our students in ways that mere knowledge of theories of creativity cannot produce (p. 48).

For Ball (1990), "the qualities of the artist within need to be linked to the teacher…to enable…students to stand beside [her] and form their own vision of the world" (p. 59). Szekely (1978) also insisted on the ways in which creative practice could and should inform teaching. In his opinion, we "must recognize that practicing and teaching art have fundamental similarities and that progress in one area generally leads to a heightened awareness of the other" (p. 17). Thornton (2005) agreed that it was not beneficial to regard "the making of art and the teaching of art as antagonistic activities" (p. 173). In his view, it was important for artist-teachers to "understand their dual commitments as mutually supportive" (Thornton, 2005, p.173). Graham & Zwirn (2010) confirmed that the K-12 art teachers they observed and interviewed during their study "made school interesting places for themselves and their students through their continued artistic practice" (p. 230). Imms and Ruanglertbutr (2012) echoed this idea through the preliminary insights of their longitudinal study conducted amongst students, teachers, administrators, and artists. Their data suggested that "rather than inhibiting teaching, there is an emerging awareness that art-making holds potential for improving teaching" (p. 19).

Although everyone seemed to agree about the benefits and value of creative practice being maintained by art educators, Graham & Zwirn (2010) pointed out that "teachers who continue active artist lives are a significant anomaly" (p. 230). Many authors highlighted the potential difficulties that pushed many art educators to either drop their artistic practice or quit teaching. Amongst the main challenges were a lack of time and energy to sustain two professions at full steam and the absence of systemic support from schools and school boards who did not value the symbiotic relationship between art production and teaching.

According to Szekely (1978), the demands of teaching often left teachers too "physically and mentally exhausted to pursue an art career" (p. 18). Thompson (1986) became so involved in her role as educator that her art production ceased and led her to resent teaching. At the end of her account, Ball (1990) pointed to the uncertainty of whether she would continue as a teacher because "often the sheer mechanics of teaching [were overwhelming]; teaching in isolation, developing a curriculum, disciplining, paperwork, grading, and all the long hours serve to quell the enthusiasm for teaching" (p. 57). The lack of importance given to a teacher's activities outside official school hours led artist-teachers to "believe that [their] own creativity has very little to do with teaching" (Szekely, 1978, p. 18). Through their clinical research, Imms & Ruanglertbutr (2012) confirmed that the lack of school support "[negatively] impacts art production significantly" (p. 14). All agreed that the artist ran the risk of fading or completely disappearing under the demands placed on the teacher and insisted that systemic change was necessary for the two to coexist and thrive.

Smith (1980), stated that "aims and purposes, contexts and modes of working, and ultimate commitments are different [between artists and teachers]" (p. 10). Not an artist himself, Smith (1980) was very clear that the artist-teacher should be first and foremost a pedagogue "concerned with the art and science of teaching a given subject, in the instance at hand the subject of art" (p. 10) and should fully integrate this role with a certain degree of what he called "*pedagogue pride*" (emphasis in original, p. 10). He pressed the importance of the artist-teacher recognizing "that the primary concern is with those forms of thought and action involved in bringing about the learning of something worthwhile… in the current instance the learning of something worthwhile about the artworld (Smith, 1980, p. 10). Jaffe, Barniskis and Cox (2013) wholeheartedly disagreed. In their view as teaching artists, "one need not be an experienced teacher and pedagogue to be an effective teaching artist…one need only be entirely grounded in one's medium and be able to break it down

in useful ways" (Jaffe et al., 2013, p. 5). Day (1986) lamented the "artist-teacher model… [because] its narrow emphasis on production limits the scope of art learning; its aggrandizement of the artist's role relegates educational considerations to a secondary position; and its focus on the artist limits the development of the teacher as a professional educator" (p. 41).

Anderson (1981) believed that when it came down to it, the "crisis [for art educators] is not one of professional identity" (p. 46) or determining whether artists and teachers have similarities or differences, or which should have predominance. For her, the important thing was to "realize and strive for professional excellence in all areas of art education [because] the art educator…has a professional obligation to identify the qualities conducive for effectiveness and to establish means to reach that level of effectiveness" (Anderson, 1981, p. 46). In this optic, the art teacher should "be competent not only in technical skills required to create art, but also in the technical skills to induce learning" (Anderson, 1981, p.46). Szekely (1978) agreed, stating that "the artist-teacher who is continuously growing both as an artist and as a pedagogue appears to be the best hope for our schools" (p. 17).

Abbey MacDonald (2017), while agreeing on the importance of pedagogy, did not dismiss the importance of maintaining a concurrent art practice while teaching. Through her study using autoethnography, narrative inquiry and a/r/tography, MacDonald (2017) approached the formation of artist-teacher identity from the different perspectives of an experienced, an intermediate, and a novice artist-teacher with respectively 30, 15 and one year of experience. All three participants in the study agreed on the importance of combining teaching and art practice, however they equally pointed to the need for beginning teachers to figure out their teaching practice as their immediate priority, before being able to multitask two professions or practices. The participants felt "the pressure of expectations to maintain engagement in meaningful arts practice…[yet]…the moments in which [they were] frustrated and lost in the negotiation between art making and teaching were the critical moments when [they] should have redirected [their] attention back to [their] teaching" (MacDonald, 2017, p. 172). The intense need to focus on one thing at a time, to tend to the steepest learning curve in priority, in this case teaching, was unanimous amongst all three participants. Once they had mastered that obstacle adequately, they were able to perform both teaching and making art simultaneously.

For her part, Anderson (1981) made a distinction between the goals of the university-level art educator as compared to those of an elementary school teacher stating that "the goals and aims of art educators are as diverse as the groups they teach" (p. 46). Sayers (2019) also underlined the fact that "our understanding of the artist-teacher varies according to the context in which they work, [whether in] schools, galleries or community settings" (p. 2). Hence, there can be no one-size-fits-all solution.

Chapter 3. Research Methodology, Methods and Procedure

"Passionate knowers use the self as an instrument of understanding, searching for new methods to sophisticate the way the self is used in research"
(Joe L. Kincheloe, 1991, p. 41)

3.1 Self-Study Methodology

I love learning, I love research, I love history and I love understanding how and why ideas, trends and, in this case, methodologies come to be. This proved to be a terrible combination when working on this thesis, specifically in terms of self-study methodology. The Concordia Library brought up over 7000 results under the search term "self-study methodology" and Google Scholar over 60000 results. I quickly got sucked into the abyss of overly pertinent resources and did not resurface for many weeks, lost in an overload of information. This literature review is by no means exhaustive of all the research that has been published in the past three decades, however it does provide a complete overview of the main aspects pertaining to the roots, evolution and application of self-study methodology.

3.1.1 Context: The birth of self-study.

Self-study stems from the concepts of reflection-on-practice – becoming aware of what one is doing, why they are doing it and the results that ensue – encouraged by John Dewey, Donald Schön and many others (Hamilton, 1998, p. 265; Loughran, 2002, p. 240). Schön specifically pointed to the significance of "teachers' taken-for granted views about classrooms, students and the curriculum. He distinguished *theory-in-action* from conscious beliefs about schooling, arguing that although teachers are often only partly aware of their theory-in-action, it has far more influence on how they teach" (emphasis in original, Schön (no year indicated) in Barnes, 1998, p. xii).

Self-reflection on teaching practices came to the forefront in the late 1980s at a time when "teachers began to inquire into and explore their teaching and their students' learning [rather than merely] implementing what [academic-oriented] researchers told them was valid in their

classrooms" (Samaras & Freese, 2009, p. 3-4). According to Kuzmic (2002), this came as "a direct result of the fissure between most academic researchers and teachers themselves" (p. 223). Indeed until the late 1980s, "[k]nowledge about teaching [was] generated by those outside the classroom (that is, academic researchers), and the professional responsibility of teachers [was] to utilize this knowledge to improve their practice" (Kuzmic, 2002, p. 223). Kuzmic (2002) pointed out there was undeniably

> a great deal of emphasis on what teachers do – how they manage their classrooms, organize activities, allocate time and turns, ascribe praise and blame, formulate levels of their questions, plan lessons and judge students' general understanding – but little with regard to why teachers do the things they do (p. 223).

Essentially, there was a profound need for teacher voices to be heard above the din of dominant academic research.

Acknowledging the significant gap between teaching theory and practice, where directives and guidelines were far removed from the realities of actual classrooms, teachers developed self-study methodology to create "the knowledge-base that teachers themselves use as a means for informing and justifying their practice" (Kuzmic, 2002, p. 223). Teachers began realizing the importance of their lived experience in the classroom and understood "that studying their *own* practice [was] essential…to improving practice" (my emphasis, Lassonde et al., 2009, p. xi). According to Kuzmic (2002), self-study "is about rediscovering the relationship between theory, practice, and research in a way that is more connected to, and reflective of, one's professional life" (p. 277).

Hence, in 1993, the Self-Study of Teacher Education Practices (S-STEP) special interest group was formed because "there was considerable interest in the fact that teacher educators, individually and collectively, would be studying their own teaching, going beyond the standard image of telling others how teaching should be done without necessarily following their own advice" (Russell, 2002, p. 3). Self-study methodology was therefore initially developed as a tool by teachers, for teachers to enhance teacher education and practice and was judged to be "research that could potentially have the greatest impact on teacher education and the transformation of practice" (Tidwell et al., 2009, p. xiii).

3.1.2 Defining self-study methodology and methods.

A methodology is "a stance that a researcher takes toward understanding or explaining the physical or social world" (LaBoskey, 2004B, p. 1173). Feldman (2009) underscored the importance of treating self-study scholarship "as a methodology rather than a set of methods [because] a methodology is the theoretical basis for a field of research, which can be seen in what the field makes problematic in its inquiries" (p. 36). In self-study methodology, it is necessarily the self that is made problematic. Loughran (2002) stated that self-study "is much more about how one views oneself than it is about how one views the other" (p. 227). In effect, self-study "researchers operate from and embrace the premise of subjectivity" (Samaras & Freese, 2009, p. 9). According to Bass, Anderson-Patton and Allender (2002), self-study "suggests that our understanding of teaching and learning derives from contextualized knowledge, by a particularly reflective knower in a particular teaching situation…thus a single teacher in a classroom may be both the beginning and the end of research" (p. 56).

The formation of the S-STEP special interest group spurred the birth, in 1996, of a biennial conference, aptly named the Castle Conference because it is held at Herstmonceux Castle, "located in the south of England and the site of the International Study Centre of Queen's University (Canada)" (Russell, 2002, p. 3). Following the 1998 S-STEP Castle Conference, Hamilton (1998) edited one of the earliest volumes about S-STEP in collaboration with those who would become active advocates of self-study research and who would help define the methodology, including Stefinee Pinnegar, John Loughran, Vicky LaBoskey and Tom Russell, to name a few. The numerous, often very substantial, edited volumes and handbooks hold a wealth of useful research, case studies and information about methodology (see Hamilton, 1998; Loughran, 2002; Russell, 2004; Pinnegar & Hamilton, 2009; Tidwell et al., 2009, to name but a few).

The need for clarity on the topic of self-study caused an explosion of literature in the late 1990s and into the 2000s, thereby highlighting the intense need for "the *process* of self-study to be made plain" (emphasis in original, Barnes, 1998, p. xii). In terms of elucidating process, Vicky LaBoskey's (2004A) dense chapter "The Methodology of Self-Study and its theoretical underpinnings", was by far the most cited source in everything I found (cited in Pinnegar & Hamilton, 2009; Russell, 2009; Feldman, 2009; Kosnik, Cleovoulou & Fletcher, 2009; Samaras &

Freese, 2009; Galman, 2009; Lassonde et al., 2009, to name a few). In her chapter, LaBoskey (2004A) "summarize[s] the epistemological, pedagogical, and moral/ethical/political underpinnings of self-study, which serve as the conceptual framework for [self-study methodology]" (p. 817). This pointed to an obvious need for the self-study community to have a clear framework to work with and guidelines to follow. LaBoskey (2004A; 2004B) seems to have been the first to systematize self-study in this way and her framework still functions as the foundation for the methodology today.

The main characteristics of self-study methodology, as outlined by LaBoskey (2004A), are that "it is initiated by and focused on self; it is improvement-aimed; it is interactive at one or more points during the process; it employs multiple, primarily qualitative, research methods; and, it achieves validation through the construction, testing, sharing, and re-testing of exemplars of teaching practice" (p. 813). The general consensus over these characteristics in the self-study community is what makes "self-study disciplined and structured" (Feldman, 2009, p. 35). In their conclusion, Hamilton & Pinnegar (1998) defined self-study in the following way:

> [Self-study is] the study of one's self, one's actions, one's ideas, as well as the 'not self'. It is autobiographical, historical, cultural, and political and it draws on one's life, but it is more than that. Self-study also involves a thoughtful look at texts read, experiences had, people known, and ideas considered. These are investigated for their connections with and relationships to practice as a teacher educator (p. 265).

It has been agreed that "the ontology and epistemology of self-study research must allow for the use of a broad spectrum of methods for inquiry" (LaBoskey, 2004B, p. 1171). Although the terms methodology and method are often interchangeable in the literature (see discussion in LaBoskey, 2004B, p. 1173-1174), as I understand it, methods are the tools used to display a methodology. As mentioned above, self-study usually borrows from qualitative research methods "already quite prevalent in the general domain of educational research" (LaBoskey, 2004A, p. 850). Consequently, the choice of potential methods is wide, and it is not unusual for self-study researchers to combine and juxtapose various methods "that have a subjective orientation toward the use of *I* in research" (Pinnegar & Hamilton, 2009, p. 69). Preferred methods include but are not limited to (self-) interviews, story-telling, observation, fieldnotes, journaling, focus groups,

arts-based methods including visual, literary and performing arts, participatory research, case studies, action research, narrative research, hermeneutics, co/autoethnography, phenomenology and team-based approaches, amongst others (LaBoskey, 2004; Lassonde et al., 2009; Pinnegar & Hamilton, 2009). The variety of potential methods affords the researcher flexibility to "use whatever methods will provide the needed evidence and context for understanding their practice" (Pinnegar & Hamilton, 1998, p. 240, cited in LaBoskey, 2004A, p. 849).

3.1.3 Conflict: Trustworthiness and validity.

Self-study is undertaken from a mainly ontological stance (the fundamental nature of being) rather than being based on foundational claims and criteria of "absolute knowledge" (Pinnegar & Hamilton, 2009, p. 54). According to Kuzmic (2002), "it is precisely this ontological relationship embedded in the epistemological foundations of teacher research that shapes [self-study's] methodological character" (p. 227). Lassonde et al. (2009) pointed out in their introduction that "personal experiences are the hallmark of self-study work" (p. xiv). The patently subjective nature of the practice of self-study emphasises the importance of implicit knowledge and the understanding of experience in a particular time and place, therefore "[the] orientation is toward developing the experienced world rather than making warrantable claims about that world" (Pinnegar & Hamilton, 2009, p. 57). As Bass et al. (2002) have put it, "self-study is part of a wave, a sea change in the world of research [that] no longer rises with positivist assumptions, no longer accepts that truth is the result of careful statistical analysis" (p. 56). Hence, "self-study doesn't claim to know a truth but rather seeks to understand what is" (Samaras & Freese, 2009, p. 8).

Given the predominance of ontology, a recurrent issue within the literature pertaining to self-study has been "the perceived lack of rigor" (Craig, 2009, p. 21) that surrounds this genre of research. Issues of validity and trustworthiness were addressed in virtually every single text I came across, more specifically why they are put into question and how to establish them. There were complete chapters devoted to the topic, as was the case with "Trustworthiness in self-study research" (Craig, 2009), it was discussed in individual studies compiled in volumes (Loughran et al, 2004; Lassonde et al., 2009; Tidwell et al., 2009), and comprehensive practical manuals addressed it in depth (Pinnegar & Hamilton, 2009).

Essentially, "there is strong skepticism that self-study can make a useful contribution to the research literature because it is biased – it doesn't have the traditional distance between researcher and researched…" (Cochran-Smith, 2005, p. 221, cited in Feldman, 2009, p. 45). Pinnegar & Hamilton (2009) concurred that "because all data are filtered directly through the eyes of the researcher, detachment is avoided and careful subjectivity requires self-conscious and rigorous examination for bias along each step of the research process" (p. 69). Another inherent pitfall to research that relies "on subjective data from introspection and empathy [is that] there is always the possibility that readers come to believe the report because of the quality of the writing, rather than the quality of the data and their interpretation" (Kohut, 1997, cited in Feldman, 2009, p. 43).

Although it is a significant challenge, the trustworthiness of a self-study is essential for it to "move beyond the individual and impact other teacher educators, and teacher education programs more generally, if it is to be truly effective" (Tidwell et al., 2009, p. v). To curb this intense concern, the self-study community has made concerted efforts to refine the methodology to make it more systematic, "less idiosyncratic and more rigorous for the work to be accepted by the education community" (LaBoskey, 2004, in Lassonde et al., 2009, p. xii). It has been agreed that "the trustworthiness of self-studies must be demonstrated through the use of multiple methods and by having the studies scrutinized by the professional community" (Feldman, 2009, p. 36).

To achieve this, various methods, particularly grounded theory, have helped prevent this potentially very *self*-centered research from falling into mere auto-biographical description. As will be discussed in the next section, grounded theory methods, such as meticulous coding and analysis, aim to "allow theoretical perspectives and questions to emerge throughout the study" (Pinnegar & Hamilton, 2009, p. 69) in order to arrive at trustworthy results. In addition to this, although "the term *self-study* suggests that the study is about the individual…self-study researchers assert that it must involve collaboration and 'critical friends' or trusted colleagues who provide alternative perspectives for reframing, support, and validation" (Samaras & Freese, 2009, p. 8). It has been argued that "self-study scholars must have a deep commitment to checking data and interpretations with colleagues to broaden possibilities and challenge perspectives to increase the credibility and self-study validity" (Samaras & Freese, 2009, p. 8).

3.2 The Grounded Theory Method

Even thirty years after its birth, the fundamental goal of self-study has remained "the understanding and improvement of [teaching] practice" (Pinnegar & Hamilton, 2009, p. 7). Hence, engaging in a self-study implies a "commitment to creating 'living educational theory,'…[a] willingness to grapple with and make public the private, and…dedication to finding ways to collect evidence that will allow for a systematic analysis of both the internal and external aspects of the experience" (Pinnegar & Hamilton, 2009, p. 7) for it to be relevant and useful to others. As mentioned above, grounded theory has often been used in conjunction with self-study methodology. Both share the common aim of being useful, relevant and applicable to inform and improve the communities they serve through their "attempts to understand the world of the individual from their particular perspective" (Birks & Mills, 2011, p. 66), and their promise of "an outcome with practical value" (Holton, 2010, p. ii). As with self-study, "grounded theory offers a somewhat 'counter-culture' alternative…[to] the preconceived, normative and prescriptive extant theories [that] simply do not capture the reality [of] experience… [and] not only lack relevance but may even inhibit constructive intervention and change" (Holton, 2010, p. ii).

3.2.1 Context: The birth of grounded theory.

Grounded theory describes "an overall method for systematically gathering and analyzing data" (Suddaby, 2006, p. 636). It was first developed by Anselm Strauss and Barney Glaser in the 1960s "as a reaction against the extreme positivism that had permeated most social research" (Suddaby, 2006, p. 633). Glaser and Strauss "aimed to move qualitative inquiry beyond descriptive studies into the realm of explanatory theoretical frameworks" (Charmaz, 2006, p. 6). Glaser had a strong background in positivism which accounts for the "the epistemological assumptions, logic, and systematic approach of grounded theory methods" (Charmaz, 2006, p. 7) and Strauss came from the "pragmatist philosophical tradition…[which] assumes that interaction is inherently dynamic and *interpretive* and addresses how people create, enact, and change meanings and actions" (emphasis in original, Charmaz, 2006, p. 7). Through their new method, Glaser and Strauss "offered a compromise between extreme empiricism and complete relativism

by articulating a middle ground in which systematic data collection could be used to develop theories that address the interpretive realities of actors in social settings" (Suddaby, 2006, p. 634).

After Glaser and Strauss published their book in 1967, *The Discovery of Grounded Theory*, their classic method evolved, and they separated their views to branch away from one another in the 1970s (Charmaz, 2006). Glaserian grounded theory remained faithful to the original methodology, whereas the Straussian approach took a more liberal avenue and opened grounded theory to numerous variations such as Constructivist Grounded Theory, Critical Grounded Theory, and Situational Analysis, to name a few (Timonen, Foley & Conlon, 2018; Birks & Mills, 2011; Charmaz, 2006; Simmons, 2010; Suddaby, 2006).

3.2.2 Defining the grounded theory method.

The arrival of grounded theory introduced a "democratic option into the social sciences that enabled anyone who learned the methodology to generate theory" (Simmons, 2010, p. 15). Suddaby (2006) stated that "in this pragmatic approach to social science research, empirical 'reality' is seen as the ongoing interpretation of meaning produced by individuals engaged in…observation" (p. 633). Simmons (2010) put it simply: the primary purpose of grounded theory was "to generate theories that are fully grounded in data rather than speculation or ideology" (p. 15). Therefore, grounded theory iss based on the premise that the data holds all the answers and if the researcher stays close to the data when analyzing it, patterns emerge, and either a solid new theory is constructed, or "researchers may shoot for 'the elaboration of existing theory'" (Suddaby, 2006, p. 635).

The goal of grounded theory was "to provide conceptual explanation of general patterns of behavior…it is not for verifying hypotheses" (Glaser, 2016, p. 4). In order to reach this objective, the researcher has to analyze and code the data to find "the core variable… [which] is the thing to which most everything in the data relates, the issue or problem that research subjects are processing, or in more vernacular terms, 'what people are working on'" (Simmons, 2010, p. 28). The method is based on two key concepts that lead to the core variable: "'constant comparison,' in which data are collected and analyzed simultaneously, and 'theoretical sampling,' in which

decisions about which data should be collected next are determined by the theory that is being constructed" (Suddaby, 2006, p. 634). Birks & Mills (2011) explained:

> Reading transcripts…listening to recordings of interviews, or observing visual artefacts, results in the researcher identifying the concepts that underlie incidents in the data and it is these concepts to which a code can be applied…to identify conceptual reoccurrences and similarities in the patterns…of experiences (p. 93).

Timonen et al. (2018) stated that grounded theory is a method that "requires rigor, hard work, and care both in data collection and analysis" (p. 8). The researcher "must make key decisions about which categories to focus on, where to collect the next iteration of data and, perhaps most importantly, the meaning to be ascribed to units of data" (Suddaby, 2006, p. 638). The road to the core variable is anything but linear. The intrinsically iterative nature of grounded theory necessitates a constant movement between "experience, reading and reflection" (Simmons, 2010, p. 22). Pinnegar & Hamilton (2009) called this process the "data collection-analysis-interpretation spiral" (p. 69).

Contrary to quantitative research in which the positionality of the researcher is supposedly neutralized, in grounded theory "researchers must account for their positions [and] engage in ongoing self-reflection to ensure that they take personal biases, world-views, and assumptions into account while collecting, interpreting, and analyzing data" (Suddaby, 2006, p. 640). The grounded theory research process considers the researcher as "an active element of the research process [because it entails] a creative component that cannot be delegated to an algorithm" (Suddaby, 2006, p. 638). The researcher codes the data and "codes are abstractions of the data…not mere summaries" (Simmons, 2010, p. 27). Timonen et al. (2018) stated that "connections must develop from close readings of the data that might not be apparent at face value" (p. 7). Through the work of coding the researcher must "elevate data to an abstract level, while remaining grounded in the data" (Simmons, 2010, p. 27).

