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How Being a Teaching Artist Can Influence K-12 Art Education

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Many K-12 art teachers have rich artistic backgrounds and continue to be active as artists in spite of the challenges of time, energy, and stereotypes that insist a real artist would not teach. This article describes a research project that examined the educational dynamic engendered by teachers who are also artists. We interviewed and observed teachers to explore how teachers’ personal artistry and artistic activities beyond school contributed to their teaching in school. It was clear that some teaching artists changed the educational dynamic of the classroom in ways that invigorated both the content and practice of teaching and learning. They cultivated complex learning environments that disrupted predictable approaches to schooling by creating unstructured and hospitable spaces characterized by play, conversation, and collaboration.

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ost K-12 art teachers are not expected to be active as artists. Yet many art teachers continue their artistic practice in spite of the challenges combining artmaking and teaching. What differences do teachers' artistic involvement make in their classrooms and schools? How might teachers' artistic practice influence the content of their teaching, their interactions with students, how they construct learning environments, and their sense of professional identity? How might teaching artists illuminate K-12 teaching and learning beyond the art room? To explore these questions, we interviewed and observed full-time K-12 art teachers who were also active as artists. Our focus was how their artistry contributed to or detracted from their work as teachers. The relationship between art education and studio practice is an important issue for university art educators and art teachers. If artistic expertise or experience is valuable, then professional development that focused on artistic practice could also be valuable. This is not to suggest that there are not excellent art teachers who are not active as artists, or that being an artist always translates into effective pedagogy. Nevertheless, how a teacher's artistic practice contributes to teaching remains an important question.

Background

The fact that many full time art teachers have credible, ongoing experience as artists is often overlooked (Gee, 2004). That these teachers manage to maintain their artistic identity is remarkable given the challenges of teaching, the value schools place on conformity, and the lack of institutional support afforded their artistic pursuits (Scheib, 2006; Zwirn, 2006). It has been argued that if schools are not interesting places for teachers, they will not be able to sustain interest for students, and, that school reform that fails to acknowledge the importance of teacher learning will ultimately fail (Sarason, 1996). Recent research studies (Burton, Horowitz, & Abeles, 2000; Hetland, Winner, Veenema, & Sheridan, 2007; Eisner, 2002) described distinctive dispositions associated with learning in the arts. These "studio habits of mind" included developing craft, attending to relationships, and developing the abilities to observe, envision, express, reflect, explore, and understand contemporary art practice and critique. These researchers assumed that teaching artists would foster good art education practice. Our study both tested this assumption and analyzed how a teacher's artistic practice might contribute to pedagogy.

The art classroom can be usefully considered in terms of complex dynamics. Complexity is a term used to describe self-organizing, adaptive phenomena. The components of a complex system are subject to ongoing co-adaptations (Davis, Sumara & Luce-Kapler, 2008). For example, learning in a classroom is not simply a matter of a teacher giving out information that is absorbed by individual students. It also involves myriad interactions among students and responses to the physical, cultural, and social environments. Individual student learning is intertwined with the learning of the collective and the surrounding culture. A complex, dynamic system seeks to explore spaces of possibility rather than to maintain static equilibrium. Complex systems are more like ecosystems than well-maintained machines. Complexity theory shifted our attention toward how teachers encouraged the emergence of complex learning environments that expanded the space of what was possible for
students and teachers. For example, we looked for ways that teaching artists cultivated divergence and recursive elaborations leading to more sophisticated interpretations of student work and the work of other artists. Instead of focusing on the isolated components of the teacher, student, classroom environment, or content of the discipline, we considered the dynamics of how these continually adapting elements interacted (Ball & Forzani, 2007; Davis & Sumara, 2006).