One of the greatest and persistent misconceptions that I have found surrounding the execution of grounded theory was "that [it] requires a researcher to enter the field without any knowledge of prior research" (Suddaby, 2006, p. 634). The idea "that reasonable research can be conducted without a clear research question and absent theory simply defies logic" (Suddaby, 2006, p. 634).

Suddaby (2006) cautioned that "the real danger of prior knowledge is not that it will contaminate a researcher's perspective, but rather that it will force the researcher into testing hypotheses, either overtly or unconsciously, rather than directly observing" (p. 635). Hence, "everything in a grounded theory study must be derived from data, not imported into the theory from…outside sources" (Simmons, 2010, p. 19). According to Simmons (2010), "grounded theory study requires the researcher/analyst to minimize preconceptions, remain 'honest to the data', and let concepts and theory emerge from the data" (p. 19). The researcher must have faith in the data and "remain open to what is really going on" (Simmons, 2010, p. 20). In other words, "the data should be allowed to speak for itself" (Simmons, 2010, p. 30).

Although there are numerous guidelines that have been created to direct researchers wishing to conduct grounded theory and "the jargon can be learned through reading" (Simmons, 2010, p. 17), it is clear that it is an experiential method and "to learn [it] well in all of its nuances, it is important to learn by *doing*" (my emphasis, Simmons, 2010, p. 15). Both novice and experienced grounded theory researchers must learn to "be patient and deal with and even relish ambiguity and 'not knowing'" (Simmons, 2010, p. 19).

3.3 Procedure and Data Collection

"To develop an understanding of all aspects of self in practice and of the practice being studied multiple means for defining, discovering, developing, and articulating knowledge of practice must be employed" (Pinnegar & Hamilton, 2009, p. 161). According to Pinnegar & Hamilton (2009), "through the use of careful observations (fieldnotes, interviews, journaling, videotaping, etc.) and intentional collaboration (including collection of multiple and diverse points of view about the action and understandings being studied), we explore the relationships and tacit meanings in our practice more accurately" (p. 19). In light of this, the raw data for this study was produced and gathered through personal journal entries and analytic memos chronicled throughout the duration of the project. I also created audio recordings of structured self-interviews that I conducted directly following each lesson that I taught. The lesson plans, the prototype artworks I produced (Figures 13, 14), as well as the PowerPoint presentations used to introduce the activities to the children were considered as important data that prompted numerous memos throughout the iterative process

of analysis. I rounded out the data collection by conducting semi-structured interviews with two practicing artist-teachers to validate my findings.

For this study, I followed the constructivist grounded theory method outlined by Kathy Charmaz (2006) in her book *Constructing Grounded Theory*. Unlike Glaser and Strauss who talked about "discovering a theory as emerging from data separate from the scientific observer" (Charmaz, 2006, p.10), Charmaz (2006) did not assume that data and theories were "discovered" (p. 10), but rather that they were "*constructed*…through our past and present involvements and interactions with people, perspectives, and research practices" (emphasis in original, p. 10). Having studied with both Glaser and Strauss, Charmaz (2006) proposed an approach that aligned more closely with Straussian pragmatism while remaining consistent with the classic Glaserian grounded theory statement that "recognizes the importance of having a solid foundation in data" (p. xii).

I executed the art activities in one kindergarten group with 19 children as well as one 2nd grade class with 19 children at New Sunshine Academy[2], a public elementary school in Montreal, Quebec. I presented the various stages of the workshops over the course of one and a half school days in each class, which was significantly longer than what I had initially planned. As a regular volunteer in the school, I had a pre-existing relationship with the teachers who invited me into their classrooms to conduct the art workshops. They were incredibly gracious in allowing me to complete my activities with their students despite going over my allotted time.

I created appropriate lesson plans for the in-class art activities in accordance with the requirements listed in the Québec Education Program for Elementary Arts Education – Visual Arts for Cycle 1 (Éducation et enseignement supérieur du Québec, 2018). My art lessons also aligned with the host-teacher's pedagogical plans and the units of inquiry being addressed in the classes, in this case the year-long kindergarten unit of inquiry The Seasons and the latest 2nd grade unit about Artefacts. The lesson plans were approved by the class teachers, as well as my supervisor, before being carried out in the classes (Appendices A and B).

[2] For the purposes of this thesis, the school has been given a pseudonym to preserve anonymity.

3.3.1 Journals and memos.

Self-study research "requires careful, consistent, and honest accounting of experiences" (Pinnegar & Hamilton, 2009, p. 161). Consequently, "journaling [is] the data-gathering method that is most often used by teacher education researchers" (Pinnegar & Hamilton, 2009, p. 122). Pinnegar & Hamilton (2009) underlined the importance, when designing a self-study, of ensuring "that we capture our own voice and that the record of that voice is not a simple reflection constructed from memory after the completion of the project" (p. 122). One of my biggest challenges at first was consistent journaling. I miscalculated my capacity to organically integrate methodical and consistent record-keeping into my already-overloaded life and quickly realized that I needed to be more organized and intentional in order for the data to be relevant and usable. I made the critical mistake of grossly underestimating the importance of "careful scheduling for data collection" (Pinnegar & Hamilton, 2009, p. 110). I did not anticipate the difficulty of what Pinnegar & Hamilton (2009) called "dailiness" (p. 1), which is the "ease…[and] comfort of gathering information" (p. 109). I quickly turned this around very early on in the process and set aside specific times in my workflow for the journaling routine so that my data collection method "[folded] neatly, efficiently, and easily into the demands already placed on [my] time" (Pinnegar & Hamilton, 2009, p. 110). The data produced through journaling and the ongoing memoing represented approximately 85 pages of data and were either hand-written in a dedicated notebook, voice-recorded on my phone or typed on my computer.

3.3.2 The self-interview.

As mentioned above, my research design included periodic self-interviews guided by specific questions (Keightley, Pickering & Allett, 2012) that were conducted after each lesson. In the context of a self-study, the self-interview is an additional procedure that allows the researcher to understand themselves and aspects of their topic of research more fully. According to Laura S. Crawley (2012), "the most basic premise of engaging in interview work is to collect empirical data about people's [experiences]" (p. 3), the same can be said of the method of self-interviewing. First introduced "as an empirical tool specifically for use in memory studies research" (Keightley et al, 2012, p. 507), the method has since been adopted by researchers working in self-study (Chambers-

Tripunitara, 2013; Meskin, Singh & van der Walt, 2014), as well as in autoethnography (Crawley, 2012).

The self-interview is not typically a free-form monologue, rather it is structured around specific questions that are directly relevant to the focus of the research being conducted (Meskin et al., 2014). Drawing inspiration from the Concordia University doctoral dissertation of Patricia Chambers-Tripunitara (2013), *A Self-study of changing art education pedagogy in mid-career: Possibilities, impediments and insights,* I prepared questions to guide my self-interviews. I asked myself this list questions after each workshop:

1. What aspects of my artistic practice were reflected in my classroom art lesson today?
2. What observable actions and decisions did I take that made me feel like a teacher?
3. What motivated my decision to take those actions?
4. How did my behavior in class reflect my artist identity?
5. What have I learned from these observations?

The self-interview was a valuable research method in that it encouraged the natural rhythm of my immediate recollection of the art activities, including extended pauses, to occur organically. According to Keightley et al. (2012), self-interviews allow participants "the opportunity to stop and think, to cease speaking and take however much time out they require in order to…think about the experiences" (p. 509) being addressed. By planning the self-interviews right after teaching, I obtained the most authentic, uncensored, and instinctive responses to my questions. The journals were used for in-depth reflections, perhaps even overthinking certain situations, whereas the self-interviews recorded raw impressions and reactions that were reflected more deeply upon as the research progressed. I completed two self-interviews that produced approximately 60 minutes of audio recorded data.

3.3.3 Validation through the qualitative interview.

As previously discussed, the trustworthiness of a self-study comes from "checking data and interpretations with colleagues to broaden possibilities and challenge perspectives to increase the credibility and self-study validity" (Samaras & Freese, 2009, p. 8). Feldman (2009) cautioned that failure to do this may increase the risk of misreading the data "and the self-study becomes what detractors of the methodology call 'navel gazing'…the way to reduce the bias caused by the studier being studied is to involve others in the research process" (p. 45).

To this end, I conducted semi-structured interviews, after the data collection, with two artist-teachers in order to provide a solid analytical framework in support of my data analysis. The first interviewee had experience teaching in the school system for a significant amount of time, the second interviewee had participated in several artist-in-residence programs and had led numerous workshops in elementary schools, both had maintained their artistic practices throughout their teaching endeavours. Following the lead of Chambers-Tripunitara (2013), the intention behind these interviews was to "provide a counterbalance to the information in the self-interviews" (p. 8) and the journals, and to provide insight into potential overlaps or divergences of experience. Samaras & Freese (2009) have found that "there is a self-discovery aspect of self-study that necessitates inquiring and engaging with others…the result is that we socially construct our understandings and gain new insights through others' perspectives" (p. 13).

Potential interviewees were identified by asking my network for references and by consulting the English Language Arts Network (ELAN) website whose *Artists Inspire Grants* program contains profiles of artists who have completed artist-in-residence programs or who teach regularly at the primary level, as well as the Quebec Minister of Education's bank of artist-teachers registered for *La Culture à l'école* program.

The following list of questions guided the interviews and were also included in the Information and Consent Form (Appendix C) provided to participants prior to the interviews:

1. How did you become interested in teaching art?

2. What is your educational background?

3. What are your current artistic and teaching practices?

4. How does being a practicing artist inform your teaching art to children?

5. What aspects of your artistic practice are reflected in your classroom art lessons?

6. How has your artistic practice increased or decreased your desire and/or motivation to teach art? And vice versa?

7. Have you encountered challenges when making and teaching art simultaneously?

8. What are your thoughts about making and teaching art simultaneously?

9. Do you identify as an artist, a teacher or both? Why?

Interviews, lasting from 45-90 minutes, were conducted via the video-conferencing application Zoom, due to physical distancing measures put in effect by the Quebec government during the COVID-19 pandemic. The interviews were audio recorded for reference purposes. The open-ended questions led interviewees to discuss their motivations to becoming artist-teachers, their educational background and practice, the ways in which their artistic practice influences their teaching practice and vice-versa, the challenges of making and teaching art simultaneously and questions of their identity as artist-teachers. Transcriptions of the interviews were available to participants upon request; however, no requests of this nature were made, and no participants withdrew from the study.

3.4 Ethical Concerns

Certification of Ethical Acceptability for Research Involving Human Subjects was initially obtained from the Concordia University Ethics Committee on February 6th, 2020 (Appendix D) for the interview portion of this research. An amendment, due to delays caused by the COVID-19 pandemic, was requested and subsequently granted on April 9th, 2020 (Appendix E).

Recruitment of interview participants was done through email when their contact information was publicly available (Appendix F). Participants were over 18 years old and their identities are

confidential. Only interviewees who had no prior relationship with me were chosen in order to maintain objectivity and transparency. The Consent and Information Form (Appendix C), was sent as an attachment within the recruitment email (Appendix F), so that potential participants had the opportunity to review what was involved before agreeing to the interview. Participant's signed consent was obtained prior to the interviews and participants were free to withdraw their consent to partake at any time throughout the duration of their interview and up to the specified deadline of September 1st, 2020 (see Appendix C).

A meeting with the Manager of the Research of Ethics department of the university confirmed that ethical approval for the in-school lessons was not required because neither the children, the teachers nor administrators were included in this study in any way. They were not referenced or solicited for interviews, they were not photographed, neither was the artwork that was produced, and they do not figure in my data in any way, except to track my own progress, reflections and reactions. The process of my data collection focused solely on myself as an art educator to trace my evolution (or failure to evolve) thereby creating the information needed for analysis. As Chambers-Tripunitara (2013) stated in the prologue of her doctoral thesis, "this is a story of me" (p. xiii).

Chapter 4. Data Analysis

"Paint what you *see*, not what you *know*"
(Mantra of realist painters, author unknown)

4.1 Data Analysis

According to Charmaz (2006), "coding is the first step in moving beyond concrete statements in the data to making analytic interpretations" (p. 43) and it "shapes an analytic frame from which you build the analysis" (p. 45). As previously discussed, grounded theory studies are not linear and the way in which the theory is constructed is iterative. The circular nature of interpreting data, thinking about what it means, going to the literature, then back to the data again is "labour intensive [and] there are no real shortcuts" (van den Hoonaard, 2015, p. 159) to arrive at valid and pertinent results. Grounded theory required tremendous time and patience and was very different from the rather linear research I was previously accustomed to in which I simply gathered evidence to prove a theory. This process was frustrating and captivating all at once.

An added challenge of grounded theory research typically lies in presenting it in a coherent text format that follows standard academic guidelines "to secure an academic award such as a Masters degree, Doctor of Philosophy, or other professional doctorate" (Birks & Mills, 2011, p. 135). Whether it is the structure and order of the results or the clear, sequential appearance of my Coding map (Figures 10, 11, 12, 13) the study is presented here in an orderly, clear, linear fashion, however that is not how it actually unfolded and there are innumerable iterations of the coding map that led to this final, coherent version. Grounded theory is a challenge, like working on a 1000-piece puzzle without a picture to guide you. When categories start to crystallize, and new ideas and questions take shape it is truly thrilling but until that moment, as Blair (2016) described in her manual aimed at graduate students writing dissertations, "it is common to feel a sense of panic when facing the many pages of notes, transcripts, and images collected" (p. 91). I absolutely experienced the phenomenon of feeling like I was "drowning in data" (Blair, 2016, p. 91). Having faced that unpleasant sensation before, I was hopeful that I would eventually reach my goal of all the puzzle pieces coming together to create a comprehensive image, but it can be quite unsettling

for a rookie. Grounded theory requires the researcher to have complete faith in the process and keep pushing on despite insecurities and frustrations.

According to Blair (2016), it is helpful for students "[to create an audit trail by] following an existing coding strategy…to clearly articulate in the thesis the steps used to code and reduce the data" (p. 93). Birks & Mills (2011) also emphasized the importance of maintaining an audit trail to avoid "backtracking and confusion at later stages" (p. 38). This chapter explains how I did it. In order to carry out the coding and analysis process, I referred to the strategies laid out in *Constructing grounded theory* by Kathy Charmaz (2006) and *Grounded theory: A Practical guide* by Melanie Birks and Jane Mills (2011), which both offer comprehensive overviews of how to carry out a grounded theory study. I also used *The coding manual for qualitative researchers* by Johnny Saldaña (2009), which is a guide exclusively dedicated to coding methods.

4.2 Coding

At first, the sheer amount of data I produced in such a short time felt overwhelming. To overcome the fear, I started the process by gathering and organizing the multiple forms of data generated through the methods described above and made them print-ready, when possible. Once I had all the data in order, I began dissecting them in search of patterns and themes that were coded to produce a reasonable and trustworthy analysis "[that reveals] how the phenomenon being studied really works" (Pinnegar & Hamilton, 2009, p. 149). Following the recommendations of Saldaña (2009) regarding the physical aspects of coding, I printed my data throughout the coding process. I started by "[coding] the data in the margins of [the] hard copy" (Saldaña, 2009, p. 201) using a lead pencil that could easily be erased to allow for changes when better codes were identified as I moved forward (see Appendix G, note that data pages are intentionally blurred for confidentiality reasons). In practice, I ended up favoring crossing codes out to preserve a trace of previous codes, which proved to be very useful on more than one occasion. According to Charmaz (2006), "coding distills data, sorts them, and gives us a handle for making comparisons with other segments of data [in order to] emphasize what is happening in the scene" (p. 3).

Because I am an artist and I am visual, once I had a strong series of codes to apply to the analysis, I used my children's markers to color-code the data in order to see the links between and the weight of particular categories (see Appendix H, note that data pages are intentionally blurred for confidentiality reasons). Studying the data in this color-coded way allowed me to "make fundamental processes explicit, render hidden assumptions visible, and [provided] new insights" (Charmaz, 2006, p. 55). I then went back to the computer to regroup the data according to the codes and colors, and then reprinted them to place them "[to] explore how…to map the categories, processes and structures" (Saldaña, 2009, p. 201). This exercise was repeated numerous times until I had established "strong analytic directions" (Charmaz, 2006, p. 57) that I was confident about. I worked out the next steps of the analysis on the computer using a free data mapping software (draw.io) to create my coding map and rework its numerous iterations (see Figure 10 for the complete final version and Figures 11, 12, 13 for details).

Throughout the coding process, I kept myself in check and reminded myself to look for what *is,* not for what I thought should be there. Maintaining my awareness that there was a fine line "between interpreting data and imposing a pre-existing frame on it" (Charmaz, 2006, p. 68), I stayed very close to the data, focusing on the words that were actually there, and avoided making assumptions or preconceived theoretical leaps. This required me to remain disciplined and objective with myself since I was both the researcher and the research subject. As much as I wanted to guide the data analysis to where I wanted it to go or where I thought it would/should go, I had to let it speak for itself and follow the trail it created, no matter how unexpected it was. Charmaz (2006) maintained that "the research process [brings] surprises, spark ideas, and [hones] analytic skills" (p. 2). I wholeheartedly concur.

4.2.1 Initial coding.

For the first cycle of data coding, Initial coding, I closely followed the recommendations laid out by Charmaz (2006) to "remain open, stay close to the data, keep codes simple, short and precise, preserve actions, compare data with data and move quickly through data" (p. 49). "The openness of initial coding [sparked my] thinking and [allowed] new ideas to emerge" (Charmaz, 2006, p. 48). For this stage of analysis, I "[moved] swiftly through the data by identifying

conceptual possibilities" (Birks & Mills, 2011, p. 95) and I let the data "speak for itself" (Simmons, 2010, p. 30).

I started with the first cycle exploratory method of Holistic Coding (Saldaña, 2009), which I applied to whole paragraphs or sections, thereby laying the "preparatory groundwork for more detailed coding of the data" (p. 199). Starting in this way allowed me to get acquainted with my data, get a glimpse of the bigger picture of what was going on and group the text "into broad topic areas" (Saldaña, 2009, p. 199). I then applied the more detailed first cycle method of Line-by-line coding (Charmaz, 2006, p. 50), which meant "naming each line of [the] written data" (p. 50). The greatest advantage of using Line-by-line coding was that it provided "an early corrective [to my] merely superimposing [my] preconceived notions on the data" (Charmaz, 2006, p. 51). Concurrently, I applied Affective methods in order to "investigate participant emotions, values, and other subjective qualities of human experience" (Saldaña, 2009, p. 52). These first cycle coding methods helped me "separate data into categories and to see processes" (Charmaz, 2006, p. 51) while allowing me to produce "preliminary assignments of codes" (Saldaña, 2009, p. 118). According to Charmaz (2006), it is "through coding that you *define* what is happening in the data and begin to grapple with what it means" (emphasis in original, p. 46).

With this first pass through the data, I attempted to code as much as possible "with words that reflect action" (Charmaz, 2006, p. 48) such as "Having fun (students)", "Gaining experience by doing", and "Planning content of workshops". Charmaz (2006) stated it is important to "see actions in each segment of data rather than applying pre-existing categories…to curb [any tendency] to make conceptual leaps and to adopt extant theories *before* doing the necessary analytic work" (emphasis in original, p. 48). This approach forced me to remain faithful to the data and "build my analysis step-by-step from the ground up without taking off on theoretical flights of fancy" (Charmaz, 2006, p. 51). Early on in this stage, I identified 92 viable preliminary codes (Figure 11). I then consolidated the preliminary codes to produce 37 strong, concise codes such as "Challenges of teaching/Acting like a teacher", "Identifying student rewards" and "Self-identifying as a student" (Figure 11). Certain codes appeared promising at first but proved to be unsustainable as the analysis progressed. These weaker codes just naturally died out as I moved forward because "grounded theory methods are self-correcting – if you are precise in their

use…any concept that is relevant will persist, and any that is not will self-extinguish" (Birks, 2007, in Appendix A of Birks & Mills, 2011, p. 184).

Throughout the research and coding process, I frequently turned to analytic memo writing to reflect on the findings as ideas and connections became clear. Chambers-Tripunitara (2013) stated in her doctoral dissertation, "memos are written continuously through the research process as a means to help conceptualize the data that will eventually reveal theory" (p. 72). As Charmaz (2006) asserted, "when you write memos, you stop and analyze your ideas about the codes in any – and every – way that occurs to you during the moment…writing memos expedites your analytic work and accelerates your productivity" (p. 72). These analytic memos "crystallized questions and directions to pursue" (Charmaz, 2006, p. 72), thereby solidifying the foundation for the refinement required for the next step of Focused coding.

4.2.2 Focused coding.

Birks & Mills (2011) emphasized, "in order to maintain focus and develop analytical depth and integration, the substantive area of inquiry should be kept in mind at all times" (p. 89). I kept my thesis question and sub-questions close at hand for easy reference as I moved through the data to ensure proper focus. This proved to be of utmost importance as I embarked upon the "the second major phase in coding" (Charmaz, 2006, p. 57-58) which called for Focused coding, meaning "using the most significant and/or frequent earlier codes to sift through data" (Charmaz, 2006, p. 57). I went back to the data and started making decisions "to pinpoint and develop the most salient categories" (Charmaz, 2006, p. 46). This once again forced me "to check [my] preconceptions about the topic" I was addressing and "move across [self-]interviews and observations, and compare…experiences, actions and interpretations" (Charmaz, 2006, p. 57) without forcing the research in a particular direction.

At this stage, the goal was to recode within the data groups in search of "specific aspects of the [themes]" (van den Hoonaard, 2015, p. 162). As Charmaz (2006) points out, "theoretical integration begins with focused coding" (p. 46), consequently it was essential to get it right in order to proceed credibly to the next phase of Theoretical Coding. Unfortunately, "moving to

focused coding is not an entirely linear process" (Charmaz, 2006, p. 57) and I went back-and-forth repeatedly to earlier iterations of the data analysis to validate actions and connections to make sure I was not straying from the data path. In grounded theory, the solidity of each step forward depends on the solidity of the previous step, hence the importance of building a proper foundation for the research and checking it regularly – otherwise the study either falls apart or you hit dead ends as you attempt to move forward.

Through Focused coding, I was able to identify ten overarching categories that "condensed the data and provided a handle on them" (Charmaz, 2006, p. 59). Amongst these categories were "Noting perceived teaching 'fails'", "Identifying teaching rewards for me" and "Enabling students to embody the role of Artist". Half of these new categories had a stronger incidence in the data such as "Teaching within predetermined structure (physical, material and pedagogical constraints)" and "Being an artist", with the weightiest and most surprising to me being "Affirming my student identity", "Prioritizing student rewards" and "Performing acts of 'being' a teacher". These more salient categories are represented in bold on the coding map to emphasize their weight visually (Figure 12).

4.2.3 Theoretical coding: Emergent themes.

Theoretical Coding "moves the analytic story in a theoretical direction" (Charmaz, 2006, p. 63), which in turn "progresses toward discovering the central/core category that identifies the primary theme of the research" (Saldana, 2009, p. 151), meaning that Theoretical coding is the final springboard to developing a theory grounded in the data. Charmaz (2006) explained that "categories become more theoretical because we engage in successive levels of analysis" (p. 3), hence "theoretical codes are integrative; they lend form to the focused codes you have collected" (p. 63). This is often visually displayed in coding maps as a sort of waterfall effect where all previous codes funnel into subsequent categories, themes, and ensuing theories. In my Coding Map (Figure 10), this phenomenon was represented through the use of color to visually demonstrate the funnel with the yellow preliminary action codes being visually condensed and implicitly included in the final yellow grounded theory/core category bubble.