Many art teachers have sought first to train as artists, and then, turned to K-12 teaching as a way to combine their love of art with a financially secure career path or an interest in education (Astin, 1993; Stohs, 1992; Zwirn, 2002). Most people considering the career of art teacher are educated to believe that they will be able to continue their artistic pursuits in tandem with their teaching careers (Ball, 1990, Madge & Weinberger, 1973; Rugg & Shumaker, 1928; Scheib, 2006). But the sense of artistic accomplishment acquired during formal art training is difficult to sustain in K-12 schools because of the time and energy that teaching requires. In addition, many university art faculty, school colleagues, and peers do not regard K-12 art specialists as being serious artists, and the content of their art education training may be far removed from their studio practice (Chapman, 1982; Zwirn, 2002, 2008). Working out an artistic identity that meshes with the realities of K-12 teaching is an ongoing challenge (Hatfield, Montana & Deffenbaugh, 2006; Scheib, 2006). In spite of these difficulties, many full time K-12 art teachers continue to be active as artists (Graham, 2008). The enormous investment in artistic preparation and continued sacrifice to further their artistic endeavors sets them apart from many K-12 teachers. Our inquiry focused on these K-12 teaching artists and how their artistic practice influenced their pedagogy, students, and schools.

Method
Sample and Data Gathering

Our preliminary surveys and prior research (Zwirn, 2002) suggested that many K-12 art teachers felt that their artistic practice is an important part of their professional identity. Simply stated, our method was to have long interviews with teachers about the intersection of their work as artists with their work as teachers. We also observed their classrooms and talked with their students. Narrative inquiry methods were the primary technique used to obtain data (Patton, 1990). Data collection occurred over 9 months between September 2007 and June 2008. Our interviews and observations followed a phenomenological approach to qualitative research that relied on purposeful sampling of art teachers who are also practicing artists. We chose participants who had established a reputation among their peers as being effective classroom teachers. The initial sample of 30 teachers answered a questionnaire regarding their role as teaching artists. We chose 16 teachers for more intensive interviews and observations from among this initial sample based on their commitment to continued artistic production as demonstrated through regular exhibitions, publications, or public art works. This diverse group provided rich data about the relationships between art teachers and their artistic practice. They included an artist whose conceptual work has been exhibited at the Museum of Modern Art, two muralists, a professional illustrator, photographers, mixed media artists, and painters and sculptors who regularly exhibit their work. The interview questions focused on the relationships between creating art and teaching art (Appendix 1).

Researcher Subjectivity

Complexity thinking implicates the role of the observer in whatever phenomenon is being observed; they are woven into the research (Davis & Sumara, 2006). Our observations and interviews were contextually bound and mutually created stories influenced by our own aesthetic and professional stances (Fontana & Frey, 2005). The authors of this study are both practicing artists and college art educators. Mark is a high school art teacher, a university art educator, an illustrator, and one of the subjects of Susan's initial study of artist teachers.
Susan is a university art educator and a painter. A/r/tography describes this type of research as an embodied query among art making, researching, and teaching where the distinctions between researcher and researched become complicated and responsive (La Jevic & Springgay, 2008). Our personal ideological stances influenced both our questions and interpretations. Our experience suggested that being an artist contributed significantly to teaching. Consequently, we did not study non-artist art teachers, non-teaching artists, and teaching artists whose practice was unhelpful or problematic. The idea that artistic practice might inform teaching is not without precedent. For example, university studio artists are expected to continue a professional level of artistry as a vital element of their teaching. Given the history of the field and the experience of many art teachers, our questions are relevant to the preparation of art teachers and to the practice of art education.

**Results**

Observations and responses to the interviews were organized around four questions:

1. How does artmaking influence the content of the teaching artist’s teaching?
2. How do teaching artists’ artistic practices influence their interactions with students?
3. How do teaching artists construct and use learning environments?
4. How does artistry inform teaching, and how does teaching influence artistic practice?

Because content, interaction with students, and learning environments are intimately related, some data fit within more than one category.