Essentially, “theoretical codes are advanced abstractions that provide a framework for enhancing the explanatory power of your [study] and its potential as theory” (Birks & Mills, 2011, p. 123). Blair (2016) explained that “themes allow researchers to make interpretations and connect their findings to themes found in literature” (p. 95). Unfortunately, “it is with this aspect of grounded theory study that researchers most often have difficulty” (Glaser, 2005, cited in Birks & Mills, 2011, p. 123). I was no exception. I spent many hours over the course of many days memoing, diagramming, color coding and referring to the relevant literature, attempting to see the links clearly enough to raise the categories to a theoretical level. It was challenging work “implicitly applying [my] theoretical sensitivity” to the patterns and connections “to produce an abstract explanation of the findings of [my] research” (Birks & Mills, 2011, p. 124) without leaving the data in the dust. Suddaby (2006) warned that those who are new to this kind of research “must become both patient and tolerant of ambiguity, because it is the ongoing interaction between researcher and data that generates the fundament of successful grounded research” (p. 638). It is sometimes still difficult for me to embrace the ambiguity of this kind of qualitative research. However, with this requirement in mind, I remained patient and open in order to “interpret…tacit meanings” (Charmaz, 2006, p. 47) lurking in my data. I was ultimately successful in identifying three solid, valid, emergent themes that fit the patterns in the data as closely as possible and will be expanded upon in Chapter 5 (Figures 12, 13):

Emergent Theme I - Institutional: Performance of constraints

Emergent Theme II - Professional: Acting vs Being

Emergent Theme III - Personal: Goals and Rewards

The themes were inspired by Roberts (2000) “who examined the interplay between notions of self, structure and human agency within educational establishments” (p. 185) and alluded “to three voices or discourses…the institutional, the professional and the personal” (p.186) in her work. At this point, I went back to the interviews I conducted with the two artist-teachers following my data collection. The responses of my interviewees substantiated the relevance of these themes and provided confirmation that I was indeed on the right track.

4.3 Limitations of Data Analysis

Of course, in every study there are limitations, mine was no exception. In this case, I have identified the biggest limitation as being the size of the data sample, which was directly linked to the amount of time allotted to the project. As Blair (2016) pointed out, "ideally, analysis is an iterative process that starts during data collection…[h]owever, students may face time and financial constraints that require them to collect as much data as quickly as possible" (p. 92). If circumstances had been different in terms of time and funding, I would have undeniably spent more time in classrooms doing more workshops in different grades to strengthen my data set. Adding interviews with teachers and administrators would have undoubtedly enlightened this study. Moreover, given the importance of the student-experience in this research, which will be demonstrated below, I have no doubt that students' input would have provided a wealth of insight to enrich the analysis and the resulting themes. Pursuing this avenue of research in the future would necessitate the proper ethical approval to include students, teachers, and administrators. In addition to these limitations, the fact that I had the privilege of having a prior relationship with the homeroom teachers and a degree of proximity with the students provided me with a level of comfort that would have been absent in a completely unknown environment. Although it is difficult to measure the exact impact of this on the data it is worth noting.

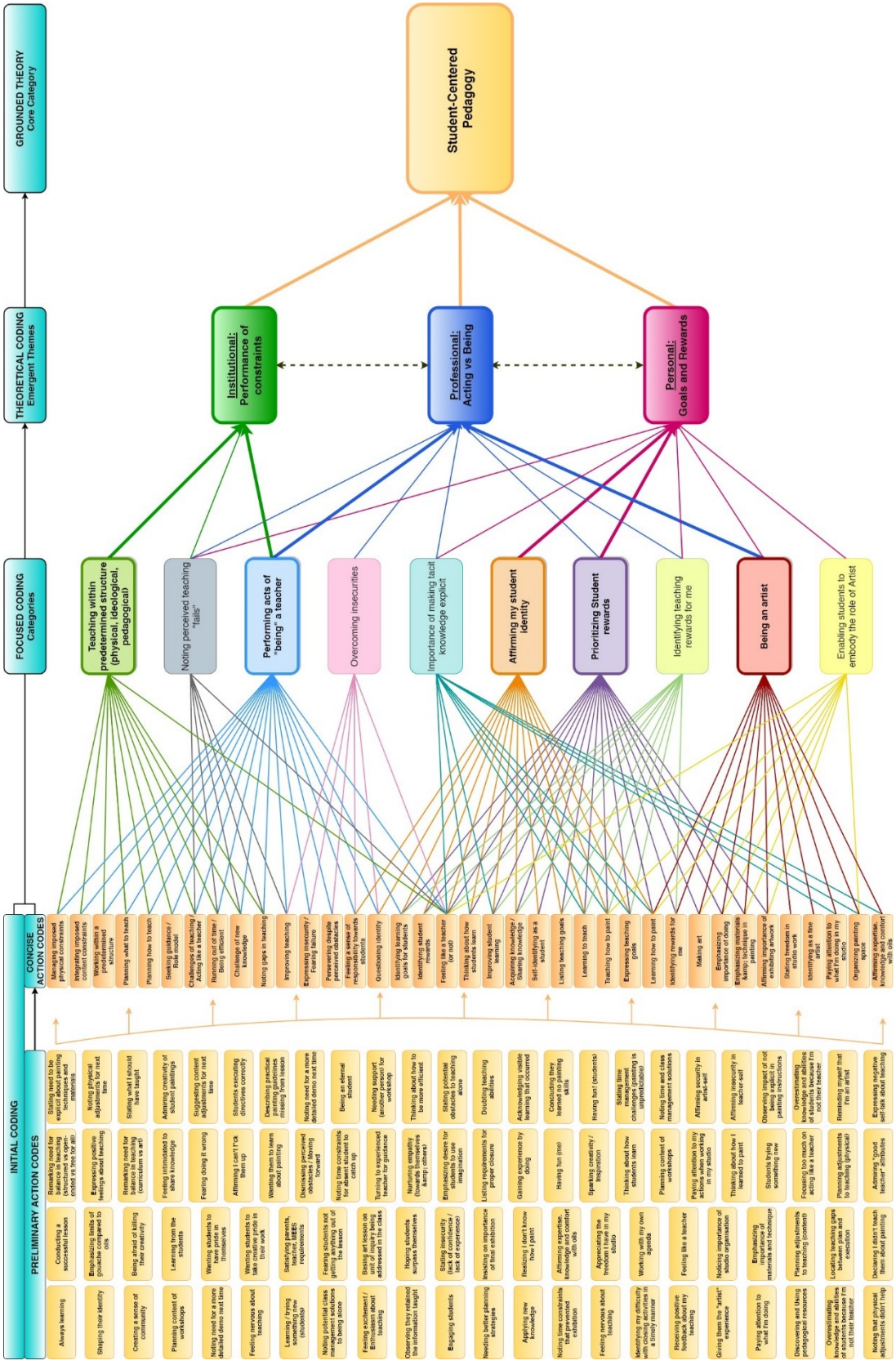


Figure 10. *Complete Coding Map*, 2021 © Karine Bassal

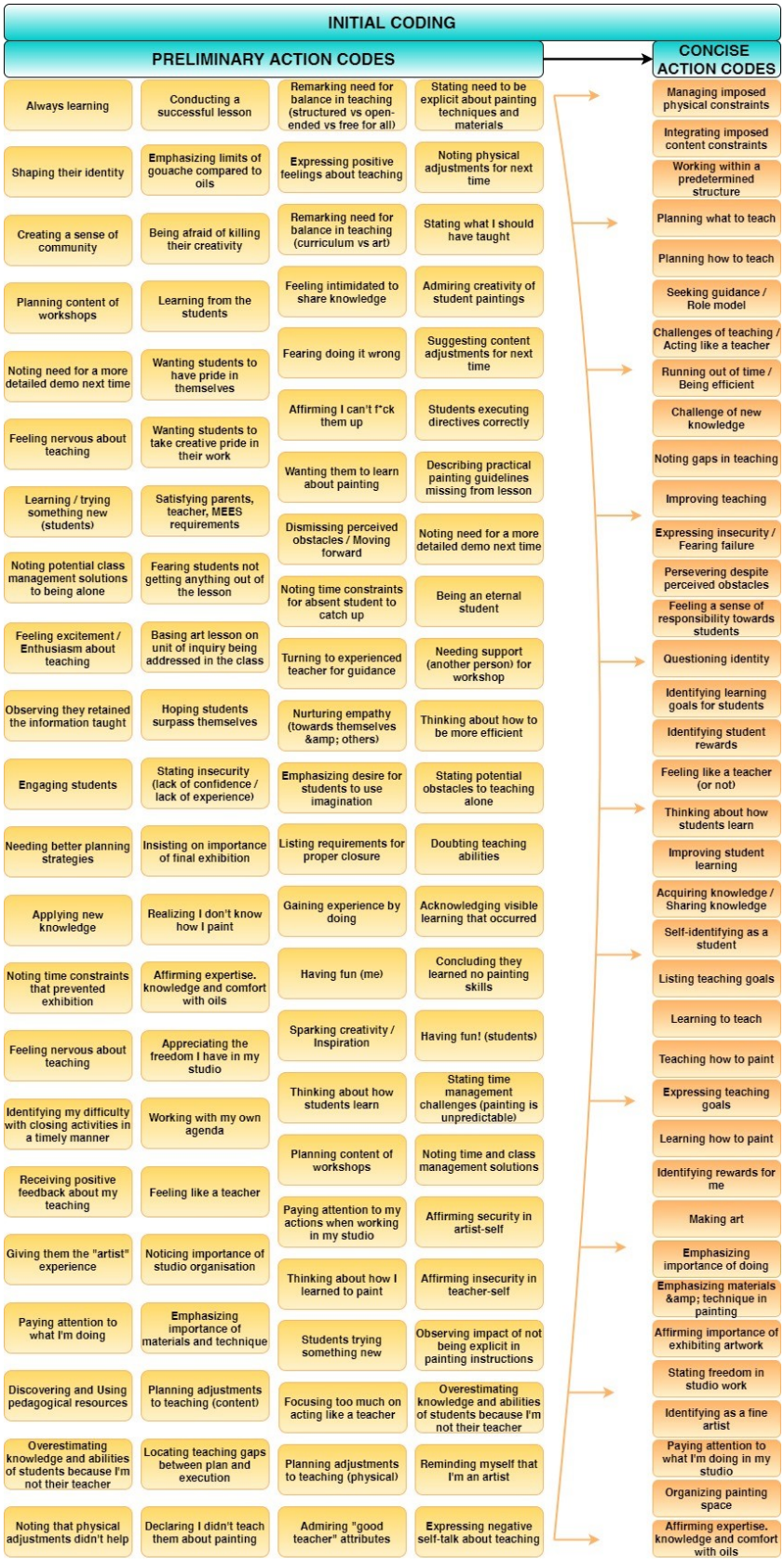


Figure 11. *Coding Map – Detail Initial of Coding*, 2021 © Karine Bassal

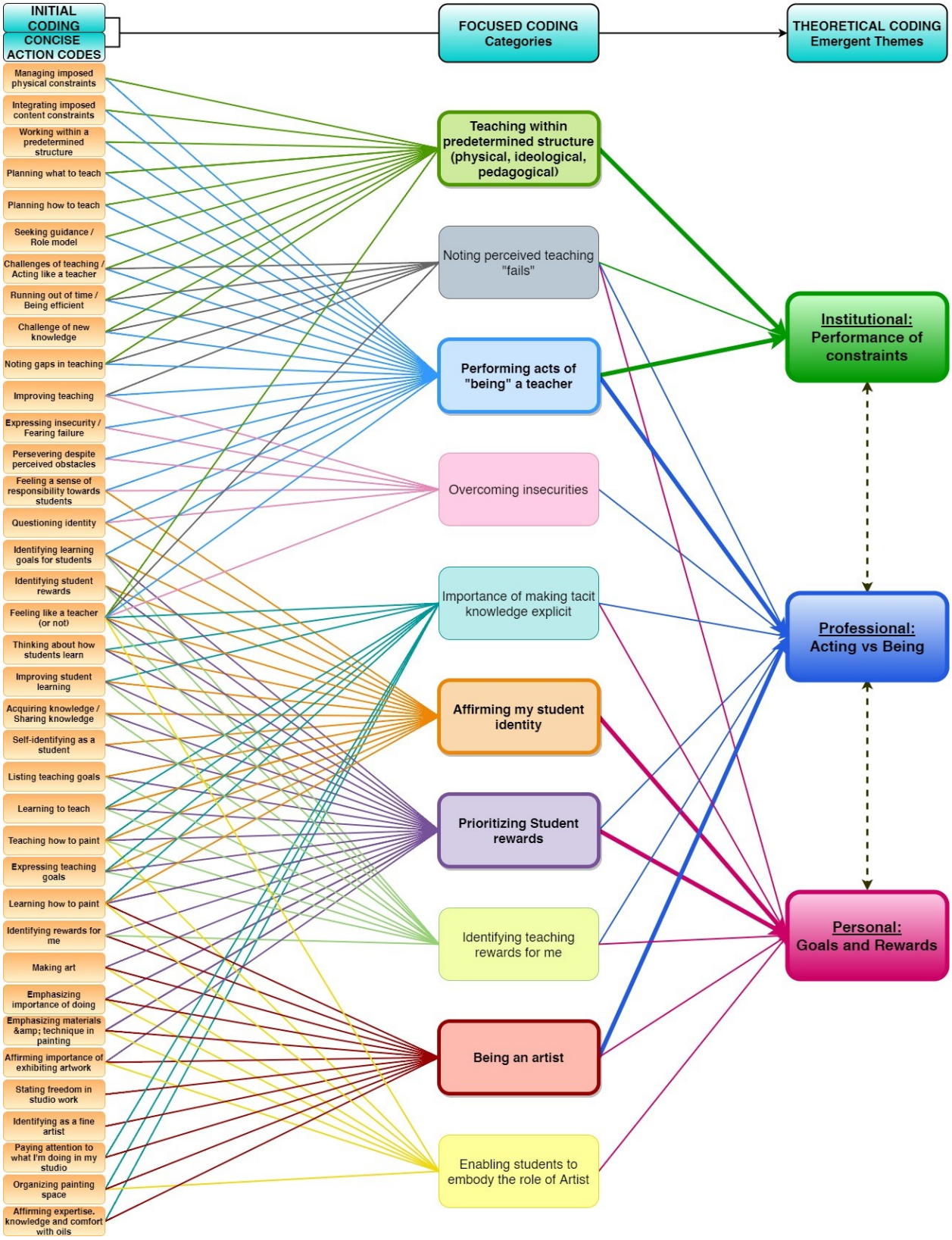


Figure 12. *Coding Map – Detail from Action Coding to Theoretical Coding*, 2021
© Karine Bassal

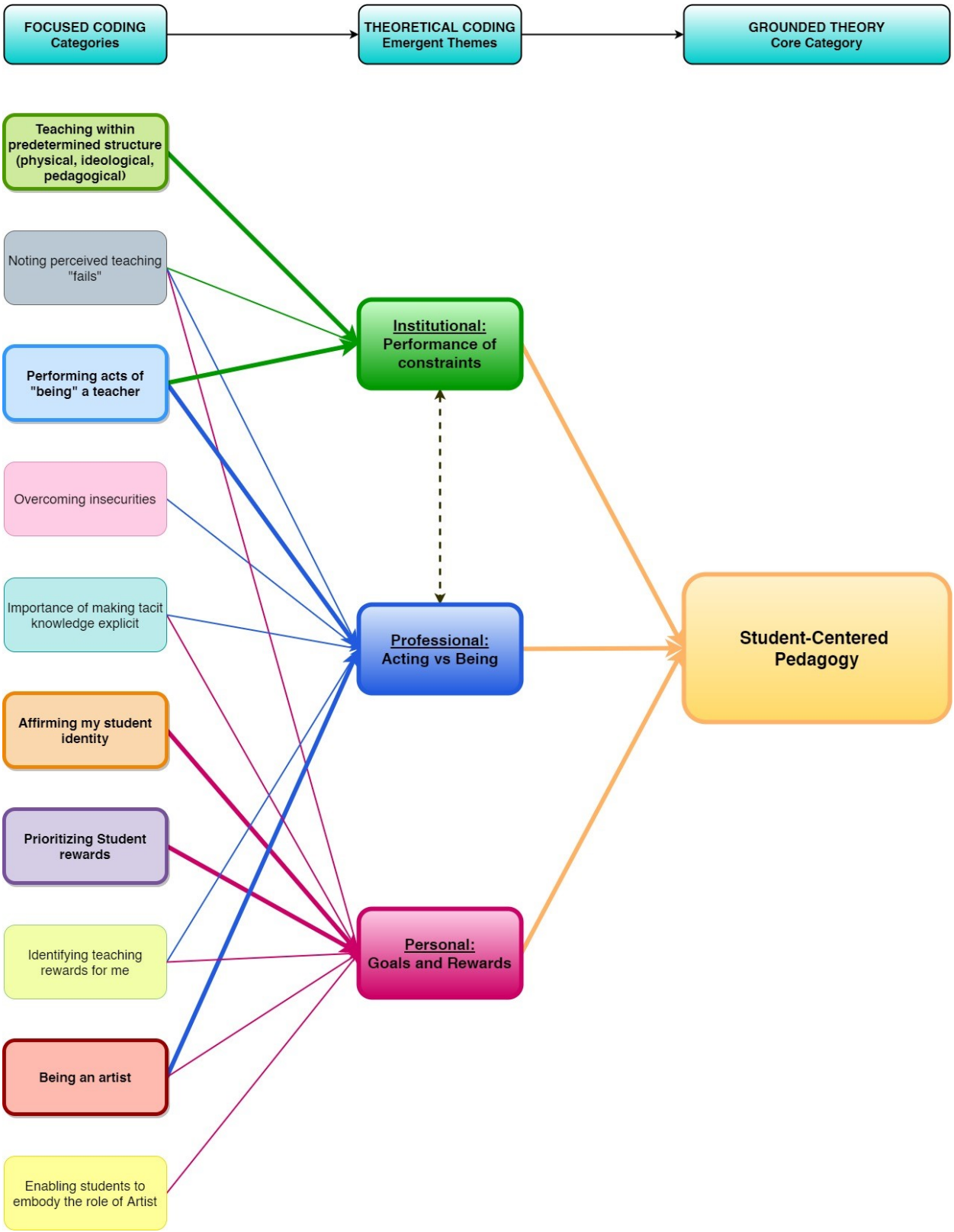


Figure 13. *Coding Map – Detail from Focused Coding to the Grounded Theory/Core Category*, 2021
© Karine Bassal

Chapter 5. Results and Discussion

"When someone reflects in action, [they become] a researcher in the practice context. [They are] not dependent on the categories of established theory and technique, but [construct] a new theory of the unique case…"
(Schön, 1986, p. 68, cited in Thornton, 2005, p. 172)

5.1. Results

As previously mentioned, this research is "not testing a theory; rather [it is] trying to identify theoretical underpinnings of an experience" (Chambers-Tripunitara, 2013, p. 69). According to Zembylas (2003) "the search for understanding teacher identity requires the connection of emotion with self-knowledge [which] involves a great deal of interpretive activity" (p. 213). Hence, this approach of combining self-study and grounded theory "explicitly assumes that any theoretical rendering offers an *interpretive* portrayal of the studied world, not an exact picture of it" (emphasis in original, Charmaz, 2006, p. 10).

Ontology is at the heart of both self-study research and the grounded theory method. Neither one makes positivistic claims of validity, objectivity or generalizability to establish the trustworthiness of a study. With an essentially "constructivist approach [in which] nothing is hidden [and there is] no pure, untouched experience…reality is in a constant state of interpretation and reinterpretation" (Chambers-Tripunitara, 2013, p.61). Hamilton & Pinnegar (2009) explained that "a careful articulation of ontology establishes the credibility and trustworthiness of the researcher and…is a way to establish value in self-study work" (p. 161). Charmaz (2006) summarized:

> We are not scientific observers who can dismiss scrutiny of our values by claiming scientific neutrality and authority. Neither observer nor observed come to a scene untouched by the world… nevertheless, researchers, not participants, are obligated to be reflexive about what we bring to the scene, what we see, and how we see it (p. 15).

It is this reflexivity of the researcher, who maintains objectivity about being the research subject, that allowed me to identify the three emergent themes identified in Chapter 4, that I expand upon here (Figure 13).

5.2. Emergent Theme I – Institutional: Performance of Constraints

The first major theme of this research that I will discuss is "Institutional: Performance of constraints". This theme was born through the identification of the structures that are specific to and frame the teaching environment, system, and experience. These include physical, ideological, and pedagogical constraints that were either imposed by the teacher, by the Quebec Ministry of Education, by the school/classroom setup or by the organization of the school day. Among the main action codes that led to the identification of this category are "Managing imposed physical constraints", "Challenges of teaching/Acting like a teacher" and "Working within a predetermined structure" (see Concise Action Codes in Figure 12). For this thesis, I have classified the various constraints into four groups below, Topic, Medium, Group size and management, and Time, breaking them down into individual parts before bringing them together again in a coherent unit.

As a self-employed artist, I normally impose my own constraints in my studio practice, even when working on a commission for a client or a specific project for a gallery, which is the closest it gets to "institutional" constraints. In my studio I am the sole decision-maker – I choose what to do, when to do it, how to do it and for how long. I generally do not have to answer to a large system that controls or regulates my actions, and these institutional constraints within the school experience were somewhat jarring to me. If I had been teaching an oil painting class in my studio, for example, these are all elements that would have been within my control and that I would have been able to adapt according to the context, the activity, the participants, the time allowance and the available space to maximize the experience for students and for myself as the instructor. Unfortunately, that is exactly the opposite of how it works in the classroom of a public school that is governed by a larger, more rigid system.

5.2.1. Topic.

The first constraint that I encountered in planning the workshops was the choice of topics. Discussions with the homeroom teachers confirmed that the art lessons must coincide with the units of inquiry being covered in class, in this case the ongoing kindergarten unit of inquiry The Seasons and the current 2nd grade unit about Artefacts, as well as meeting the requirements set out by the Québec Education Program for art education (Éducation et enseignement supérieur du Québec, 2018). Ultimately, I used The Seasons and the notion of Artefacts as my springboards to create my painting lessons and to teach students some art history in the process (Appendices A, B).

For the grade 2 group, we discussed the definition of an artefact and what it represents. The lesson was called "A Significant Artefact in Gouache" in which the children were asked to create a painting with gouache representing an important person, object or event that is significant at this particular moment in time (Figure 14). For the kindergarten lesson, I broke down and simplified the tradition of landscape painting. The title of the art lesson was "My Favorite Season Seen from my Window" in which the children were expected to create a painting of their chosen favorite season and then superimpose a paper frame that made it look as though they were viewing it from a window (Figure 15). As previously mentioned, I am a portrait artist. I am no longer in the habit of painting anything else. Although I did make landscapes and still-life paintings when I first started painting (Figures 1, 16, and 17), I am very far from being experienced or skilful in these genres. Teaching something that I did not master was extremely intimidating and brought many insecurities to the surface, especially during the planning stages.

5.2.2. Medium.

Working in an elementary school meant that the medium being used needed to be safe for children and non-toxic so, of course, it could not be an oil painting lesson, although that is the medium that I have practiced with for over 30 years and know best. Water-based gouache, a standard in most elementary schools, became the medium of choice given the setting. My own children and I have certainly played with gouache together at home, but I do not work in water-

based mediums of any kind in a professional context. It is like asking a photographer to use a borrowed camera they are not familiar with for a photoshoot or asking a chef to work in a kitchen they have never been in to cook for a banquet. It is not impossible, but it is not ideal. Water-based mediums generally draw me far from my comfort zone as they react very differently than oil-based mediums and present different limitations than I am accustomed to navigating. The mere thought of teaching an art lesson, even for (mostly) willing and open-minded young children, that did not involve oil painting or portraiture, terrified me for a while. Despite my intense fear, I kept sight of what was important to me, which was for the students to experience being artists in a "studio" with a proper setup. Consequently, I ensured each child had a clean, thick paper to paint on, an individual palette (Styrofoam tray) and an array of colors to choose from, access to different sized brushes and various tools (sticks, sponges, etc.), as well as water and paper towel to clean their brushes when necessary (Figure 18).

Figure 14. *Prototype Artefact for 2nd Grade Lesson*, Karine Bassal, 2019, 10" x 13" / 25.5 x 33 cm, Gouache on paper © Karine Bassal

Figure 15. *Prototype Landscape for Kindergarten Lesson*, Karine Bassal, 2019, 11" x 14" / 28 x 36 cm, Gouache on paper with paper frame © Karine Bassal

Figure 16. *Untitled (My Second Painting)*, Karine Bassal, 1988, 14" x 18" / 35.5 x 49 cm, Oil on canvas
© Karine Bassal

Figure 17. *Untitled (Flowers)*, Karine Bassal, 1995, 16" x 20" / 46 x 51 cm, Oil on canvas
© Karine Bassal

Figure 18. *Set-up for Kindergarten Art Lesson*, 2020 © Karine Bassal

5.2.3. Group size and management.

There were 19 children in each classroom group – these are large groups for a painting activity, especially in kindergarten. In both classes, we started the lesson all together for the art history landscape/artefact lessons which I presented on PowerPoint and then I briefly explained the tools I used to achieve the different effects in the prototypes I had completed outside of class time (Figure 14, 15). The prototypes promptly disappeared as I did not want the students copying what I had done.

For the activity in the kindergarten group, the children were divided into "stations". There was a dedicated painting table for the activity that could accommodate a maximum of five children at a time. The students functioned on a rotation system, so that as they finished their creations someone else came to take their place. Meanwhile, the other children were occupied at other stations in the classroom either playing with blocks, puzzles, dolls, the kitchenette, or working on their French, math or other schoolwork. Distractions abounded in the classroom throughout the painting process. In grade 2, they all worked at the same time, each at their individual desks, brainstorming ideas and discussing their artefacts with one another.

In both cases, having so many children to manage meant that it would have been extremely challenging, if not impossible, for me to accomplish this lesson on my own. There always had to be at least two adults to manage the kindergarten group: I managed the painting station while the teacher managed the other non-messy stations and general needs of the children. In grade 2, though class management was generally easier because they were older and more autonomous, it was more than helpful to have the teacher there to answer questions while I helped the students with individual palette set-up and to provide work for the students who finished the activity quickly. In both cases, the homeroom teachers helped put out the little fires of conflict or misbehaving that occur on a regular basis in a classroom group so I could focus on the painting lesson.

5.2.4. Time.

In my lesson planning, I had accounted for a time-buffer, as a "good" teacher would do, in case we went long, however the standard elements of school organization, such as the children having

to leave for their physical education class, music class and/or computer class, cut the activity into many more pieces than I had anticipated. These numerous transitions made the painting portions of both lessons stretch through most of the school day. In both groups, when the morning recess bell sounded, half the children who were painting stopped and went outside, while the other half stayed in with me to continue their pieces. In both groups, some children took longer than others to either get started or to be satisfied that their paintings were finished. And, of course, there is the fact that there were simply a lot of children to tend to throughout the activity, especially in the kindergarten group with the rotation system we had in place that took a long time. Thankfully there were sinks in each of the classrooms which facilitated the change-over and clean-up process. The teachers were incredibly gracious in letting me finish the activity, however although the students all managed to complete the actual painting portion of the activity on the first day, I had to return to the class a second time in order to close the lessons.

The second part of the lessons did not go as planned in either group. Both presented difficulties I had not anticipated. First and foremost, the students who were absent during the workshops felt excluded on the second day because they had no paintings and there was no time for them to make one. In addition, for reasons that were out of my control, I ended up putting the "windows" on the kindergarten paintings myself and we could not hang the work up to have a proper exhibition and discussion. In the grade 2 class, I modified the closure of the activity in the lesson plan to align with the homeroom teacher's goals, upon their request, which included filming the children commenting individually on their work. Though this group saw their paintings exhibited in the hall, the process of the closure did not include a group discussion.

In both groups, the final exhibitions did not unfold as I had planned, which was very disappointing to me because it represented the culmination of the work accomplished by the young artists being revealed to and being appreciated (or not) by others. Sharing and discussing your creations is an integral part of being an artist. Although not all artists actually enjoy this public culmination of their creative process, it is generally a great moment of pride (usually mingled with trepidation and excitement) in the practice of an artist to finally exhibit the fruits of their efforts for the outside world to see. It was important to me for the children to experience that sense of fulfilment and closure through actions that brought them closer to the artist experience.

5.2.5. Performing the constraints.

My goal in preparing these art lessons was to allow the students to experience what I call the Arc of the Artist – enabling students to briefly embody the practice and role of the artist, in this case a painter, while learning and having fun in the process. As Olivia Gude (2007) pointed out in her critique of the U.S. standards for art education, "contemplating the main topics of a curriculum ought to stimulate students' and teachers' anticipation and participation" (p. 6) but this is rarely the case as this kind of framework is "[insufficient] to inspire a quality art curriculum through which students come to see the arts as a significant contribution to their lives" (p. 6). As an alternative to these standards, that I have qualified here as institutional constraints, Gude (2007) advised that "to design a meaningful project, one must carefully analyze the process of the artistic investigation and then structure similar investigatory opportunities for students" (p. 13). Broken down into the simplest terms, an artist chooses a medium and support, selects a subject or an idea, thinks about how to express it, creates the work of art (sometimes with great struggle) and then displays and discusses it with others, usually in an exhibition. Despite the clash with the institutional constraints, I will demonstrate that I ultimately succeeded in guiding the students through most of my Arc of the Artist but fell short of completing it for the discussion and exhibition in both classes.

In 1976, Arthur Efland considered what he called "the school art style" (p. 38) to describe the art that children were creating in schools which largely consisted of, and still does to a large extent today, representations of symbols most often linked to civic and religious holidays (Efland, 1976). To him, "the school art style does not seem to be a pedagogical tool for teaching children about art in the world beyond the school, though this is its manifest function" (Efland, 1976, p. 39). As stated by Jaffe et al. (2013), "it is hard for teaching artists to stay focused on what they know and want to teach because they are often asked to set aside their artist identity when entering into a teaching situation" (p. 11). Although this was not asked of me in any explicit way, the context made it that my artist-self felt like an anomaly in the school context with its unfamiliar institutional constraints that were so different from my studio environment. Efland (1976) explained:

> [w]hen mathematics is taught in the school, there is some correspondence between what is taught as mathematics and the mathematical understandings at large in the minds of men

> and women in the world outside of the school. This is less so with art, where there is little resemblance or relation between what professional artists do and what children are asked to do (p. 39).

Interestingly, my general feeling after the art lessons was that they were complete failures. In fact, one of the main categories that came through the data was "Noting perceived teaching 'fails'" and the list was indeed long. This category evolved throughout the analysis to include the word "perceived" once I discovered that the sense of failure was relative to which point of view was expressing it: the teacher or the artist.

From the standpoint of the teacher role, which is governed by the constraints listed above, it was a failure because I went way over the allotted time, I could not manage the classes alone, I did not demonstrate my prototype process step-by-step, I did not provide explicit instructions about specific elements to include in the painting, I did not complete the activity as planned because of time management issues and I did not hit many of the learning goals outlined in the lesson plan according to the Québec Education Program for art education for kindergarten and grade 2 (Éducation et enseignement supérieur du Québec, 2018). Francis, Graham and Barney (2018) concurred that "within the culture of schools and pre-service programs, failure as a teacher is often framed in terms of classroom management and control" (p. 78). The teacher role I was playing thought the goal was to explicitly teach students technique, how to mix particular colors and make specific brush strokes, patterns, etc., which I did not do, which in turn led me to believe I had failed as a teacher. The data said otherwise.

From the viewpoint of the artist role, the landscape lesson was mainly a success for almost exactly the same reasons that it was a failure for the teacher role. Although the students all ended up choosing predominantly the same colors for their palettes, with very few variations (Figure 18), the paintings were all original and very different from one another. I did not give them specific instructions such as to include a tree, water or mountains, and yet they all contained significant elements of nature, even if some were more or less landscape-y than others. Every painting demonstrated each child's individual view of their favorite outdoor, seasonal world as they perceive it from their inner "window". I did not force them to cover the entire paper or mix a certain number of colors, to make their brushstrokes a certain way or push them to include at least

one pattern, yet they all experimented with mixing colors and tried different brushes and tools to achieve various effects. I let them take their time to think about what they wanted to "see from their window", ask questions about either the topic or the medium if they felt the need, and explore the paint to express their own creativity with the subject in question, as any real artist would when working in their studio. This is one of the main reasons we went over the expected time, I allowed them time to think and experiment without offering a formula, without hustling them. I am well aware that it is unrealistic to expect that I would be able to proceed in this very loose way every time I conduct a workshop in a class but it is certainly enlightening to understand what happened and why in order to adjust for next time without necessarily compromising my goals.

During my analysis, I documented an important category that came to be termed "Prioritizing Student Rewards", meaning the benefits or positive outcomes for the students, which will be discussed in depth later in this chapter. One of the most prevalent codes that led to this category was "Learning to be an artist (students)". It is significant that the code was not "Teaching them art" or "Learning technique", though the importance of technique in my studio practice did appear to a lesser degree in the codes. It was truly wonderful to see the children thinking about how they wanted to represent their view of their favorite season or an important artefact, choose the colors they wanted on their palette, select their paintbrushes and tools, try things that were successful or less so, and create their original masterpiece with (mostly) attention and care, sometimes frustration, too, as any real artist would when working in their studio. I successfully showed them how to think about a theme, discuss their ideas, elaborate a plan, execute their plan in paint and work with their "mistakes". The children produced original artwork that they were visibly proud of. The lesson was not a failure and I was not a failure as a teacher, depending on what you think the teacher's role should be.

Curiously, when viewed through the data analysis, my perceived "fails" were really only fails in the context of curriculum and the imposed constraints of the school system because it was a "win" from almost every other angle. This finding points to the notion that the teacher identity hinges on the integration and the performance of the institutional constraints. Interestingly, the only overlap of where it failed for both the teacher and the artist is in the closure of the activity. For this the Quebec government arts program (Éducation et enseignement supérieur du Québec, 2018) gets it right in emphasizing the importance of dissemination and encouraging the students

to reflect on their creative experience and to talk about aspects of their creations. Both teacher and artist agreed that the students having missed out on the exhibition and discussion opportunity was indeed a true fail, no matter how you look at it.

It appeared often in the data that I felt that my lesson was a failure because the constraints distracted me from my personal goal as an artist which was to enable students to embody being an artist for a while. I wholeheartedly agree with Gude (2007) who stated:

> It makes a lot more sense to plan a curriculum focusing on understanding the role of artists, artistic practices and the arts in reflecting and shaping history and culture and to then incorporate objectives related to formal properties, analytic techniques or media processes into these larger themes (p. 7).

Most arts curriculum is designed backwards, with the formal elements being the focus. Ultimately, Gude (2007) asked, "do we really want students to say that art is 'about' line, shape, color or contrast and repetition?" (p. 7). I clearly do not and interestingly those are the pieces of the lesson plan that fell to the wayside in practice during the actual lesson and activity.

Through the data analysis, I came to understand that I was judging my teaching with the measuring stick of a generalist teacher, rather than that of a visiting artist. Such codes as "Declaring I didn't teach them anything about painting" and "Concluding they learned no painting skills" were intimately linked in the data to what Gude (2007) dubbed the "formalist checklist" (p. 14). A part of me got sucked into the checklist and got caught up in what Francis et al. (2018) called "the restraining grammar of the teacher [which] includes rules, curricular designs, and classroom management that characterize traditional schooling" (p. 85). Thankfully, the artist in me ultimately took the teaching reigns, which leads me to my second emergent theme.

5.3. Emergent Theme II - Professional: Acting vs Being

The second major theme that I identified through this study was "Professional: Acting vs Being". Interestingly, the concise action code "Feeling like a teacher (or not)" was linked to every focused coding category except "Being an artist" which appeared significant and led me to look

more closely at the data to understand why (Figure 12). This theme was born of the realization that there was a significant discrepancy between what I had planned to do in the classroom, which was characterized in the data as "Performing acts of 'being' a teacher", hence alluding to a play or an act, as opposed to what I did in my studio which was qualified as "Being an artist", which left no doubt in terms of the stability of the role or the actions relating to it. The notions of acting vs being were also linked to the relativity of the failure of the workshops described above.

This theme was by far the most difficult to pinpoint. Nothing fit. I kept going back to the data repeatedly to "discover subtle meanings and have new insights" (Charmaz, 2006, p. 70). The truth is, I was looking for Imposter Syndrome to come up, which might explain why this theme was so difficult to identify. My preconceived ideas got in the way of what was actually going on in the data and prevented a proper fit until I removed them from the equation. Where imposter syndrome is "characterized by persistent doubt concerning one's abilities or accomplishments accompanied by the fear of being exposed as a fraud despite evidence of one's ongoing success" (Merriam Webster Online Dictionary, 2021), acting, performing and pretending are a different beast. Hence, I kept hitting a dead end and could not squeeze Imposter Syndrome into my analysis no matter how hard I tried because it just did not appear in the data and I could not substantiate it. Charmaz (2006) said that a study "fits the empirical world when you have constructed codes and developed them into categories that crystallize participant's experience" (p. 54). It became clear that Imposter Syndrome was not my experience and I had to let it go in order to move forward in a coherent manner.

Through careful consideration of the data with my bias placed firmly on the sidelines, I finally identified a conspicuous contrast between "feeling like"/"acting like" and "being". The latter was integrated into who I am, it was in my skin, it permeated my being, it was instinctive, it was tacit knowledge and actions that I was not always consciously aware of. The former were more like pieces of clothing that I tried on for specific occasions, a costume of sorts that was outside of me and of which I was fully aware and conscious the whole time because it was kind of itchy. Interestingly, this distinction was obvious once I was willing to see it. Words and actions matter, especially in grounded theory, and it was through my attention to the words and actions that the implicit meanings and this theme became clear once I set my bias aside.

5.3.1. Acting: Pretending and performing.

According to the Merriam Webster Online Dictionary (2021), to pretend is "to give a false appearance of being, possessing, or performing; to make believe; to claim, represent, or assert falsely; to feign an action, part, or role especially in play" and performance is "the action of representing a character in a play; a public presentation or exhibition". Consequently, in this research, what came through the data was not a fear of being a fraud and being discovered, which would have led me straight where I wanted to go, Imposter Syndrome. The focus was principally on insecurities that were directly tied to a lack of teaching experience in an elementary school context and perceived fails that were linked to the teacher role I was performing. As it happens, the notion of performance was most strongly expressed with regard to the action codes relating to the imposed teaching structure described in the first emergent theme above, as well as the perceived teaching fails and the various insecurities that arose in relation to performing the constraints (Figure 12).

Francis et al. (2018) claimed that teachers "all pretend when [they] need to, not knowing everything all the time, not knowing all the skills, not knowing all the outcomes, but trusting, hoping, and believing [they] can adapt and learn as [they] work…within a curricular context" (p. 83). I did not know how the lessons would unfold. I did not know how to do what was expected of me. The learning curve was steep and scary at times and pretend, I did. I donned my "stage mask" (Francis et al., 2018, p. 85), took on the accepted teacher role and made a lesson plan that responded to all curricular requirements, I prepared child-friendly and school-friendly materials and I even used my elementary-school-teacher-voice but the costume ended up being too abrasive for me and I ditched it for something more comfortable once I was onstage.

In their discussion about the need for teachers to find grace and acceptance in vulnerability and perceived teaching failures, Francis et al. (2018) pointed out that "teachers are taught to plan…yet improvisation and vulnerability can also inform…pedagogy" (p. 86). Incidentally, despite my organized lesson plan that ticked all the required boxes, so to speak, teaching in the way I had planned was not instinctive for me but not following the plan led me to believe I had failed. There was a constant tug of war in my head during the lessons because I was aware that I was deviating from the curricular plan but I could not see how to get back to it without it being forced, unnatural

and insincere. It was like a magnet pulling me in the opposite direction of my lesson plan. According to Pariser (2004) who explored the "gap between educational theory and practice" (p. 300), teaching "is often instinctual and a-theoretical, rather than premeditated" (p. 302). In hindsight, I am relieved that I did not find a way back to the curricular plan because it ultimately did not serve my purposes as I expected it would. Francis et al. (2018) asserted that "it may be more important to try something new than to try to figure out how not to fail" (Shirky, 2010 in Francis et al., 2018, p. 84).

It is well established knowledge that "schools impose rules, curricular designs, and classroom management on teachers" (Francis et al., 2018, p.78). Unfortunately, within this system, it is "all too easy to become entangled in a machine that seeks averages and norms over individual critical responses and self-organizing collaborations" (Francis et al., 2018, p. 83). As a visiting artist who is not on the school board payroll, I had enough distance from the "machine" to allow myself to exert a *lâcher prise* (letting go) of the curriculum plan, "to vacate the self-sufficient, invulnerable persona of the teacher" (Francis et al., 2018, p. 85) to allow more space for the *doing* "by acknowledging [my] own becoming and development within the learning collective of the classroom" (Francis et al., 2018, p. 85). "The bulk and best kind of teacher learning comes from the everyday decisions teachers are forced to make in the real context of their teaching lives" (Burton, 2004 in Pariser, 2004, p. 302). I firmly believe that teaching is an on-going exchange in learning through which the teacher (or in this case, the uncertified artist) learns equally as much as, at times even more than, the students. Through their learning about landscape and artefacts, they taught me more about teaching than any book could have. As Pariser (2014) stated "when training teachers, educational theory must take second place to the taste, smell, and sight of the teaching experience itself" (p. 309). I could not agree more.

In 2014, Pariser asserted that "it is values, rather than educational theories, that provide the framework within which most teachers operate" (p. 306). Although I could not have articulated it prior to this study, I firmly believe that the *learning* occurs in the *doing*, as much for the students as for the teacher or artist. Nothing beats experience. I could have demonstrated all I wanted, lectured, imposed formal elements and shown them exactly what to do but ultimately it is in the physical doing – the experimentation, the mess, the trial and error – that I believe the most effective learning occurs. With this in mind, "rather than being a stance of static authority, teaching and

learning [can be] dynamic, evolving, and relational phenomena" (Francis et al., 2018, p. 85). I discovered through this process that this is essentially how *I* learned best and continue to learn. Now, I know it is also how I teach.

5.3.2. Being: Instinct and authenticity.

In his chapter, Dirkx (2006) explored the notion of authenticity in teaching and offered tools to help teachers embrace it in their practice. Although he referred to adult learning, much of what he said resonated with me and was relevant to this study. I think Dirkx (2006) hit the nail on the head in saying "as much as [the institution] would like, we cannot separate the art of teaching from its artisan" (p. 37). He mentioned that "when [teachers] talk about reflecting on their teaching, they refer to feelings, hunches, intuition, and insights from practice" (Dirkx, 2006, p. 30). In this regard, Pinnegar & Hamilton (2009) quoted tacit knowledge expert Polanyi (1967) who claimed, "we know more than we can tell" (p. 4). This is because "much of an expert's knowledge is implicit or tacit in nature" (Berry, 1987, p. 144).

In their discussion about personal practical knowledge (a close relative of tacit knowledge) and its role in self-study research, Pinnegar & Hamilton (2009) defined it as "the things we have learned that have become intuitive and instinctive" (p. 21). Personal practical knowledge "emphasizes the ways in which the many kinds of knowledge a practitioner…holds coalesce and become a foundation from which decisions are made and actions are taken" (Pinnegar & Hamilton, 2009, p. 22). In order to answer many of the sub-questions and self-interview questions I posed in this thesis, I had to really stop and think about my decision-making process, my creative process; I had to consciously pay attention to my actions, because the answers, especially the ones pertaining to my studio practice and the choices I made in the classrooms, were not easily accessible on the surface, they were largely instinctive and/or unconscious. The reflections and subsequent analysis made them evident.

When addressing implicit knowledge and its impact on knowledge elicitation, Berry (1987) asserted that "as individuals master more and more knowledge in order to carry out a task efficiently, they also lose awareness of what they know…generally lose awareness of the basis for

their expertise" (p. 145). Although I had made a proper teaching plan, based on the elements (constraints) discussed above, the actions and decisions that actually occurred in the classroom had me defaulting to what I knew best: *being* an artist who creates paintings in a studio and, at the end of the day, that was the experience that was shared. Enabling students to embody being an artist was basically a desire to show them who I am and share that experience with them, perhaps allowing one child to realize this is who they are too. My personal practical knowledge thankfully took the lead.

As I mentioned before, forcing the lesson plan back into the experience would have been artificial and insincere. According to Dirkx (2006), "we foster authenticity in our teaching by connecting with a deeper sense of who we are" (p. 31) through self-reflection and journal writing. I completely agree. I know for a fact that I would never have arrived at any of these insights if I had not taken the time to reflect in my journals and self-interviews. Dirkx (2006) asserted, "the development of authenticity rests with our willingness to muck around in the dark, messy, unpredictable world of the unconscious" (p. 37).

In the analysis put forth by Dirkx (2006), he emphasized that "the teacher's actions arise from her or his own sense of self" (p. 29) because "the craft of teaching is intimately bound up with who we are as a person" (p. 37). Those who know me will tell you that I am anything but a fake. I speak my mind and I am who I am. I do what I do, I apologize when I am wrong, I repair my mistakes as best I can, and I have always regretted the rare times when I compromised my values or bent my principles to satisfy someone else's goals. I have a very loyal spirit and I love easily but I do not easily forget a betrayal. For all of my qualities and all of my faults, I know who I am. I know I am an artist. I am also many other things but in this context what counts is that I am an artist. Deeply and without doubt an artist. I always have been (Figure 19). Dirkx (2006) explained:

> Teaching with a sense of authenticity reflects a profound sense of self-awareness and self-understanding. It draws our attention to the character of the teacher, its importance in the overall quality of our relationships with learners, and the effectiveness of learning experiences that we as teachers plan and facilitate (p. 29).

If I had taught those workshops in any way other than the way that I did, I would have been

temporarily satisfied with having ticked the institutional teacher-boxes but I would have ultimately been left with a sense of having missed the mark and failing the students. I really wanted them to learn "to see things differently…[to] learn how to play, not just with materials, but also with ideas" (Gude, 2007, p. 14), as artists do. Whether they did indeed learn this or not, I cannot know for sure, but every work of art starts with an idea and students thought hard about their ideas before starting their paintings. I am deeply convinced that if students do not learn to *think*, they will never learn how to *create*. This is fundamentally important to me. Ticking the proverbial constraint-boxes is clearly not.