**How Artmaking Influenced the Content of Teaching**

Contemporary art. "I am at the galleries all the time. I am aware of the most current ways to make images…. I’m keeping it alive" (Jennifer). These teachers considered working artists as their peers and sought inspiration in the rich contexts of contemporary art. They had a strong incentive to stay current, not just for their teaching, but also for their artwork. This created a dynamic between teachers and their subject that allowed the content of their discipline to be open to renovation and reconstruction. Understanding of art may be different when the teacher is involved with contemporary art. For example, Chris, a high school teacher, said, "I could bring in Ansel Adams over and over, but I like to bring in my current experiences in the art world as well, there are so many different artists and each kid may have a different need." They expected their students to become critical interpreters of art and contributors to an evolving discipline. Closely related to their attentiveness to the contemporary art was their interest in engaging students in art experiences outside of school, including galleries, museums, and community art projects or bringing visiting artists into their schools. Keith’s involvement with community art activities created a bridge between his high school students and contemporary art. "I show my work with my students, not by myself anymore. I show them how it works, getting out to community meetings, working with city officials." Sometimes it is the things that subvert the usual structure and feel of school that have the most impact on students (Wilson, 1994, 2007). Their experiences as artists expanded what was considered possible in the classroom and gave students access to the expanding vocabulary of art.

Creating meaning. "Too often a classroom environment consciously or unconsciously breeds disdain of personal exploration of message and gravitates towards a uniform focus on materials and techniques" (James). The teachers we studied feared that a focus on technique at the expense of meaning robbed art of its purpose and tended to breed uniform production. They viewed and interacted with art as a body of evolving knowledge that was about something, not only techniques to be learned. For example, James, a high school teacher, engaged his students in the construction of visual narratives using the artistic conventions of graphic novels. As artists, these teachers were engaged in interpreting art and envisioning ideas, which carried over into their teaching as they...
encouraged their students to construct meaning in visual media. Amanda, a secondary teacher said, "The only thing that can save the world is for students to learn to think broadly. It isn't going to be about shading...Not monkey handed richness, but content richness. That is why I like contemporary art so much. It is not so much drawing, but telling stories and thinking about relationships." Her students created complex images that incorporated personal narrative, popular visual culture, drawing, and sculpture. These teachers were emphatic about the primacy of meaning, content, and message. Monique, an elementary teacher, said, "I am a conceptual artist. I don't paint things just because they are beautiful. I paint to tell stories. I try to have my students do the same in their work, constantly asking them why they are doing something and making them question the world around them." Their strong artistic opinions also had the potential to draw out students' interests or voices. As Chris noted, "you can bring too much of yourself to the classroom ... students start to create work like mine." In another classroom, some students felt that they were trapped or restricted by their teacher's artistic passions.

How Artistic Practice Influenced Interactions with Students

Artistic process and making mistakes. "I want you to get it wrong; I encourage you to get it wrong; I want you to get it wrong three times in a row." (Chris). We found that teachers who were engaged with the problems arising from their own artwork were sensitive to the artistic challenges of their students. Learning is not always about the product and it often requires time, experiment, and perseverance. As Chris said, "Steeped in the studio setting, that's when I truly find where the creative process happens ... art ed. department is more about the rigor of planning lessons. You dish out a lesson ... then you assess it, then you move on to the next one." These teachers often spoke about the relationship between creating art, teaching art and artistic processes including risk taking, experimentation, and play. "It's important that the students see me work, to see my struggles to get things right, to work out problems" (Keith). "I always tell the kids stories of failures ... how I failed in the studio, in high school mathematics.... Who cares if it is wrong? Learn from it..." (Chris). Their experiences as artists led them to create occasions for exploration and experimentation for their students. Martin, a high school teacher said, "The process that I go through is similar to the processes I'm asking the kids to go through. Some of the questions I am asking myself as I'm working are similar to the questions I'm asking them." Because of their ongoing artistic experiences, these teachers were open to experimentation and able to model persistence in the face of risks and failures. Consequently, they did not define curriculum in terms of predetermined outcomes and their planning was open-ended, emergent, and fluid.