Figure 19. *Little Me Painting in Pre-School*, c. 1981 © Karine Bassal

5.4 Emergent Theme III – Personal: Goals and Rewards

The final emergent theme that I identified through this research was "Personal: Goals and Rewards". This final but weighty theme became evident through the clear links between the

categories “Affirming my student identity”, “Prioritizing student rewards”, “Identifying teaching rewards for me”, “Being an artist” and “Enabling students to embody the role of the artist” (Figure 12). The most obvious overlaps, made visible through my diagramming efforts, highlighted the intricate connection between the aforementioned “Affirming my student identity” (orange), “Prioritizing student rewards” (purple) and “Identifying teaching rewards for me” (green). My self-identification as a student and my rewards (personal goals) were directly and unequivocally linked to what the students would get out of their learning during their time with me (student rewards). If the students did not reap any benefits, neither did I, which explains the salience of the code “Prioritizing student rewards”. The trajectory that created a gap between the lesson-plans and the actual lessons taught in class highlighted the magnitude of this code in my teaching approach. I structured what I thought to be a very effective strategy for delivering my lessons about artefacts and the seasons to the classes. However, when came the time to present to the children, I instinctively believed they would not relate to the lessons in their existing formats. I ended up revamping the content, though not the structure, in order to (hopefully) engage them. Their experience was of utmost importance to me.

5.4.1 Master student: Role identity.

Through my coding efforts, I discovered, to my enormous surprise, beyond my self-identification as an artist, that another significant self-identification arose repeatedly: that of *student*. Once again, the data caught me off guard, but it told the truth. This critical finding brought about a new question: What function does my perpetual self-identification as a *student* play in my life in general, but more specifically in my emerging self-identification as a *teacher* moving forward? With this larger question, came related questions such as: Does this matter? Will this help or hinder my teaching efforts? Do I need to internalize the role of “master” in order to be an effective teacher? Who am I as an artist who teaches? What is important to me? What drives me to want to teach? I proceeded to scout for answers to elucidate this unexpected trail of questions.

At the start of this study, I was obviously aware of my self-identification as an *artist* and I assumed an in-depth analysis of *that* identity would impose itself. I did not expect to discover that

I self-identify as a *student*, and I certainly did not expect this unconscious identity to be so essential to my task as a visiting artist in a classroom. Identity is clearly a foundational part of this research, just not in the way I thought it would be.

Before embarking on this journey, I knew absolutely nothing about identity theory, and it took me some time to wrap my head around the differing identity theories out there before finding the one that fit my research. I focused my attention on understanding the implications of and differences between Identity Theory and Social Identity Theory. Hogg, Terry and White (1995) summarized the difference between the two theories noting

> [i]dentity theory originates in the discipline of sociology and deals with the structure and function of people's identity as related to the behavioral roles they play in society. Social identity/self-categorization theory originates in the discipline of psychology and deals with the structure and function of identity as related to people's membership in groups (p. 265).

Although these two theories had many things in common, such as addressing "the structure and function of the socially constructed self (called identity or social identity) as a dynamic construct that mediates the relationship between social structure or society and individual social behavior" (Hogg et al., 1995, p. 262), there were also significant differences. In a nutshell, the Social Identity Theory approach dealt with "intergroup relations [and has] redefined how we think about numerous group-mediated phenomena" (Hornsey, 2008, p. 205). For example, in the absolute simplest terms, when I am with engineers, I am the outsider but when I am with artists, I am part of the group. My social group provides my identity in this context. After looking closely at Social Identity Theory (Hornsey, 2008; Terry, Hogg & White, 1999), I concluded that it did not quite suit the purposes of this study.

Identity Theory, on the other hand, "views the self not as an autonomous psychological entity but as a multifaceted social construct that emerges from people's roles in society; variation in self-concepts is due to the different roles that people occupy" (Hogg et al., 1995, p. 256). In this case, a simple example would be that my role as mother is connected to my children, my role as wife is linked to my husband, etc. and people (and I) recognize these roles in relation to one another. In their explanation of "the way in which identities are internalized and used to define self" (p.262), Hogg et al. (1995) clarified that "identity theory discusses the process of labeling or naming oneself

as a member of a social category, or of commitment" (p. 262). They also addressed the role that others play in the development of a role identity and asserted that "others respond to a person in terms of his or her role identities [and] these responses, in turn, form the basis for developing a sense of self-meaning and self-definition" (Hogg et al., 1995, p. 257). This theory of identity fit the research at hand.

Of course, in the specific context of being a university student people would be expected to naturally respond to me in those terms, in that role, but the data was quite clear in establishing that my student self-identification was not linked to my official university student status, in fact it was completely absent from the data. With this in mind, the question became: what is the root of my student self-identification and which people have shaped it? Being both the researcher and the subject of the research allowed me to check-in immediately for relevance and fit. Interestingly, after much reflection, I traced the source of this facet of my identity back to my family.

According to Scabini and Manzi (2011), "family is not a neutral environment in which identity development takes place…it deeply affects the individual process, starting during adolescence, that leads to the development of one's identity" (Grotevant & Cooper, 1986 in Scabini & Manzi, 2011, p. 577). I am the youngest of three siblings with a five-year age gap between myself and my middle sister, and six years with my eldest sister. My role identity in my family was that of the disruptive and rebellious but endearing and creative youngest daughter and little sister. I am the proverbial free-spirited-black-sheep-who-was-convinced-she-was-adopted in a family of science-oriented people, namely engineers and doctors. I "[filled] a unique niche in [my] family" (Dunkel, Harbke & Papini, 2009, p. 159).

Within my family, as the youngest, I always had my older sisters leading me and "teaching" me both in reality and in play. For example, some days I was distinctly placed in the role of the student when doing my homework with one of my older sisters teaching me. On other days, in play, I was asked to embody the role of student in one of our favorite games titled "School" in which I was never allowed to be the teacher, due to my birth order. In the familial context, we each had our role identities and mine was as their student. Their role was to teach me about life and lead the way, ensuring I did not go astray. This laid the groundwork for my until-recently unconscious reflex of always turning to the expertise of others, often without acknowledging my

own and the feeling of surprise I still get sometimes when people turn to me seeking my knowledge about something. Thankfully as adults our roles have evolved but the role identity of student looking to a master-teacher for guidance is clearly still a central part of who I am.

In addition to my sisters, the other prominent teacher-student relationship in my family was with my father who was an engineering university professor. Those who knew him would agree that his role identity in life was undeniably that of Teacher, whether in his classroom or in his personal life, and he was always ready to share his knowledge and wisdom. In their study, Scabini & Manzi (2011) confirmed that "the parent-child relationship influences individual identity" (p. 576). They highlighted that

> [a]mong the different types of relations and roles that a person may serve within his/her life, the most important is the filial relation. Everyone is a son or a daughter, even if they may not become a partner or a parent. The term "filial" involves both the relationship between offspring and each individual parent (mother and father) (Scabini & Manzi, 2011, p. 576).

The relationship with my father was indeed very different from that with my sisters. He was an engineer, he was cerebral, he was objectively brilliant, he appreciated art and architecture, he was a child at heart and had the most fertile imagination of any adult I knew. When I was young, many Saturdays were spent building, experimenting, and creating a lovely mess together, much to my mother's dismay. In these instances, I learned from *doing* things with him. He was my teacher and I was his eager student, but only on those special Saturdays. The rest of the time, we regularly butted heads because he was otherwise hellbent on ensuring my academic success and I wanted nothing of it until I reached university. It is interesting that I so thoroughly resisted all academic-related interactions with him (much to my own detriment most of the time) yet actively searched out the shared creative learning moments. In hindsight and in light of this research, it was significant that he seemed to deeply enjoy being creative with me and seemed to be discovering and learning as much as I was, in contrast to the academic interactions where we held the very distinctive roles of master and student. By being his student in these contrasting circumstances, I inadvertently learned the difference between teaching with empathy and shared experience as opposed to feeding information and imposing a specific way of doing things. Clearly my familial

context did not just influence the development of my personal identity as a family member, it equally shaped other parts of my personal identity that extend beyond my family into my professional identity (Scabini & Manzi, 2011).

In considering the results drawn from the data, I realized that my self-identification as a student influenced most of the decisions I made in the classrooms I visited. I had devised the lesson-plans thinking "what should I be teaching?" and then presented the lessons thinking "how will they be learning?", which was far more valuable for the students and clearly more meaningful to me as a teacher. But why did this switch happen? In their analysis, Hogg et al. (1995) recognized that the multiple role identities that we inhabit "are organized hierarchically in the self-concept with regard to the probability that they will form the basis for action" (Hogg et al., 1995, p. 257). In other words, the role identities "positioned near the top of the hierarchy are more likely to be invoked in a particular situation, and consequently are more self-defining than those near the bottom" (McCall & Simmons 1978; Stryker 1968; Wiley 1991 in Hogg et al., 1995, p. 257). Hence the reason why my student and artist role identities were so salient in the classroom context. My artist self-identification generally sits at or near the top of my role identity hierarchy. My student self-identification probably lies somewhere in the middle on a regular day, but the context of teaching called for it to quickly move up the pyramid as I prioritized the student's experience. The teacher role identification, as defined by the institution, was clearly very low in the hierarchy of my being and did not stand a chance of climbing onstage with the Artist and Student in the spotlight.

5.4.2 Empathy: Prioritizing student rewards.

Paradoxically, throughout this study, the focus was solely on me; neither students, nor their participation in the workshops were mentioned or alluded to explicitly in the data, however, the intense focus on myself indirectly magnified what was truly important to me in my developing teaching practice: the (absent) students. They were unquestionably the core of my motivation in wanting to teach. The code "Identifying student rewards" became a significant signpost in the data, more specifically all things relating to their well-being, their experience, their learning, and the cognitive and emotional rewards they would gain from their learning with me. Prevalent preliminary codes relating to the student experience that led to this category were: "Having fun

(students)", "Sparking creativity/Inspiration", "Nurturing empathy (towards themselves and others)", "Surpassing themselves (students)", "Shaping their identity (students)", "Taking pride (in themselves and in their work)" and "Creating a sense of community" (Figure 11). This powerful focus on the students was so deeply ingrained in the data that it was an unambiguous theme to identify.

According to Morgan (1984) "the importance of empathy in the classroom has long been established" (p. 147). In the last century, Dewey (1938/1963) made a case for the importance of empathy in teaching, noting that it offers "an idea of what is actually going on in the minds of those who are learning" (p. 39). Decades later, the role of emotion and empathy in teaching became a focus for many (Cooper, 1986; Dirkx, 2006; Milam, 1972; Morgan, 1984; Zembylas, 2003). In 1972, Milam asserted that "in teaching with empathy, a teacher's values, [their] view of life and [themselves], [their] emotional make-up, and [their] cognitive structure become the basis for [their] teaching" (p. 11). Zembylas (2003), who focused on the "connection of emotion and self-knowledge" (p. 213) in the formation of teacher identity, explained that "what we understand to be the process of decision-making actually has a lot to do with emotions" (p. 217). For Dirkx (2006) "the experience of emotionality within one's teaching reflects what is important to one's sense of self and, ultimately, to development of authenticity in teaching" (p. 31). Echoing Milam (1972), he contended that "through the experience of emotion, teachers come to recognize what is cognitively and affectively of value to them, and who and what they are" (Dirkx, 2006, p. 31). In Cooper's (2004) view, "empathy has powerful effects not only on relationships and behavior but is also fundamental to high quality learning" (p. 15). She claimed that "empathic tutors have a richly adaptive and integrated concept of themselves and others, which creates…a positive learning climate by increasing positive interaction and communication" (Cooper, 2004, p. 16).

According to Zembylas (2003), "teachers' emotions are inextricably linked with [their] perceptions of self-identity" (p. 223). I have already established the prominence of my self-dentification as a student but what impact did this role identity have on my teaching and the importance of "Prioritizing student rewards"? In terms of the workshops that I taught, it meant I did not teach the workshops as a master or "all-knowing sage" (Francis et al., 2018, p. 82) but rather from the viewpoint of a student myself "who is continually learning with [the classroom] students" (Francis et al., 2018, p. 82), much like my dad on those special creative Saturdays we

spent together. To quote Neil Peart, genius drummer of Canadian band, Rush, "What is a master but a master student?" (Hiatt, 2021, The Spirit of Neil Peart, para. 48). It has indeed been observed "that excellent teachers foster critical thinking, have a strong trust in students, and are life-long learners themselves" (Bain, 2004 in Wohlfarth et al., 2008, p. 68).

Fundamentally, teachers are "people whose obligation includes bringing someone else to learn something" (Pinnegar & Hamilton, 2009, p. 51) but over the years the way in which that learning is brought about has evolved considerably moving from the traditional "banking" method where students are vessels to be filled with the teachers' knowledge to more current practices in which student agency is a priority (Brown, 2008; Dewey, 1938/1963; Hetland, Winner, Veenema & Sheridan, 2007; Krahenbuhl, 2016; Lebler, 2013, Wohlfarth et al., 2008). For Milam (1972), it was through empathy that "teaching begins to be seen as a process of interaction rather than one of imparting knowledge" (p. 14). The recipe for effective teaching according to Dirkx (2006)

> is mediated largely through one's knowledge of the subject matter, related experience and background, skill in being able to render the subject matter accessible and meaningful to learners, ability to listen to students, and capacity to understand and appropriately respond to their struggle to learn (p. 29).

In other words, empathy prioritizes the student experience, which translated to the student rewards in my data. In this context,

> empathy in the classroom is seen as being the teacher's understanding of the meaning to the student of the classroom experiences in which they are mutually engaged. This understanding is reflected in the learning interaction by the way in which the teacher responds to the students (Aspy, 1972, p. 54 cited in Morgan, 1984, p. 144).

According to Milam (1972) an empathetic teacher is a "teacher who can help [their] students become self-directed, skillful learners" (p. 15). For students, mistakes are inherently acceptable and probable, a student is not expected to have all the answers. Mary Hafeli (2009) observed that "to sustain belief and trust in their work and its evolution, artists must be willing to not only take on the risk of failure but also persevere through ambiguity and non-closure" (p. 106). Artists, like students, are expected to fumble through uncertainty. Teachers on the other hand are not usually

graced with this acceptance of failure, uncertainty or mistakes, yet Francis et al. (2018) asserted that "the most significant learning, for both teacher and student *(I would add artist here, as well)*, might be in the most vulnerable of moments of not knowing" (text in emphasis added by me, p. 84). A teacher, or a visiting artist, who avoids these "moments of not knowing" or these "spaces of uncertainty" (Castro, 2007, p. 76) might not recognize or acknowledge the creative openings afforded by the ambiguity of this kind of experience. As Francis et al. (2018) remarked, "perhaps not knowing is a place of generative possibility for the teacher as well as for the students" (p. 84) and everyone would benefit from being a bit more open to it.

According to the study led by Morgan (1984), high-empathy teachers "are free and not fearful of being spontaneous" (p. 145). Ultimately, my student role identity allowed me to put myself in the students' place and relate to them thereby providing the required empathy to judge that the risk of deviating from the curricular plan was worth the potential failure. The combination of this high level of empathy with my artist role identity resulted in an equally elevated degree of tolerance in the face of uncertainty and the risk of failure in the classroom when I deviated from the plan. This in turn allowed me to extend the students more freedom in their creative endeavour in hopes of enhancing their creative experience and increasing their rewards.

5.5 Discussion: Moving from Themes to Theory

"Grounded theories are in fact stories, whether explicitly stated or not" (Birks & Mills, 2011, p. 118). The goal of telling this particular story has been to answer my initial thesis question: How do I bridge the gap between my current self-identification as a fine artist and the identification I wish to assume as an art educator in an elementary school? As well as considering the stated sub-questions: What processes and methods define my artistic practice? How are these processes reflected in my teaching efforts? Can my experience be useful to teacher educators and to artists who wish to transition to teaching roles? Birks & Mills (2011) contended that the purpose of grounded theory is "to provide understanding of a phenomenon that will ultimately inform practice in a given discipline" (p. 154). They also declared that this "is the most difficult part of [the] research" (Birks & Mills, 2011, p. 113). Indeed, this was not an easy place to get to.

While the use of grounded theory is usually associated with developing new theory, "not all studies aim to generate theory" (Birks & Mills, 2011, p. 113) and some studies result in expanding on an existing theory (Suddaby, 2006). Although I do not create a new theory with this study, I do visit the possibilities offered by relevant "theoretical frameworks derived from [my] own discipline [to reveal] the contribution [my research] makes to knowledge in [my] professional area" (Birks & Mills, 2011, p. 125). Birks & Mills (2011) acknowledged that "through applying the work of others to your storyline, you are able to augment, support and validate existing theories and in so doing explain and reinforce the value of your own contribution" (p. 125).

By establishing and unwrapping my three emergent themes, drawn directly from the data, through theoretical coding, I successfully "[produced] a logical scheme that reflects the studied experience" (Charmaz, 2006 in Birks & Mills, 2011, p. 116). As a result of this research, I moved my analysis toward "an abstract theoretical understanding of the studied experience" (Charmaz, 2006, p. 4) in order to answer my thesis question and arrived at the core category of this study "[which] is the thing to which most everything in the data relates, the issue or problem that research subjects are processing, or in more vernacular terms, 'what people are working on'" (Simmons, 2010, p. 28). The core category is central in relation to all the concepts in a study, "is analytically powerful and therefore has the ability to explain the phenomena under study" (Corbin & Strauss, 2008 in Birks & Mills, 2011, p. 115). Delving deeply into my emergent themes and breaking them down to amplify their meanings, I am now in a solid position to pull my story together (Birks & Mills, 2011) and get to the crux of this research, the core category.

As always, it is important to keep in mind the ontological aspect of grounded theory (and self-study) in which "the theory *depends* on the researcher's view; it does not and cannot stand outside of it" (emphasis in original, Charmaz, 2006, p. 130). In this context "theory emphasizes *understanding* rather than explanation" (emphasis in original, Charmaz, 2006, p. 126). By theorizing on how the three themes relate to one another and to my questions, I present "[my] arguments about the [studied] world and relationships within it" (Charmaz, 2006, p. 128). Charmaz (2006) explained

> [t]heories flash illuminating insights and make sense of murky musings and knotty problems. The ideas fit. Phenomena and relationships between them you only sensed

> beforehand become visible…a theory can alter your viewpoint and change your consciousness. Through it, you can see the world from a different vantage point and create new meanings of it (p. 128).

5.5.1 Bridging the gap: Student-centered pedagogy.

Charmaz (2006) forewarned that the "actual research you conduct through analyzing your data likely differs – at least somewhat – from what you may have planned earlier in [your] research proposal…[because] coding may take you to unforeseen areas" (p. 46). According to Hall (2010), becoming an art teacher is a complex process within which personal and professional identities and practices intertwine. This interlacing resulted in layers of complexity that I did not expect at the onset. I started this thesis honestly thinking, in hindsight I would say naively thinking, that it would be a straightforward identity study. It certainly still is, but only in part, because it also about so much more. Through the use of self-study and grounded theory, this research "made [me] aware of things [I had] not previously raised to a conscious level in [my] interpretations of experience" (Hamilton & Pinnegar, 2009, p. 157).

Through my emergent themes, I established that there exists a strong tension between institutional pedagogy, the things that are expected of a teacher, as opposed to what I know intuitively as an artist. This exercise clearly located the gap between the fine artist and the teacher as being situated between the Institution and the Artist/Self. This finding, combined with the magnitude of student rewards in relation to the significance of empathy and authenticity in my teaching, steered me towards student-centered pedagogy to palliate the gap. By inserting the Student in the middle space, I place them and their experience ahead of the Artist/Self, and ahead of the Institution. The Student, whether with a classroom teacher or an uncertified visiting artist, should always be first. Their experience, learning and expression should be the central objectives. The data brought to light my unconscious aspiration to implement a student-centered approach in my teaching that I never could have articulated prior to this study.

John Dewey (1938/1963) was perhaps amongst the first to discuss what he called "new education" (p. 19), the root of what we now call student-centered pedagogy. Brown (2008)

described student-centered pedagogy as "a form of active learning where students are engaged and involved in what they are studying" (Brown, 2008, p. 30). According to Lebler (2014), a student-centered pedagogy sees students "become the co-creators of learning, taking an active role in much of what only teachers have done in the past" (p. 206). This approach is based on the premise that "students learn more by *doing* and experiencing rather than by observing" (my emphasis, Dewey, 1963 in Brown, 2008, p. 30). The *doing* becomes the focus in support of the learning, rather than the other way around. One of the main goals of student-centered learning is for "students [to] become self-sufficient, creative thinkers and people who appreciate and value the subject being taught" (Brown, 2008, p. 33).

In this context, "the teacher *shares* control of the classroom, and students are allowed to explore, experiment, and discover on their own" (emphasis in original, Brown, 2008, p. 30). This approach to pedagogy is a clear departure from traditional teaching models because it "[focuses] on students more than teachers and learning more than teaching" (Wohlfarth et al., 2008, p. 67). In using a student-centered method, "teachers become co-learners with students, thus blurring the categorical distinction between these two groups" (Wohlfarth et al., 2008, p. 67). Discovering and reading about student-centered pedagogy, also known as student-centered instruction (Brown, 2008), learner-centered teaching (Wohlfarth et al., 2008), self-directed learning (Lebler, 2014) or student-centered education (Krahenbuhl, 2016), was akin to finding the missing piece that completed my aforementioned image-less puzzle. It brought my theoretical codes together to create a coherent core category that I never could have envisioned without *doing* the work.

5.5.1. A) The pedagogy: Beyond the constraints.

Chambers-Tripunitara (2013) pointed out that "teachers commonly fall back on perceptions of teaching that they themselves experienced as students, which is most commonly transmission based, teacher-centered delivery of information" (p. 186). This is in fact an accurate description of my experience for most of my formal schooling. As I planned the workshop, I followed the model that I was familiar with in that context and channeled my past elementary school teachers. I inadvertently performed the institutional constraints by formulating a lesson plan that had very little to do with what an artist's process might look like and would certainly not have been centered

on the students' creative expression. Although I lacked a formal understanding of student-centered pedagogy, I clearly had an instinctive sense of it in practice at the expense of the curriculum plan, hence the sense of failure I felt because I did not embody the teacher role "properly". What I thought to be an artist-centered approach was in fact student-centered in offering the students a large degree of agency in their creative choices and expression.

Cooper (2004) explained, "the constraints of the [school] context appear to act as powerful factors in limiting the ability of the teacher to employ their empathy to best effect in meeting the needs of their students" (Cooper, 2002 cited in Cooper, 2004, p. 13). In other words, teachers are generally so weighted down by the constraints of the institution that their students – their needs, their experience, their interests – are often relegated to the background. The irony is baffling. Krahenbuhl (2016) urged "that educators ought to design instruction, school policy, and other relevant educational issues through the impact that they will have on student learning first and foremost" (p. 97). In his critique of school art programs, Efland (1976) asserted "that the school art style tells us a lot more about schools and less about students and what's on their minds…We have been trying to change school art when we should have been trying to change the school!" (p. 43). I completely agree, but I digress.

Being an outsider, pretending to be a teacher and engaging in a reflective practice, was a clear advantage that allowed me to see and feel the constraints of the institution. In this context, pretending to be a teacher "shifted from being a weakness into a strength" (Francis et al., 2018, p. 82) to benefit the students and their experience. I am convinced that I succeeded at shrugging off the institution solely because I am not a part of it, but what of teachers who are in the system? They "learn to internalize and enact roles and norms assigned to them by the school culture" (Zembylas, 2003, p. 225). In 2009, Hafeli expressed concern about the inclination teachers have "for control and convenience" (p. 108). According to Cooper (2004), the constraints, mainly "class size, time, curriculum, policy and management…created, to a large extent, by economic and competitive considerations" (p. 17), end up encroaching on "teachers' behavior thereby preventing empathic teaching" (p. 17). Essentially, it seems as though in the long run, the institutional constraints wear teachers down, oftentimes both mentally and physically, to the detriment of themselves and their students.

If I am to continue on this teaching path with the intention of prioritizing student rewards, I must remain vigilant regarding "the social and political complexities of teaching and schooling, and the ways in which these can be hidden causes of what happens in classrooms and schools" (Feldman, 2009, p. 42). I will need to find a way to balance the institutional constraints with my goals as a visiting artist, which come down to ensuring the student rewards. In his teaching practice, Castro (2007) incorporated "well-structured constraints [that] create a space that can orient and enable artistic inquiry" (p. 76). In other words, these "constraints can act as places of possibility, rather than determining outcomes" (Barney, 2009, in Francis et al., 2018, p. 83). Castro (2007) labelled these kinds of mindful and purposeful constraints as "constraints that enable" (p. 76). In his view, "constraints that enable provide the opportunity for non-linear dynamic behaviors that are unfolding and expansive like that of artistic behaviors" (Castro, 2007, p. 76-77) thereby bringing students closer the experience of artists. Francis et al. (2018) concurred that "the idea that a curriculum could be an improvisation within a scene of constraint offers a way to interact discursively within boundaries and institutions" (p. 84). Moving forward, I will have to consciously implement these kinds of productive enabling constraints to ensure both my students and I thrive in the environment of institutional constraints that we do not control.

5.5.1. B) The teacher: Beyond pretending.

By adopting a student-centered approach, the "teacher [lets] go of the 'teacher' role and [allows] the students to explore ideas and teach themselves" (Brown, 2008, p. 33). Lebler (2014) explained that in a student-oriented classroom, "the pedagogy shifts from the provision of expert mentor services to the design of a learning experience within which students and teachers co-produce learning" (Lebler, 2014, p. 206). Incidentally, "some of the best teaching strategies come from students, because…no one knows better how students learn than the students themselves" (Brown, 2008, p. 31). Francis et al. (2018) advocated for a classroom in which "the teacher gives up control of all minor details concerning the individuals' work [and] curriculum becomes an emergent phenomenon as students and teacher improvisationally respond to the constraints given, including those inherent in a school system" (p. 84). According to Brown (2008), a teacher who succeeds in this approach "becomes a coach, or instigator, who is always there to assist, but never

to give away answers" (p. 33). This is the kind of learning atmosphere I want to create for students when I visit their classroom for an art workshop or when I invite them to my studio for an oil painting lesson.

By mindfully adopting a student-centered approach to teaching, my inner tug of war between acting like a teacher and being an artist would end. The artist in me would not feel the need to cast aside the teacher goals, as those goals would be mutually one and the same. I am far more interested in teaching "art as a methodology for inquiry" " (Francis et al., 2018, p. 83) rather than checking off a list of predetermined "technical skills for very specific and pre-determined outcomes" (Francis et al., 2018, p. 83). In a student-centered classroom, "the students are treated as cocreators within the learning process and as individuals with relevant ideas about how learning takes place" (Brown, 2008, p. 31). According to Brown (2008), through this process of exchange and openness, students are "no longer…detached from [what] they learn and the ways they learn it; rather, [they] are connected to each element of their learning" (p. 31) which helps them retain what they have learned (Brown, 2008). This democratic unfolding of learning "[is] more egalitarian [and emphasizes] critical thinking, active learning, and real-world assignments" (Wohlfarth et al., 2008, p. 67). If I had known from the start that I was aiming to develop a student-centered pedagogy, I would have been more intentional in my pedagogical choices thereby reducing the gap between plan and action, I would have felt more confident about my in-class decisions, I would have felt less like a failure in my teacher role and the students would have probably benefitted that much more.

5.5.1. C) The student: Reaping the rewards.

Over the years, many have defended the importance of benefitting students through quality art education in schools. Hetland et al. (2007) argued that art is as important as other academic subjects, advocating in favor of students being "given the opportunity to think like artists, just as they should also be given the opportunity to approach the world mathematically, scientifically, historically, and linguistically" (p. 4). In their view, "the arts are another way of knowing the world – as important as the other disciplines to our societal health" (Hetland et al., 2007, p. 4). Gude (2007) believed "the essential contribution that arts education can make to our students and

to our communities is to teach skills and concepts while creating opportunities to investigate and represent one's own experiences – generating personal and shared meaning" (p. 6). Ultimately, the innate function of art education should be to "[help] students become more human through art [by] having them value art as an important aspect of their lives" (Feldman, 1970 in Efland, 1976, p. 40).

In 1976, Arthur Efland made the following statement: "What is so amazing about school art is that it doesn't exist anywhere else except in schools, and it exists in schools around the world" (p. 38) decorating halls and classrooms. This is still mainly true today, 45 years later. Gude (2007) argued that rather than "just encouraging students to produce simulacra" (p. 13), the aforementioned "school art", and instead of going in-depth about the formal elements of art, art educators "must focus on the actual investigatory procedure of artworks and not solely on the final look of the artwork" (p. 13). Castro (2007) asserted that "the use of constraints that are not prescriptive, enables and orients inquiry through the *process* of art making" (my emphasis, p. 84). This approach places clear emphasis on the process adopted by the student rather than the final product to encourage *doing* and by the same token encourage thinking and learning.

This focus on process necessarily brings about a loosening of the teacher-reigns since there is no one-size-fits-all formula. In this kind of learning environment, the outcome is unpredictable as each student works within the productive constraints in their own way. Francis et al. (2018) admitted "there is comfort in knowing what students' final artwork will look like and knowing that you have a systematic plan" (p. 82) but advocated for the notion of creating opportunities for students "to experience anxiety, discomfort, and failure and to build resilience by working through not knowing" (p. 82). In their view, the benefits of this approach far outweigh those afforded by a predictable outcome. Dewey (1938/1966) proclaimed "sound educational experience involves, above all, continuity and interaction between the learner and what is learned" (p. 10). Brown (2008) agreed that "students who solve their own [creative] problems often remember more of what they learn" (p. 32) because they are engaged and active agents in their learning. Children learn what is possible in life and what they are capable of by what they see, feel, hear, and do. Indeed, in an art-centered activity "when students are asked to reflect about themselves, they see themselves being taken seriously; they see their own interpretations valued and thus gain

confidence in their abilities to think about themselves as artists" (Hetland et al., 2007, p. 73). There is much to be learned from muddling through the tangle.

Castro (2007) encouraged the use of "constraints that enable [to] offer opportunities to create spaces of unimagined possibilities and art curriculum that resemble more closely the practices of artists engaged in inquiry" (p. 76). Life does not typically offer up all the answers without the proverbial blood, sweat and tears. Successful artists *work* to arrive at their results. The answers are not simply handed to them. The aura and myth surrounding the artist is strong and damaging, with the dominant notion of divine inspiration being otherworldly or uncontrollable. Artists, just like anyone else, are successful through hard work that brings about the inspiration and good ideas, more often than not after an abundance of bad ideas have already failed. With a lot of practice, artists become talented at muddling through the challenges and countless failures, but the struggle rarely shows in the final product. Simply put, by establishing a student-centered approach in my teaching the desired "shift is from content delivery to capacity building" (Lebler, 2014, p. 307). I want the creative experiences of the students I work with, whether in school or in private art lessons, to correspond with the creative experiences they will encounter in the real world no matter what they choose to do with their lives, whether or not it is in the visual arts. To echo Brown (2008), "my goal is not to turn out professional [artists], but rather to instill a love of [art] and a quizzical mind that stays with each student throughout life" (p. 33). And I would add a diligent work ethic and a perseverant spirit to that list.

5.6 So What? The Gap, the Bridge, and the Artist-Teacher

One of the main purposes of self-study research is to answer the "*so what* question" by "[examining] issues of significance both to the 'self' that is conducting the study and to the larger research community" (emphasis in original, Pinnegar & Hamilton, 2009, p. 112). In this optic, the expectation of a self-study is for it to be "an account of the *learning* of the person who conducted the study" (my emphasis, Pinnegar & Hamilton, 2009, p. 112) and more specifically for it to demonstrate how "the learning through self-study is intended to be used" (Loughran, 2002, p. 244).

So, what have I learned? To echo Samaras & Freese (2009) "[I] found that by studying and systematically examining [my] teaching, [I] became more focused on [my] purposes and whether [I was] aligning [my] beliefs with [my] practice" (p. 12). Through the pages of this self-study, I have brought the puzzle pieces together and I have successfully pinpointed the gap that separates my artist identity and the teacher identity in the fissure that separates the Institution and the Artist. I have discovered the Student, reached through a student-centered pedagogy, to be the most appropriate and secure bridge for this gap. I have learned that moving forward in any kind of teacher role, whether in a school classroom or in a private setting, I must be mindful of formulating my lessons in a student-centered manner, asking myself "how and what will they be *learning*?", to ensure rewards for students and consequently a satisfying experience for myself.

So, what does this mean in concrete terms for the artist-teacher in the grand scheme of the issues detailed in Chapter 2? We will recall that the introduction of uncertified professional artists to teach art in schools created much debate as to the role of these visiting artists and the impact their presence had both on students as well as on art educators. Despite the persistent debate, this has become an enduring model for decades now and remains an ongoing practice in many countries. Over time, there has been much discussion about the competing personality traits, needs and goals of the artist versus those of the teacher, qualified through the years as "the [impossible] merging of irreconcilables" (Orsini, 1973, p. 299). The general contention is that "the image of the individualist nonconformist [artist] is not compatible with the performance of many teaching responsibilities that require placing the welfare of students first" (Day, 1986, p. 40). In the same vein of thought, some maintain that "if the artist identity is prioritised too much it could become self-indulgent and the learner could suffer as a result" (Sayers, 2019, p. 4). And finally, the admittedly challenging task of pursuing both teaching and producing art simultaneously, agreed to be an important factor in effective teaching of art, without one or the other suffering in quality.

Of course, one overarching theme of this debate was the institution and its constraints as compared to the relative freedom of the artists' studio. I have detailed my own struggle with the institutional constraints in this research and the artist-teachers that I interviewed revealed having many of the same issues. Both interviewees agreed that the "the education system can be too constraining" (Interviewee #1) and might discourage some artists from teaching. Hall, Thomson, and Russell (2007) studied the UK equivalent to the Artists-in-schools program, "*Creative*

Partnerships, introduced in 2002" (p. 615). They analyzed three of the art projects through extensive fieldwork, interviews, and artefact analysis to address "pedagogic questions raised by these initiatives" (Hall et al., 2007, p. 606). Their study confirmed "the artists felt that there were clear distinctions to be drawn between the artist's and teacher's roles… [the artists] all felt freer than the teachers" (Hall et al., 2007, p. 615). I have addressed this issue in depth throughout this thesis and arrive at the conclusion that by placing the student at the centre, by adopting a consciously student-centred pedagogy, the artist who teaches can find their place in the classroom and learn to work within what Castro (2007) regarded as constraints that enable. Jaffe et al. (2013) specified that "although [teaching artists] are sometimes asked to engage in existing curriculum and educational priorities and standards, our primary role is to teach from our own practice and experience as artists" (p. 5). In so doing, the artist eliminates, or at the very least palliates to a degree, the contradictions and conflicts between the Institution and the Artist without compromising their goals. Interviewee #2 concurred that the schoolteachers often have an idea of what they want the end product to be, but the job of the visiting artist is to show the teachers "what could be" and to show students "the possibilities". Jaffe et al. (2013) maintained that "highly interesting original art-making can happen even within very narrow constraints, as long as students are being asked and allowed to make *their own work* within those constraints" (emphasis in original, p. 111).

Interestingly, one of the main preoccupations amidst the debate seemed to be that artists run the risk of making their time in the class more about themselves as a "master", with the transmission of their knowledge and their subject as their priority, rather than the encounter being about the students and what they would get out of it. Through my data analysis, I have demonstrated my instinctively empathetic approach to teaching and, concurrently, the artist-teachers that I interviewed confirmed being exceedingly conscious of the students and the importance of ensuring a significant experience for them. They did not lack in awareness or empathy for their students. Interviewee #1 affirmed that "art education is not about teaching art; it is about educating from a different perspective…when you teach you are there for others". Interviewee #2 echoed these thoughts saying that teaching is about "giving back to students, connecting with them is important…to validate their thoughts and expression".

Judging by my experience, corroborated by the interviews I conducted, and in light of some of the larger-scale studies (Cooper, 1986; Dirkx, 2006; Morgan, 1984; Zembylas, 2003), I get a sense that it is unfair to assume that all artists will approach a teaching situation with an overabundance of ego and little awareness of the students. Daichendt (2013) claimed there are "as many types of teaching artists as there are types of teaching artists" (p. 201). I would widen that statement to say there are as many types of teachers as there are types of teachers, period. Some will exhibit empathy and engage the students in that way, some will not. Although the assessment of levels of empathy to be found in artist-teachers versus other teachers was not the focus of this study, I find myself curious to understand if artists are held to different standards because of the general perception that artists are selfish or ego-centric because "[they have] a special 'calling', almost a religious commitment, and must pursue it all costs" (Day, 1986, p. 39). This strikes me as a very biased stereotype but certainly provides substance worthy of further study.

A recurrent theme in the artist-teacher identity dispute, is the seeming contradiction of, the dilemma caused by and the impossibility of the coexistence of these two identities/professions. In 2005 Thornton exhorted

> [i]nstead of seeing the making of art and the teaching of art as antagonistic activities, artist teachers should understand their dual commitments as mutually supportive, with their desire to make art a motivating factor regarding encouraging others to experience the pleasures and challenges of art experiences (p. 173).

Graham & Zwirn (2010) concurred stating, "many K-12 art teachers have rich artistic backgrounds and continue to be active as artists in spite of challenges of time, energy and stereotypes that insist a real artist would not teach" (p. 219). Zembylas (2003) asserted, "teaching is not just a technical enterprise but is inextricably linked to teachers' personal lives" (p. 216). In his view, "identity can be understood as a story…[and] these stories are important both as means through which individuals understand themselves as well as tools for taking action" (Zembylas, 2003, p. 215).

In their discussion about the five potential structures for developing harmonious multiple professional identities, Caza & Creary (2016) claimed, "when individuals voluntarily add on another work role while at the same time choosing to stay engaged in a previous work role, they

are acknowledging that they have two distinct, but important professional identities" (p. 276). In their view, it is indeed possible to have multiple professional identities coexist in a peaceful and mutually beneficial fashion. They stated that "voluntarily engaging in multiple roles provides individuals with a great deal of discretion about how they want to structure two (or more) important roles" (Caza & Creary, 2016, p. 277). When viewed from this perspective, it seems natural that at times the artist-teacher will call upon their artist identity to come forward more strongly, probably in the studio, in other circumstances the teacher role will take the lead, perhaps during the curriculum development, and at other moments both identities will be perfectly synchronized, hopefully in the classroom. Of course, this is the ideal and life is not always ideal, but Caza & Creary (2016) affirmed there are many ways of living multiple professional identities comfortably. Therefore, considering their research, the controversy or debate over the artist-teacher identity should not be seen as black/white but rather should be approached in its many potentially rich tones of gray.

Hall (2010) insisted, "negotiating a new identity…is not a straightforward or always comfortable process" (p. 107). He specified

> [t]he construction and development of the artist teacher identity is a complex and idiosyncratic process informed by many variables including personal and professional identities as a teacher and an artist; their personal and pedagogic philosophy and approach, the ethos and character of their school and the stage of their career (Hall, 2010, p. 109).

A key factor to harmonious integration of multiple professional identities is for "organizations and professions…to become more accepting of creative new role combinations and encouraging individuals to bring 'their whole selves' into work" (Creary et al., 2015 in Creary & Caza, 2016, p. 279). This allows individuals "to practice being both [identities]…and not checking certain identities at the door to only inhabit one 'professional' cloak" (Caza & Creary, 2016, p. 279). In terms of the artist-teacher, this once again suggests a thoughtful elimination of either/or absolutes and emphasizes the importance of systemic change within our schools.

The importance of achieving a harmonious balance between art practice and teaching to have a fulfilling artist-teacher career is highlighted in the research conducted by Graham & Zwirn (2010) as well as being corroborated by many others, as detailed in Chapter 2 (Ball, 1990;

Daichendt, 2013; Imms & Ruanglertbutr, 2012; MacDonald, 2017; Sayers, 2019; Szekely, 1978; Thompson, 1986; Thornton, 2005). The unanimous stated difficulty is that both "art making and teaching [are] incredibly time hungry practices and professions" (MacDonald, 2017, p. 167). One of the more experienced participants in MacDonald's (2017) study, Jane, made a conscious decision early on in her teaching career to put aside her arts practice as she navigated the learning curve of becoming a teacher, but was "confident in her ability to resume art making once she was settled into teaching" (p. 168). According to the results of MacDonald's (2017) research, "it is potentially impractical for beginning art teachers to maintain, or quickly resume, high levels of professional art output while becoming teachers" (p. 173). Perhaps this curve is not as steep for a visiting artist who is not bound to teaching full time, but as my research suggests, there is still quite a learning curve to navigating the planning and execution of an art workshop. If the uncertified artist-teacher intends to reflect upon and make adjustments to improve their teaching approach as they move forward, without necessarily diving into an extensive self-study, this also requires an investment of attention, time and energy. The expectation of reaching the ideal model of balance between arts practice and teaching from the very start strikes me as an unrealistic fiction that is potentially damaging to artists transitioning to teaching. It should be widely accepted that mastering one thing at a time is normal, even desirable, but does not preclude the reintegration of other things down the line.

Chapter 6. Conclusion

"…the self must bother itself"
(Britzman, 1998, p. 32, cited in Feldman, 2009, p. 42)

6.1 Closing thoughts: Who Am I Now?

By far, this self-study was the most challenging research project I have ever undertaken in my academic career. Aside from working through my research and bringing it all together during the stress, chaos and uncertainty caused by a global pandemic, the basic idea of a self-study scared me from the start. Self-study "involves a private and personal exploration, [that is also] public" (Samaras & Freese, 2009, p. 8). The very fact of placing my Self under the microscope for everyone to see was uncomfortable, destabilising and counter-intuitive, to put it mildly. The highly "subjective and particularistic" (Pinnegar & Hamilton, 2009, p. 53) aspects of self-study often took me out of my comfort zone. Journaling, self-interviewing and the iterative memo process forced me to be honest with myself and in so doing often required me to dig through shame and embarrassment to understand my actions and choices.

A prerequisite to grounded theory "requires the researcher/analyst to minimize preconceptions, remain 'honest to the data', and let concepts and theory emerge from the data" (Simmons, 2010, p. 19). I worked very hard to put aside expectations of an outcome or preconceived ideas of what I would find. This was indeed backwards for me and proved to be tricky at times but not impossible as long as I remained mindful and truthful. I learned to let go of the various fears and insecurities that bubbled up throughout the process and humbly embraced the uncertainty (Simmons, 2010). The unpredictability of the outcome is what brought to light many insights that would have otherwise escaped me. Applying grounded theory ultimately provided me with new awareness into who I am, and how I function as a teacher and as an artist that will be invaluable to me as I move forward on my uncertified artist-teaching journey.

I set out on this self-study aiming to "explore the gap between who I am and who I would like to be in my practice… [in order to take] …action to reduce or alter that gap" (Pinnegar & Hamilton, 2009, p. 12). To quote Pariser (2014), "it helps to have…a good grasp of where one stands and

where one wants to go" (p. 310). I succeeded in attaining my goal. Through "rigorous mining of the data" (Chambers-Tripunitara, 2013, p. 68), I made interesting discoveries about my unconscious self-identification as a student and my approach to teaching in practice, which led me to realise that perhaps the gap was not as wide as I initially thought. I intuitively gravitated towards a student-centered pedagogy, without naming it explicitly and without realizing that it was the bridge that linked *being* an artist and *being* an uncertified artist-teacher. The bridge was there all along, I just could not see it yet.

Through this research, I learned that with practice I will probably get better at writing curricula, and the chasm between the plan on paper and the lesson in person will narrow by consciously keeping the students in the foreground. With experience I will potentially become skilled at navigating the institutional constraints, such as time, and class management, because you can only get so far with theory (Pariser, 2014). Only *doing* it, experimenting with it, and occasionally making a mess of it, will allow me to learn those ropes. Most importantly, I learned that I have in fact been a teacher all along. Even this thesis was written with future art education students in mind as well as other artists transitioning to teaching and how best it might serve them in their endeavours. I might not fit the institutional definition of the teacher profile, but I am a teacher. I am also many other things, but I am a teacher.

My hope is that this research is not only pertinent to my own personal development as an uncertified artist-teacher but that it may be useful to other artists, whether early, midway, or late in their careers, who also envision a transition to teaching. This study may provide guidance for a more peaceful progression of the ever-growing community of practicing artists who are frequently called upon to take on the role of "visiting" teacher without official teaching certification or training. By encouraging them to focus on incorporating a student-centered approach and making the student experience and learning the priorities, I can only hope that they and their future students benefit from my personal discoveries. This study will hopefully also speak to those who call on the services of these artists and provide a degree of understanding of the position of uncertified artist-teachers.

On a larger scale, in terms of the field of art education, I believe this research fills a gap in the current and ever-growing scholarship in the field of self-study by focusing on the experience of an

uncertified artist transitioning into teaching, without obtaining a teaching certificate. We are becoming a more common breed and deserve to be helped, understood and validated. My fortuitous stance as a fine artist and graduate student offered the unique opportunity to shed light on this gap in the research by allowing me to delve into the artist-teaching experience on a more comprehensive level. I can only hope that this "story of me" (Chambers-Tripunitara, 2013, p. xiii) is in fact a story of us.

I started this thesis stating that I am an artist, fundamentally; I am a mother, a wife, a daughter, a sister, a friend, permanently; I am a student, continuously; I am an art historian, occasionally; I am a teacher, in becoming. After this research experience, I am still all of those things, but now I am considerably more conscious of *how* I am all of those things.

6.2 Avenues for Future Research

There are a few themes mentioned throughout this study that I could not go into depth about for the purposes of this thesis but would certainly be worthy avenues for future research. One that stands out to me is the interesting notion of *how* one learns, how one acquires skills and knowledge that shape who they become as a teacher. This study provides a starting point for a deeper analysis into *how* I learned to do what I now do intuitively as an artist. How was I taught and which aspects of that experience were ultimately the most significant? The current focus of research in the field is on artist-teachers being uncertified and how they *teach*, perhaps shifting the microscope to find out how artist-teachers *learned* would yield enlightening new insights into how effectively it converts, or not, to successful teaching. With the noted importance of student-centered pedagogy that is certainly not a norm in all schools and the fact that it translated so instinctively into my teaching, this certainly offers much substance for future research, especially if the inquiry includes other uncertified artist-teachers in the field.

References

Adams, J. (2007). Artists becoming teachers: Expressions of identity transformation in a virtual forum. *International Journal of Art & Design Education, 26*(3), pp. 264-273. DOI: 10.1111/j.1476-8070.2007.00537.x.

Anderson, C. H. (1981). Identity crisis of the art educator: artist? teacher? both? *Art Education, 34*, pp. 45-46.

Arkansas State Department of Natural and Cultural Heritage, Little Rock - Office of Arts and Humanities. (1976). *Artists in the schools, 1975-1976* [Report]. National Endowment for the Arts, Washington, D.C.

Ball, L. (1990). What role: Artist or teacher? *Art Education, 43*(1), pp. 54-59.