Master and mentor. "I really know my stuff. It's not like I'm reading a lesson book and finding a lesson" (Kristine). Without mastering an artistic discipline, a teacher may not know how to gain confidence working with visual media. For example, Joe said, "When I first started teaching high school, they threw me in a ceramics studio, but because I was a serious painter, I knew my way around an art studio and how to go about learning the craft ... I had the confidence." Their experience working with materials and ideas was an important element in their relationships with students. Artistic expertise was a resource and inspiration for both teachers and students. Shane, a high school ceramics teacher, claimed that his MFA experiences in ceramics were the biggest influence on the quality of his students' work. "I do not want to be complacent, that's what I learned in grad school.... I exhibit; we compare ourselves to the national level, a professional standard ... the teacher needs to know something." Martin felt that his experience as an artist was an important resource, "I was trained as an artist and I know how to do some things with craft and expertise.... I can use that artistic vocabulary to say things. Naturally, I want to teach this language to my students." Within their discussion of craftsman-
ship, these teachers also talked about the tension between developing technique and expressing meaningful ideas. Their experiences as artists enabled them to understand connections among technique, materials, craft, and ideas. **Notions of mastery and mentoring can also be problematic** if the teacher is not sympathetic to students' developmental needs. An approach that is too autocratic may not accept experiments outside the area of the artists' expertise and limit the possibilities for a collaborative learning environment. Many teachers treated their students as young artists in an atelier. This was great for students who were confident enough to assume the role of artist. However, students whose skill, experience, or commitment was more limited could feel left out or inadequate in this kind of learning environment.

**Play and experimentation.** "Creativity comes from the element of play. I tell them you have to play because when you play there are not repercussions of doing anything wrong" (Chris). Play was an important element of our discussions and observations. For example, Keith's 9th-grade class built a miniature golf course out of cardboard and then took the finished pieces into the community where people could play. Every stage of this project involved play, from the spontaneous bantering between teacher and students to the notion that the finished piece would be "played". Play was important for the teacher as well as for the students. Martin observed, "Several things happened when I assumed the role of artist. First, I demonstrated the process of trial and revision that goes into making a painting. Second, I established my willingness to work alongside my students and be more than the expert critic. My work demonstrated that artmaking was an open ended, unpredictable, and playful enterprise for me." Chris also connected play to creativity, "play is excitement and joy, uninhibited and unstructured investigation." As artists, these teachers were accustomed to working in the open spaces of play, ambiguity, uncertainty, opinion, and personal story (Ackerman, 1999).

**Conversation.** "A studio environment rather than a classroom is a place where you can have these individual conversations.... I talk to my students the same way I talk to my friends minus the curse words" (Chris). The studio habit of reflection was developed largely through how teachers talked with students. **Personal conversations were a vital part of their pedagogy and were greatly influenced by their artistic identities.** These conversations were unstructured exchanges that occurred on the margins of the main curricular focus. "The teaching situation is highly social and once the class gets off the ground, then the real teaching can begin, which consists of lots of intimate conversations about art, artists, and life" (Martin). Chris said, "I'm constantly rebo unding off of kids and their needs ... putting out fires, dealing with problems ... not necessarily going forward with one lesson that everything must fit into.... There is an emotional side to it, a really heartfelt human side to it.... We talk about music, we talk about art. I get involved in their daily lives. I learn from them constantly." The critical factor in these conversations was that, as artists, these teachers had rich experiences to draw upon when they interpreted and discussed student artwork. Consequently, they were able to be what one teacher called, "a knowledgeable friend" (Martin). As artists, they were accustomed to the discourse of critique and the back and forth process of establishing contexts and understandings around their work and could translate this kind of discourse to their classroom conversations with students. Conversations between teachers and students also accentuated the need to balance artistic expertise and the willingness to entertain divergent student interests.