Barnes, D. (1998). Foreword: Looking forward: The concluding remarks at the Castle Conference. In M.L. Hamilton (Ed), *Reconceptualizing Teaching Practice* (p. ix-xiv). London: Routledge. DOI: 10.4324/9780203984734.

Barnes, D. (1998). Afterword. In M.L. Hamilton (Ed), *Reconceptualizing Teaching Practice* (p. 278). London: Routledge. DOI: 10.4324/9780203984734.

Bass, L., Anderson-Patton, V. & Allender, J. (2002). Self-study as a way of teaching and learning: A research collaborative re-analysis of self-study teaching portfolios. In J. Loughran and T. Russell (Eds.), *Improving Teacher Education Practice Through Self-study* (pp. 56-69). London/New York: Routledge/Falmer.

Berry, D.C. (1987). The problem of implicit knowledge. *Expert Systems*, *4*(3), pp. 144–151. DOI: 10.1111/j.1468-0394.1987.tb00138.x.

Birks, M. and Mills, J. (2011). *Grounded Theory: A Practical Guide*. Los Angeles, CA: Sage Publications, Inc.

Blair, L. (2016). *Writing a Graduate Thesis or Dissertation*. Rotterdam/Boston/Taipei: Sense Publishers.

Blair, L., & Fitch, S. (2015). Threshold concepts in art education: Negotiating the ambiguity in pre-service teacher identity formation. *International Journal of Education through Art, 11*(1), pp. 91-102.

Booth, E. (2003). Seeking definition: What is a teaching artist? *Teaching Artist Journal, 1*(1), pp. 5-12.

Brown, J. K. (2008). Student-centered instruction: Involving students in their own education. *Music Educators Journal*, *94*(5), pp. 30-35. DOI: 10.1177/00274321080940050108.

Bumgarner, C.M. (1994A). Artists in the classrooms: The impact and consequences of the National Endowment for the Arts' Artist Residency program on K–12 arts education: (Part 1). *Arts Education Policy Review, 95*(3), pp. 14-29. DOI: 10.1080/10632913.1994.9936374.

Bumgarner, C.M. (1994B). Artists in the classrooms: The impact and consequences of the National Endowment for the Arts' Artist Residency program on K–12 arts education: (Part 2). *Arts Education Policy Review, 95*(4), pp. 8-31. DOI: 10.1080/10632913.1994.9936378.

Castro, J. C. (2007, February). Constraints that enable: Creating spaces for artistic inquiry. In *Proceedings of the 2007 Complexity Science and Educational Research Conference* (pp. 75-86).

Caza, B.B., & Creary, S.J. (2016). The construction of professional identity. Wilkinson, A., Hislop, D., & Coupland, C. (Eds.). *Perspectives on contemporary professional work: challenges and experiences* (Ser. New horizons in management). Edward Elgar Publishing.

Chambers-Tripunitara, P. (2013). *A Self-study of changing art education pedagogy in mid-career: Possibilities, impediments, and insights* (Doctoral dissertation). Retrieved from https://spectrum.library.concordia.ca (977570).

Charmaz, K. (2006). *Constructing Grounded Theory*. London, UK: Thousand Oaks, CA: Sage Publications, Inc.

Cooper, B. (2004). Empathy, interaction and caring: Teachers' roles in a constrained Environment. *Pastoral Care in Education, 22*, pp. 12-21. DOI: 10.1111/j.0264-3944.2004.00299.x.

Craig, C. J. (2009). Trustworthiness in self-study research. In C.A. Lassonde, S. Galman & C.M. Kosnik (Eds.), *Self-study research methodologies for teacher educators* (pp. 21-34). Rotterdam/Boston/Taipei: Sense Publishers.

Crawley, L.S. (2012). Autoethnography as feminist self-interview. In J.F. Gubrium, J.A. Holstein, A.B. Marvasti and K.D. McKinney (Eds.), *The SAGE Handbook of Interview Research: The Complexity of the Craft* (pp. 143-160). Thousand Oaks: SAGE Publications, Inc. DOI: 10.4135/9781452218403.

Daichendt, G. J. (2010). *Artist teacher: A philosophy for creating and teaching.* UK/USA: Intellect Ltd.

Daichendt, G. J. (2013). A brief, broad history of the teaching artist. In N. Jaffe (Series Ed.), *Teaching Artist Handbook (Volume 1)* (pp. 200-231). Chicago: Columbia College Chicago Press.

Day, M. D. (1986). Artist-teacher: A problematic model for art education. *Journal of Aesthetic Education, 20* (4), pp. 38-42. DOI:10.2307/3332595.

Dewey, J. (1963). *Experience and education* (Kappa Delta Pi Lecture Series). New York/London: Collier Books. (Original work published in 1938).

Dirkx, J. M. (2006). Authenticity and imagination. *New Directions for Adult and Continuing Education*, *2006*(111), pp. 27–39. DOI: 10.1002/ace.225.

Dunkel, C. S., Harbke, C. R., & Papini, D. R. (2009). Direct and indirect effects of birth order on personality and identity: Support for the null hypothesis. *The Journal of Genetic Psychology*, *170*(2), pp. 159-175.

Educart. (2018). Retrieved from https://educart.ca

Éducation et enseignement supérieur du Québec. (2018). *Quebec Education Program for Elementary Arts Education – Visual Arts.* Retrieved from http://www.education.gouv.qc.ca/fileadmin/site_web/documents/PFEQ/educprg2001-082.pdf.

Efland, A. (1976). The School art style: A functional analysis. *Studies in Art Education, 17*(2), pp. 37-44. DOI:10.2307/1319979.

Eisner, E.W. (1974). Is the Artist in the School program effective? *Art Education, 27*(2), pp. 19-23.

Feldman, A. (2009). Making the self problematic: Data analysis and interpretation in self-study research. In C. A. Lassonde, S. Galman & C. M. Kosnik (Eds.), *Self-study research methodologies for teacher educators* (pp. 35-49). Rotterdam/Boston/Taipei: Sense Publishers.

Francis, B., Graham, M. A., & Barney, D. T. (2018). Pretending to be an art teacher. *Visual Arts Research*, *44*(2), pp. 78–86.

Galman, S. (2009). Trading in fables. In C. A. Lassonde, S. Galman & C. M. Kosnik (Eds.), *Self-study research methodologies for teacher educators* (pp. 129-149). Rotterdam/Boston/Taipei: Sense Publishers.

Glaser, B.G. (2016). Grounded description: No no. *The Grounded Theory Review, 15(2)*, pp. 3-7.

Graham, M., & Zwirn, S. (2010). How being a teaching artist can influence K-12 art education. *Studies in Art Education, 51*(3), pp. 219-232.

Gude, O. (2007). Principles of possibility: Considerations for a 21st-century art & culture curriculum. *Art Education*, *60*(1), pp. 6–17.

Hafeli, M. (2009). What happened to authenticity? "Assessing students' progress and achievements in art" revisited. In Sabol, F. R., & Manifold, M. C. (Eds.), *Through the*

prism: Looking into the spectrum of writings by Enid Zimmerman (pp. 99-112). National Art Education Association.

Hall, C., Thomson, P., and Russell, L. (2007). Teaching like an artist: The pedagogic identities and practices of artists in schools. *British Journal of Sociology of Education, 28*(5), pp. 605-619.

Hall, J. (2010). Making art, teaching art, learning art: Exploring the concept of the artist teacher. *International Journal of Art and Design Education, 29*(2), pp. 103-110.

Hamilton, M.L. (Ed.). (1998). *Reconceptualizing Teaching Practice*. London: Routledge. DOI: 10.4324/9780203984734.

Hamilton, M.L. & Pinnegar, S. (1998). Conclusion: The value and the promise of self-study. In M.L. Hamilton (Ed.), *Reconceptualizing Teaching Practice* (pp. 264-277). London: Routledge. DOI: 10.4324/9780203984734.

Hamilton, M.L. & Pinnegar, S. (2009). Creating representations: Using collage in self-study. In D.L. Tidwell, M.L. Heston, and L.M. Fitzgerald (Eds), *Research methods for the self-study of practice* (pp. 155-170). In J. Loughran (Ed.), *Self-study of teaching and teacher education practices* (Vol. 9). New York, NY: Springer. DOI: 10.1007/978-1-4020-9514-6_10.

Hetland, L., Winner, E., Veenema, S. & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York, N.Y: Teachers College Press.

Hiatt, B. (January 7, 2021). The Spirit of Neil Peart. *Rolling Stone Magazine*. Retrieved from https://www.rollingstone.com/music/music-features/neil-peart-rush-dead-cover-story-1110496/

Hogg, M. A., Terry, D. J., & White, K. M. (1995). A tale of two theories: A critical comparison of identity theory with social identity theory. *Social Psychology Quarterly*, *58*(4), pp. 255–269.

Holton, J. (2010). From the editor. *The Grounded Theory Review, 9(2),* pp. ii-v.

Hornsey, M. J. (2008). Social identity theory and self-categorization theory: a historical review: social identity theory and self-categorization theory. *Social and Personality Psychology Compass*, *2*(1), pp. 204–222. DOI: 10.1111/j.1751-9004.2007.00066.x.

Imms, W., & Ruanglertbutr, P. (2012). Can early career teachers be artists as well? *The Canadian Review of Art Education, 39*, pp. 7-23.

Jaffe, N., Barniskis, B. & Hackett Cox, B. (2013). *Teaching Artist Handbook (Volume 1), (Ed.)*. Chicago: Columbia College Chicago Press

Keightley, E., Pickering, M. and Allett, N. (2012). The self-interview: A new method in social science research. *International Journal of Social Research Methodology, 15*(6), pp. 507-521.

Kincheloe, J. (1991). *Teachers as researchers: Qualitative inquiry as a path to empowerment.* New York: Falmer Press.

Koznik, C., Cleovoulou, Y. & Fletcher, T. (2009). The use of interviews in self-study research. In C. A. Lassonde, S. Galman & C. M. Kosnik (Eds.), *Self-study research methodologies for teacher educators* (pp. 53-69). Rotterdam/Boston/Taipei: Sense Publishers.

Krahenbuhl, K. S. (2016). Student-centered education and constructivism: Challenges, concerns, and clarity for teachers. *The Clearing House: A Journal of Educational Strategies, Issues, and Ideas*, *89*(3), pp. 97–105. DOI: 10.1080/00098655.2016.1191311.

Kuzmic, J.J. (2002). Research as a way of knowing and seeing advocacy for the other. In J. Loughran and T. Russell (Eds.), *Improving Teacher Education Practice Through Self-study* (pp. 222-235). London/New York: Routledge/Falmer.

LaBoskey, V. (2004A). The Methodology of Self-Study and its theoretical underpinnings. In J. Loughran, M.L. Hamilton, V.K. LaBoskey, and T. Russell (Eds*.), International Handbook of Self-Study of Teaching and Teacher Education Practices* (pp. 817-869). Dordrecht: Kluwer Academic Publishers.

LaBoskey, V. (2004B). Afterword: Moving the methodology of self-study research and practice forward: Challenges and opportunities. In J. Loughran, M.L. Hamilton, V.K. LaBoskey, and T. Russell (Eds.), *International Handbook of Self-Study of Teaching and Teacher Education Practices* (pp. 1169-1184). Dordrecht: Springer.

Lanier, V. (1959). Affectation and art education. *Art Education, 12*(7), pp. 10+21.

Lassonde, C. A., Galman, S., and Kosnik, C. M. (Eds.). (2009). *Self-study research methodologies for teacher educators*. Rotterdam/Boston/Taipei: Sense Publishers.

Lassonde, C. A. and Strub, D. (2009). Promoting self-study as a habit of mind for preservice teachers. In C. A. Lassonde, S. Galman & C. M. Kosnik (Eds.), *Self-study research methodologies for teacher educators* (pp. 207-224). Rotterdam/Boston/Taipei: Sense Publishers.

Lebler, D. (2007). Student-as-master? Reflections on a learning innovation in popular music pedagogy. *International journal of music education*, *25*(3), pp. 205-221.

Loughran, J. (2002). Understanding self-study of teacher education practices. In J. Loughran and T. Russell (Eds.), *Improving Teacher Education Practice Through Self-study* pp. 239-248. London/New York: Routledge/Falmer.

Loughran, J., Hamilton, M. L., LaBoskey, V. K., and Russell, T. (Eds.). (2004). International Handbook of Self-Study of Teaching and Teacher Education Practices. Dordrecht: Springer.

MacDonald, A. (2017). A diptych of dilemma: Becoming an artist and a teacher. *International Journal of Education through Art, 13*(2), pp. 163–177.

McCracken, W. (1959). Artist-teacher: A symptom of growth in art education. *Art Education, 12*(9), pp. 4-5.

Merriam Webster Online Dictionary. (2021). Retrieved from https://www.merriam-webster.com/

Meskin, T., Singh, L., and van der Walt, T. (2014). Putting the self in the hot seat: Enacting Reflexivity through dramatic strategies. *Educational Research for Social Change, 3*(2), pp. 5-20.

Milam, E. L. (1972). Teaching with empathy: The Austin Teacher Program. *Journal of the Student Personnel Association for Teacher Education*, *11*(1), 11-15.

Morgan, S.R. (1984). An illustrative case of high-empathy teachers. *The Journal of Humanistic Education and Development, 22*, pp. 143-148.

Orsini, N. (1973). The dilemma of the artist-teacher. *Art Journal, 32* (3), pp. 299-300.

Pariser, D. (2014). Coping with flying sandwiches: Where's the educational theory? *Studies in Art Education*, *55*(4), pp. 300–312.

Pinnegar, S. and Hamilton, M.L. (2009). *Self-study of practice as a genre of qualitative research: Theory, methodology and practice*. New York, NY: Springer. DOI: 10.1007/978-1-4020-9512-2.

Roberts, L. (2000). Shifting identities: An investigation into student and novice teachers' evolving professional identity. *Journal of Education for Teaching*, *26*(2), pp. 185-186. DOI: 10.1080/02607470050127108.

Russell, T. (2002). Can self-study improve teacher education? In J. Loughran and T. Russell (Eds.), *Improving Teacher Education Practice Through Self-study* pp. 3-9. London/New York: Routledge/Falmer.

Saldaña, J. (2009). *The coding manual for qualitative researchers*. Los Angeles: Sage.

Samaras, A. & Freese, A. (2009). Looking back and looking forward: An historical overview of the self-study school. In C. A. Lassonde, S. Galman & C. M. Kosnik (Eds.), *Self-study research methodologies for teacher educators* (pp. 3-19). Rotterdam/Boston/Taipei: Sense Publishers.

Sayers, E. (2019). The artist-teacher. *Oxford Research Encyclopedia of Education.* DOI: 10.1093/acrefore/9780190264093.013.401.

Scabini, E., & Manzi, C. (2011). Family processes and identity. *Handbook of identity theory and research* (pp. 565-584). Springer, New York, NY.

Simmons, O. E. (2010). Is that a real theory or did you just make it up? Teaching classic grounded theory. *Grounded Theory Review: An International Journal, 9*(2), pp. 15-38.

Smith, R.A. (1977). A policy analysis and criticism of the Artist-in-Schools Program of the National Endowment for the Arts. *Art Education, 30*(5), pp. 12-19. DOI:10.2307/3192239.

Smith, R.A. (1980). The "deschooling" of art education: How it's happening and what to do about it. *Art Education, 33*(3), pp. 8-10.

Suddaby, R. (2006). From the editors: What grounded theory is not. *Academy of Management Journal, 49*, pp. 633-642. DOI: 10.5465/AMJ.2006.22083020.

Szekely, G. (1978). Uniting the roles of artist and teacher. *Art Education, 31*(1), p. 17-20.

Terry, D. J., Hogg, M. A., & White, K. M. (1999). The theory of planned behaviour: self-identity, social identity, and group norms. *British Journal of Social Psychology*, *38*(3), pp. 225-244. DOI: 10.1348/014466699164149.

Thompson, K. (1986). Teachers as artists. *Art Education, 39*(6), pp. 47-48. DOI:10.2307/3192975.

Thornton, A. (2005). The artist teacher as reflective practitioner. *International Journal of Art & Design Education, 24* (2), pp. 166-174.

Thornton, A. (2011). Being an artist teacher: A liberating identity? *International Journal of Art & Design Education, 30*, pp. 31-36. DOI:10.1111/j.1476-8070.2011.01684.x.

Tidwell, D.L., Heston, M.L., and Fitzgerald, L.M. (Eds). (2009). Research methods for the self-study of practice. In J. Loughran (Ed.), *Self-study of teaching and teacher education practices* (Vol. 9). New York, NY: Springer. DOI 10.1007/978-1-4020-9514-6.

Timonen, V., Foley, G., and Conlon, C. (2018). Challenges when using grounded theory: a pragmatic introduction to doing GT. *Research International Journal of Qualitative Methods*, *17*, pp. 1–10. DOI: 10.1177/1609406918758086

Van den Hoonaard, D. K. (2015). *Qualitative Research in Action: A Canadian Primer* (2nd ed.). Don Mills, ON: Oxford University Press Canada.

Western States Arts Foundation, Denver, Colorado. (September 30, 1976). *A Study of the Poetry and Visual Arts Components of the Artists-in-Schools Program* (0MB-128-57500) [Report]. National Endowment for the Arts, Washington, D.C.

Wohlfarth, D., Sheras, D., Bennett, J. L., Simon, B., Pimentel, J. H., & Gabel, L. E. (2008). Student perceptions of learner-centered teaching. *Insight: A journal of scholarly teaching*, *3*, pp. 67-74.

Zembylas, M. (2003). Emotions and teacher identity: A post-structural perspective. *Teachers and Teaching: Theory and Practice, 9*(3), pp. 213-238. DOI 10.1080/13540600309378

Zimmerman, E. (1994). Concerns of pre-service art teachers and those who prepare them to teach. *Art Education, 47*(5), pp. 59-67.

Zwirn, S. G. (2005). Teachers who create, artists who teach. *Journal of Creative Behavior, 39*(2), pp. 111-122.

Appendix A

Landscape Lesson Plan for Kindergarten

LESSON PLAN

Prepared by: Karine Bassal

Project title: My Favorite Season Seen from my Window

School: New Sunshine Academy, Montreal, QC[3]

Grade level/age group: Kindergarten, ages 5-6 (19 children)

Time frame: 120 + 60 minutes for activity + 60 minutes teacher prep and clean-up

QUÉBEC EDUCATION PROGRAM FOR ELEMENTARY ARTS EDUCATION – VISUAL ARTS[4]

GENERAL EDUCATIONAL GOAL:

Students in this Cycle 1 class will be asked to create a painting with gouache representing a landscape of their favorite season as they would see it when looking out a window. This lesson aligns with the year-long kindergarten unit of inquiry "The Seasons". In alignment with this unit, they will learn about the tradition of landscape painting through the exploration of historic and contemporary landscape paintings drawn from the collection of the Musée des beaux-arts de Montréal. This activity will allow students to be creative in depicting their favorite season by producing individual works of art with paint. Guiding questions of inquiry are: What is my favorite season? What would I see when looking out my window during my favorite season? How can I paint what I see in my imagination? Through this activity they will learn about the natural environment, art history, the changes of seasons and painting. The finished paintings will be hung outside the classroom to share with the larger school community and a group discussion about the works will follow. They will also learn to appreciate different artistic productions, including their own and those of their classmates.

AL ART COMPETENCIES: CYCLE 1

1. To produce individual works in the visual arts. • The student will use creative ideas inspired by the stimulus for creation	**3. To appreciate works of art, traditional artistic objects, media images, personal productions and those of classmates.**

[3] For the purposes of this thesis, the school has been given a pseudonym to preserve anonymity.

[4] All information contained in this lesson plan pertaining to specific curriculum requirements have been taken from the Québec Education Program for Preschool and Elementary Arts Education as specified by the Ministère de l'éducation et de l'enseignement supérieur du Québec

• The student will develop their personal identity and their knowledge of the world • The student will transform materials using a two-dimensional space, working mainly from memory	• Students will be encouraged to reflect on their creative experience and to talk about aspects that are important to them

OBJECTIVES

Essential knowledge:

A. <u>Transforming gestures and tools:</u>

Students will learn about transforming gestures and tools related to painting such as:

- Applying coloured pigments: flat brushstrokes and varied brushstrokes
- Naming the transforming gestures and techniques: painting
- Naming the materials being used: gouache
- Naming the tools being used: brush, palette

B. <u>Language of visual arts:</u>

Students will learn and use appropriate visual arts language related to painting such as:

Shape: Rounded shapes, angular shapes

Line: Thick, thin

Colours of pigments: Primary colours and secondary colours, cold and warm colors

Value: Light, dark

Texture: Varied texture used by the student

Pattern: Varied patterns used by the student

Spatial organization: Enumeration, juxtaposition, repetition, alternance

C. <u>Visual arts appreciation repertoire:</u>

Through a PowerPoint presentation of historical works of art and an exhibition of their own work in the main hallway of the school, students will learn to discuss, describe and appreciate their own work, that of their classmates as well as works of art from different artistic periods.

Applications of knowledge:

<u>Competency 1 – To produce individual works in the visual arts:</u>

A. To use personal ideas inspired by the stimulus for creation

- Looks for an idea related to the stimulus for creation
- Chooses an idea that represents his/her perception of reality

B. To use transforming gestures and elements of visual arts language

- Experiments with transforming gestures such as applying coloured pigments with flat brushstrokes
- Uses transforming gestures that represent his/her idea
- Uses transforming gestures that clarify his/her idea
- Handles the following tools: brush

C. To organize the elements they have chosen

- Uses the following ways of organizing space: enumeration, juxtaposition, repetition and alternance

D. To finalize his/her production

- Makes adjustments to certain transforming gestures and to the language of visual arts

E. To share his/her creative experience

- Shares significant aspects of his/her experience with transforming gestures and elements of visual arts language
- Uses subject-specific vocabulary

<u>Competency 3- To appreciate works of art, traditional artistic objects, media objects, personal productions and those of classmates:</u>

A. To examine a work of art, traditional artistic object, media images, personal or media visual arts production for elements of content

- Observes some subject-specific elements in student productions
- Observes some subject-specific elements in works of art past and present, from here and elsewhere
- Observes the elements of visual arts language: shape, line, color, value, texture, pattern, volume
- Observes the organisation of elements in a two-dimensional space: enumeration, juxtaposition, repetition, alternance
- Observes evidence of gestures used to produce the object

B. To examine a work of art, traditional artistic object or media images for sociocultural references

- N/A for Cycle 1

C. To make connections between what he/she has felt and examined

- Names an element in the object that elicited an emotion, feeling or impression
- Uses subject-specific vocabulary

D. To make critical or aesthetic judgment

- Expresses his/her preferences based on his/her observations
- Uses subject-specific vocabulary

E. To share his/her appreciation experience

- Shares significant aspects related to the appreciation of transforming gestures and elements of visual arts language
- Uses subject-specific language

LINKS WITH CROSS-CURRICULAR COMPETENCIES:

1. **Intellectual competencies**

To use information: students will be expected to draw inspiration from the information presented during the presentation of artwork contained in the collection of the Musée des beaux-arts de Montréal and the discussion about the nature of artefacts, memory and the passage of time

To use creativity: students must use their own creativity to paint a depiction of an important artefact that represents them and/or the time they are living in

2. **Methodological competencies**

To adopt effective work methods: students must accomplish their artwork and video within the allotted time-frame

3. **Personal and social competencies**

To construct his/her identity: through reflection about themselves and the time we live in, students actively participate in constructing their identity through the depiction of an object, event or person that is significant to them

4. **Communication-related competencies**

To communicate appropriately: students must describe their artefact in a video presentation that will be accessible for the school through a QR-code that will be displayed with the artwork

LINK WITH BROAD AREAS OF LEARNING:

Personal and career planning: enable students to undertake and complete projects that develop their potential and help them integrate into society through self-knowledge and awareness of his/her potential and how to fulfill it; adoption of strategies related to a plan or project.

STAGES OF THE ART ACTIVITY:

PART I – 2 hours

Introduction: Begin by asking the students what they have already learned regarding the notion of seasons. Introduce the activity with a short PowerPoint slide show presentation of landscape paintings from the collection of the Musée des beaux-arts de Montréal that show different seasons. Discuss what they see, the role of the colors being used, how the colors make us feel, how this relates to each season

depicted. Students have to think of their favorite season and what it looks like, what temperature it is, perhaps what it smells like, what colors they need to use, etc.

Demonstration: Use a prepared prototype to show them what is expected. **Think** about your favorite season. **Choose** the way you want to represent your favorite season. **Create** a painting of your favorite season using different colors of paint on your palette and different sizes of paintbrushes and tools to achieve the shapes you want in your landscape. **Be careful** about cleaning your paintbrush in between different colors, don't use too much water.

Work Time: Students will come in groups of 4 to the paint station for the activity. Steps will be reviewed. Each will have their own paper, they will each choose the colors for their landscape that the educator will distribute onto their "palette" and they will choose paintbrushes, sponges, and/or sticks to create their favorite season landscape through strokes and textures. Those who finish quickly can go play at another station to leave their place for another child. Paintings will be stored in a rack to dry.

Clean-up: When finished their painting, each student will wash their hands and their palette in the sink; put their smocks away.

PART II – ***1 hour outside of class time***
Teacher Work Time: *Pre-cut white construction paper "windows" will be provided for each student.*
Teacher Clean-up: *Educator will be responsible for proper clean-up of brushes and table while children play at various stations.*

PART III – 1 hour
Closure: Students will glue window frames to dry paintings. The works of art will then be displayed outside the classroom to be viewed by the larger school community. As a group, the children will discuss what they have created and why, they will describe what they enjoyed the most and what they found challenging. Each will choose a peer-landscape and briefly explain why it qualifies as a landscape and what they appreciate about it.

ADAPTATIONS FOR DIVERSE LEARNERS:
The goal of this lesson is for students to create their own landscape of a favorite season using their imaginations. Because this an open-ended activity, it may be adapted to diverse learners in terms of materials used (markers, pencils, collage, digital photography) and in terms of the time allotted to the activity, which can be broken down into shorter blocks over several days.

ASSESSMENT AND EVALUATION CRITERIA:
Student work will be assessed on a scale of 1-5 for the art-making process of their landscape painting as well as their participation in the exhibition that will follow, using the following criteria (see attached Assessment grid):

- Relationship between his/her production and the stimulus for creation
- Pertinent use of spontaneous transforming gestures
- Pertinent use of visual arts language
- Simple organization of elements

- Comments containing elements related to his/her creative experience

BIBLIOGRAPHY:

Éducation et enseignement supérieur Québec. (2018). *Quebec Education Program for Preschool and Elementary*. Retrieved from http://www.education.gouv.qc.ca/fileadmin/site_web/documents/PFEQ/educprg2001.pdf

Éducation et enseignement supérieur Québec. (2018). *Quebec Education Program for Preschool and Elementary – Chapter 8- Arts Education*. Retrieved from http://www.education.gouv.qc.ca/fileadmin/site_web/documents/PFEQ/educprg2001-082.pdf

KINDERGARTEN ASSESSMENT GRID				
Activity: My favorite season seen from my window				
Name of student:				/20
1. Relationship between his/her production and the stimulus for creation Does their painting depict a recognizable season?				
1	2	3	4	5
2. Pertinent use of spontaneous transforming gestures Does their painting show traces of their work process?				
1	2	3	4	5
3. Pertinent use of visual arts language In the description of their art work, does the student use appropriate painting-related vocabulary?				
1	2	3	4	5
4. Simple organization of elements Does the painting display a simple organization of the visual elements?				
1	2	3	4	5
5. Comments containing elements related to his/her creative experience				
1	2	3	4	5
Additional comments and observations:				

Appendix B

Artefact Lesson Plan for Grade 2

LESSON PLAN

Prepared by: Karine Bassal

Project title: A significant artefact in gouache

School: New Sunshine Academy, Montreal, QC[5]

Grade level/age group: Grade 2, ages 7-8 (19 children)

Time frame: 120 + 60 minutes for activity + 30 minutes teacher clean-up

QUÉBEC EDUCATION PROGRAM FOR ELEMENTARY ARTS EDUCATION – VISUAL ARTS[6]

GENERAL EDUCATIONAL GOAL:

Students in this Cycle 1 class will deepen their understanding of the current unit of inquiry they are working on about the importance and purpose of artefacts. In alignment with this unit, they will learn about memory and the passage of time through the exploration of various artefacts drawn from the collection of the Musée des beaux-arts de Montréal. Students will be asked to create a painting with gouache representing an important person, object or event that is significant at this particular moment in time. They will then be videotaped with an iPad or Chromebook describing their artefact using a list of questions as prompts. Through this activity they will learn about their identity, different art forms, history, memory, the passage of time and painting. They will also learn to appreciate different artistic productions, including their own and those of their classmates.

AL ART COMPETENCIES: CYCLE 1

1. To produce individual works in the visual arts. • The student will use creative ideas inspired by the stimulus for creation • The student will develop their personal identity and their knowledge of the world	**3. To appreciate works of art, traditional artistic objects, media images, personal productions and those of classmates.** • Students will be encouraged to reflect on their creative experience and to talk about aspects that are important to them

[5] For the purposes of this thesis, the school has been given a pseudonym to preserve anonymity.

[6] All information contained in this lesson plan pertaining to specific curriculum requirements have been taken from the Québec Education Program for Preschool and Elementary Arts Education as specified by the Ministère de l'éducation et de l'enseignement supérieur du Québec

• The student will transform materials using a two-dimensional space, working mainly from memory	

OBJECTIVES

Essential knowledge:

A. <u>Transforming gestures and tools:</u>

Students will learn about transforming gestures and tools related to painting such as:

- Applying coloured pigments: flat brushstrokes and varied brushstrokes
- Naming the transforming gestures and techniques: painting
- Naming the materials being used: gouache
- Naming the tools being used: brush, palette

B. <u>Language of visual arts:</u>

Students will learn and use appropriate visual arts language related to painting such as:

Shape: Rounded shapes, angular shapes

Line: Thick, thin

Colours of pigments: Primary colours and secondary colours, cold and warm colors

Value: Light, dark

Texture: Varied texture used by the student

Pattern: Varied patterns used by the student

Spatial organization: Enumeration, juxtaposition, repetition, alternance

C. <u>Visual arts appreciation repertoire:</u>

Through a PowerPoint presentation of historical works of art, as well as a videotaped description of their own artwork that will be accessible through a QR-code and an exhibition of their work in the main hallway of the school, students will learn to discuss, describe and appreciate their own work, that of their classmates as well as works of art from different artistic periods.

Applications of knowledge:

<u>Competency 1 – To produce individual works in the visual arts:</u>

A. To use personal ideas inspired by the stimulus for creation

- Looks for an idea related to the stimulus for creation
- Chooses an idea that represents his/her perception of reality

B. To use transforming gestures and elements of visual arts language

- Experiments with transforming gestures such as applying coloured pigments with flat brushstrokes
- Uses transforming gestures that represent his/her idea
- Uses transforming gestures that clarify his/her idea
- Handles the following tools: brush, palette

C. To organize the elements they have chosen

- Uses the following ways of organizing space: enumeration, juxtaposition, repetition and alternance

D. To finalize his/her production

- Makes adjustments to certain transforming gestures and to the language of visual arts

E. To share his/her creative experience

- Shares significant aspects of his/her experience with transforming gestures and elements of visual arts language
- Uses subject-specific vocabulary

<u>Competency 3- To appreciate works of art, traditional artistic objects, media objects, personal productionsand those of classmates:</u>

A. To examine a work of art, traditional artistic object, media images, personal or media visual arts production for elements of content

- Observes some subject-specific elements in student productions
- Observes some subject-specific elements in works of art past and present, from here and elsewhere
- Observes the elements of visual arts language: shape, line, color, value, texture, pattern, volume
- Observes the organisation of elements in a two-dimensional space: enumeration, juxtaposition, repetition, alternance
- Observes evidence of gestures used to produce the object

B. To examine a work of art, traditional artistic object or media images for sociocultural references

- N/A for Cycle 1

C. To make connections between what he/she has felt and examined

- Names an element in the object that elicited an emotion, feeling or impression
- Uses subject-specific vocabulary

D. To make critical or aesthetic judgment

- Expresses his/her preferences based on his/her observations

- Uses subject-specific vocabulary

E. To share his/her appreciation experience

- Shares significant aspects related to the appreciation of transforming gestures and elements of visual arts language
- Uses subject-specific language

LINKS WITH CROSS-CURRICULAR COMPETENCIES:

1. Intellectual competencies

To use information: students will be expected to draw inspiration from the information presented during the presentation of artwork contained in the collection of the Musée des beaux-arts de Montréal and the discussion about the nature of artefacts, memory and the passage of time

To use creativity: students must use their own creativity to paint a depiction of an important artefact that represents them and/or the time they are living in

2. Methodological competencies

To adopt effective work methods: students must accomplish their artwork and video within the allotted time-frame

3. Personal and social competencies

To construct his/her identity: through reflection about themselves and the time we live in, students actively participate in constructing their identity through the depiction of an object, event or person that is significant to them

4. Communication-related competencies

To communicate appropriately: students must describe their artefact in a video presentation that will be accessible for the school through a QR-code that will be displayed with the artwork

LINK WITH BROAD AREAS OF LEARNING:

Personal and career planning: enable students to undertake and complete projects that develop their potential and help them integrate into society through self-knowledge and awareness of his/her potential and how to fulfill it; adoption of strategies related to a plan or project.

STAGES OF THE ART ACTIVITY:

PART I – 2 hours

Introduction: Begin by asking the students what they have already learned regarding the notion of artefacts. Introduce the activity with a short PowerPoint slide show presentation of works linked to the theme of memory from the collection of the Musée des beaux-arts de Montréal. Discuss what they see,

the role of the material being used, how this relates to memory and time; linking the discussion to the notion of artefacts and how they function as symbols of memory and times past.

Demonstration: Use a prepared prototype to show them what is expected. **Think** about an important memory, person or object that is important to them at this particular moment in time. It can be an activity, an object, a person, or a character that people might recognize today. It can also be a specific event that represents this moment in time. There is only one rule: it must represent something that can be linked to this period in history. **Choose** the way you want to represent your artefact. **Create** a painting of your chosen artefact using different colors of paint on your palette and different sizes of paintbrushes and tools to achieve the shapes you want in your painting. **Be careful** about cleaning your paintbrush in between different colors, don't use too much water.

Work Time: Students will work at their desks. Each will have their own paper. and they will proceed in groups of 4 to the paint station to select the colors they will need to accomplish their painting that the educator will distribute onto their "palette" and they will choose paintbrushes, sponges, and/or sticks to create their chosen artefact through strokes and textures. While they work on their creations, the homeroom teacher and I will circulate around the class, from student to student, to help those who need inspiration, support or have questions. They will discuss what they have chosen to represent and why it is important to them. Those who finish quickly can pursue their classroom work independently.

Clean-up: When finished their painting, each child will be responsible for placing their painting in the designated rack to dry and cleaning their work area.

PART II – *0.5 hours outside of class time*
Teacher Clean-up: *Educator will be responsible for proper clean-up of brushes after the workshop.*

PART III – 1 hour
Closure: Using a guide sheet of questions and iPads or Chromebooks, students will make individual videos describing their artefact painting. The works of art will then be displayed outside the classroom to be viewed by the larger school community, accompanied by QR-codes produced by the homeroom teacher containing the videotaped presentations of their work. As a group, the children will discuss what they have created and why, they will describe what they enjoyed the most and what they found challenging. Each will choose a peer-landscape and briefly explain why it qualifies as a landscape and what they appreciate about it.

ADAPTATIONS FOR DIVERSE LEARNERS:
The goal of this lesson is for students to create their own artefact representing an important person, object or event that is significant at this particular moment in time using their imaginations. Because this an open-ended activity, it may be adapted to diverse learners in terms of materials used (markers, pencils, collage, digital photography) and in terms of the time allotted to the activity, which can be broken down into shorter blocks over several days.

ASSESSMENT AND EVALUATION CRITERIA:
Student work will be assessed on a scale of 1-5 for the art-making process of their artefact painting as well as their participation in their video-description and exhibition that will follow, with the following criteria (see attached Assessment grid):

- Relationship between his/her production and the stimulus for creation
- Pertinent use of spontaneous transforming gestures

- Pertinent use of visual arts language
- Simple organization of elements
- Comments containing elements related to his/her creative experience

BIBLIOGRAPHY:

Éducation et enseignement supérieur Québec. (2018). *Quebec Education Program for Preschool and Elementary*. Retrieved from http://www.education.gouv.qc.ca/fileadmin/site_web/documents/PFEQ/educprg2001.pdf

Éducation et enseignement supérieur Québec. (2018). *Quebec Education Program for Preschool and Elementary – Chapter 8- Arts Education*. Retrieved from http://www.education.gouv.qc.ca/fileadmin/site_web/documents/PFEQ/educprg2001-082.pdf

ASSESSMENT GRID				
Activity: A significant artefact in gouache				
Name of student:				/20
1. Relationship between his/her production and the stimulus for creation Does the artefact depict a person, object or event that represents our period in history?				
1	2	3	4	5
2. Pertinent use of spontaneous transforming gestures Does the artefact painting show traces of the work process?				
1	2	3	4	5
3. Pertinent use of visual arts language In the description of their artwork, does the student use appropriate painting-related vocabulary?				
1	2	3	4	5
4. Simple organization of elements Does the painting display a simple organization of the visual elements?				
1	2	3	4	5
5. Comments containing elements related to his/her creative experience				
1	2	3	4	5
Additional comments and observations:				

Appendix C

Consent and Information Form for Participants

INFORMATION AND CONSENT FORM

Study Title: Self-Study as an Artist Teaching in a Public Elementary School
Researcher: Karine Bassal, Master's student in Art Education
Researcher's Contact Information:
karine.bassal@mail.concordia.ca, 514-578-2360
Faculty Supervisor: Dr. Lorrie Blair, Professor in Art Education
Faculty Supervisor's Contact Information:
Engineering, Computer Science and Visual Arts Integrated Complex (EV 2.619)
1515 St. Catherine W., Montreal, QC
514-848-2424, ext. 4642
lorrie.blair@concordia.ca
Source of funding for the study: n/a

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 investigate artist and teacher identity through a personal experience that will be made relevant to others. The research project you are being asked to contribute to is a self-study which examines the role and identity of an artist planning, teaching and reflecting upon an art activity in a kindergarten class of a public elementary school. The goal is to uncover how an experienced oil painter with very little teaching experience bridges the gap between her current inner identity as a *fine artist* and the identity she needs to assume to become an *art educator* in an elementary school classroom.

B. PROCEDURES

If you participate, you will be interviewed one-on-one either by phone, by video conference or in person in a neutral setting such as a café or restaurant, at your convenience. The interviews will be audio recorded. It is estimated the average time of the interviews will not exceed 3 hours. The interviews will focus only on your experience as an artist-teacher and will be guided by the following list of questions:

Sample interview questions:

1. How did you become interested in teaching art?
2. What is your educational background?
3. What are your current artistic and teaching practices?
4. How does being a practicing artist inform your teaching art to children?
5. What aspects of your artistic practice are reflected in your classroom art lessons?
6. How has your artistic practice increased or decreased your desire and/or motivation to teach art? And vice versa?
7. Have you encountered challenges when making and teaching art simultaneously?
8. What are your thoughts about making and teaching art simultaneously?
9. Do you identify as an artist, a teacher or both? Why?

C. RISKS AND BENEFITS

You will not face any physical, emotional or professional risks by participating in this research.

Potential benefits from participating in this research include: insight into your own artist-teacher identity and satisfaction in contributing to scholarly research on the topic of artist-teacher identity.

D. CONFIDENTIALITY

We will gather the following information as part of this research:

- Audio recording of your answers to the above-mentioned interview questions and the ensuing discussion that takes place between you and the researcher

We will not allow anyone to access the information, except the researcher who is 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 confidential, meaning the researcher will know the participants' real identity, but it will not be disclosed. That means that it will not be possible to make a link between you and the information you provide.

The information collected from interviews will be stored on memory cards and on an external hard drive in the researcher's possession. All information will be password-protected. Participants will be granted access to transcripts from the interview, upon request.

The final destination of the data will be the researcher's home and will remain in her personal possession until it is permanently erased.

Results of the research will be published. However, it will not be possible to identify you in the published results.

The information provided will be destroyed 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, and your choice will be respected. If you decide that you don't want us to use your information, you must tell the researcher before April 1st, 2020.

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

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 freely consent and voluntarily agree to participate in this research under the conditions described.

NAME (please print) _____

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. 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.

Appendix D

Certification of Ethical Acceptability

UNIVERSITÉ Concordia UNIVERSITY

CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant:	Karine Bassal
Department:	Faculty of Fine Arts \ Art Education
Agency:	N/A
Title of Project:	Self-Study as an Artist Teaching in a Public Elementary School
Certification Number:	30012574

Valid From: February 06, 2020 To: February 05, 2021

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.

Richard DeMont

_____

Dr. Richard DeMont, Chair, University Human Research Ethics Committee

Appendix E

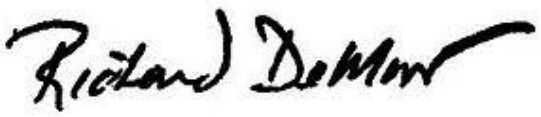
Certification of Ethical Acceptability (Amended)

CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant:	Karine Bassal
Department:	Faculty of Fine Arts \ Art Education
Agency:	N/A
Title of Project:	Self-Study as an Artist Teaching in a Public Elementary School
Certification Number:	30012574

Valid From: April 9, 2020 To: April 8, 2021

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.



Dr. Richard DeMont, Chair, University Human Research Ethics Committee

Appendix F

Recruitment Letter for Participants

Dear X,

My name is Karine Bassal. I am a master's student in the department of Art Education at Concordia University, and I am currently working on my thesis. Over the past few months, I have been conducting a self-study which examines the role and identity of an artist planning, teaching and reflecting upon an art activity in a kindergarten class of a public elementary school. The goal is to uncover how an experienced oil painter with very little teaching experience bridges the gap between her current inner identity as a *fine artist* and the identity she needs to assume to become an *art educator* in an elementary school classroom.

The purpose of the research is to investigate artist and teacher identity through a personal experience that will be made relevant to others. At this point, I would very much like to interview you to hear about your feelings and experience of being an artist-teacher. I am looking for honest and open dialog as I feel that you have much to contribute.

I have already received approval from Concordia's board of ethics in order to conduct this interview.

If you choose to participate, you will be interviewed one-on-one either by phone, by video conference or in person in a neutral setting such as a café or restaurant, at your convenience. The interview will be audio recorded. It is estimated the average time of the interview will not exceed 2 hours. The interview will focus only on your experience as an artist-teacher and will be guided by a list of questions included in the attached consent form that should be signed and returned to me prior to the interview.

This is a very exciting project and I do hope that you will consider being interviewed. If you have any questions at all, please do not hesitate to contact me.

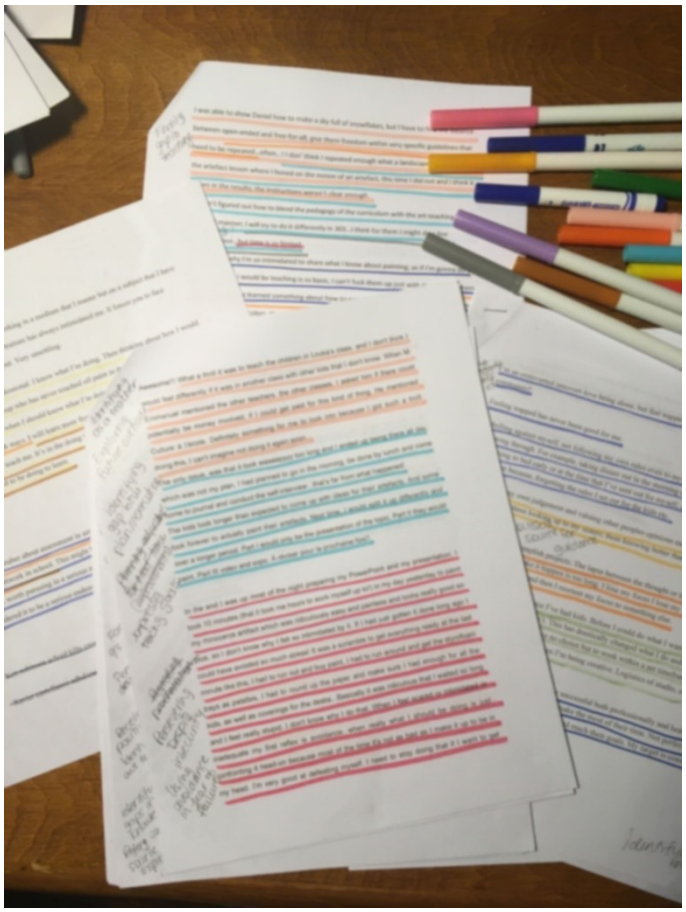
Thank you in advance. Looking forward to hearing from you!

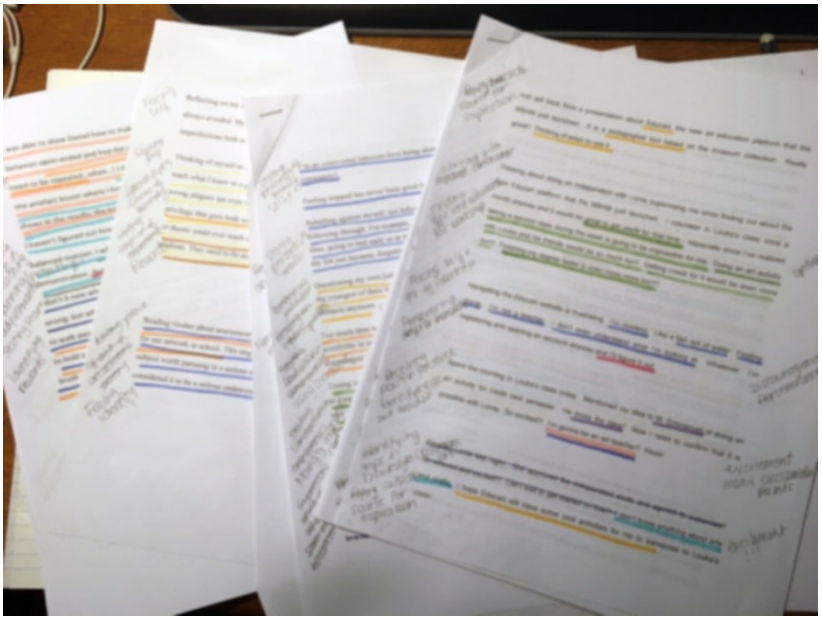
Best,

Karine

Appendix G

Printed Pages of Coded Data for Thesis





Appendix H

Notebook Pages of Coded Data for Thesis