How Teaching Artists Constructed and Used Learning Environments

**Classroom as studio.** "When I taught elementary, my room was the magical place ... almost like the sacred space of freedom. I try to use love in the art room" (Julia). Artists are accustomed to working in the studio and these teachers transformed their art classrooms into art studios. For example, Keith's
high school classroom was layered from ceiling to floor with student work, teacher work, models of installations, color, and text. There were banners hanging from the ceiling, skateboard decks, constructions on every table, and photographs stuck to the ceiling tiles (Figure 1). Every inch of wall space was covered with layers of work. I asked one of the students about the room and she said, "Heck, this is nothing, we have been cleaning up, you should have seen it when the skateboard ramp was here." When I first entered the art room, there was no teacher, just six or seven students quietly working on a colorful stage set (Figure 2). His room could be seen as a disorderly mess or as a collection of collective interests, a place where students are welcomed to carve out their own working space within the communal enterprise. Although this environment could be overly stimulating for some students, in practice, students were able to find a productive working space. It was also a place where students were welcome all hours of the day, whether there was another class going on or not. It has been argued that these kinds of hybrid spaces, bringing together student and teacher interests, have the most enduring impact on students (Wilson, 2005, 2007). These were places where students felt comfortable doing their own work and where they felt welcomed. Some of these teachers made their school classroom an extension of their own studio and transferred the creative excitement of their own art studios into their classrooms.
How Artistry Informed Teaching, and How Teaching Influenced Artistic Practice

The teaching artist. "In order to sustain myself as a teacher, I have to go back to my art" (Amanda). A recurring problem for arts teachers is balancing an identity as an artist with their identity as a teacher (Scheib, 2006; Zwirn, 2006). These teachers felt that their artistic practice validated them in important ways. Amanda said, "it's like a current or something going through my life...it validates me as a person and as a teacher." Martin believed his artistic life kept his teaching vibrant and up-to-date, "the process of creating for me, I think is almost like self teaching ... I'm learning things ... there's an element of self respect for my own work." These teachers also described how their work as teachers informed their work as artists. Mary Jane, an elementary teacher, said, "teaching helps me stay alert." Kristine, an elementary teacher, notes that, "it keeps you active in a range of media that you would never do at home... I've developed interest with media that normally I wouldn't adopt in my own work." Bill's teaching had a huge influence on his art-making; "teaching children sparked the reinvention of my creative life. Seven years ago I received a grant to teach Photoshop to 5th graders. The bad news is that I didn't know Photoshop. Combining computer technology, photography and sculpture has moved my work to a new place. At age 50, my professional art life has soared.... I come home tired and the art work gives me energy and spirit to work." But the roles of artist and teacher can also conflict. Creating art can be self-absorbing and time consuming while teaching...
is outward oriented requiring attention to schedules, materials, and the needs of students. When teachers successfully negotiated this balance, they wove the pursuits of teaching and artmaking into a tapestry of complementary activities.

Discussion

"Contemporary art practice that includes direct contact with artists and their artwork reveals how artworks can be seen as 'sites of possibility' for making art, thinking about art, and teaching art" (Sullivan, 2005, p. 152).

Within the diversity of our sample, we found evidence that artistic practice had significant influence on the complex interactions among subject, teacher, and students. That the teacher was also an artist was particularly important in four areas:

1. Establishing a context for artistic exploration that included contemporary art,
2. Creating a studio environment with unstructured spaces for experiencing and making art,
3. Cultivating conversations where student interests intersected with the artistic interests of the teacher, and
4. Guiding and mentoring students in the process of artistic creation.

Although the teachers' artistic practice contributed significantly to these four areas, they have not been the exclusive domains of teaching artists. Teachers who are not practicing artists may cultivate these same behaviors in their classrooms.

Establishing a Context for Artistic Exploration that Included Contemporary Art

Art educators are not always good at interpreting art or helping students make connections between contemporary art and their own work (Wilson, 1994, 2003). Yet, contemporary art offers many opportunities for students to engage with issues of importance and experience new forms of artistic expression. As artists, these teachers had strong motivation to be involved with contemporary art because of their personal artistic endeavors, and in turn, could help students interpret and create artwork. They kept art alive for their own students and communicated that the art-world could be shaped by their efforts. Contemporary art education has been described as an expanding, hybrid field of signifying practices that should be about increasing students’ capacity to make meaning (Gude, 2008). As artists, their concern with meaning in their work kept these art teachers involved within the realm of ideas as well as with the craft of materials. It is possible for an artist to become entrenched in a single artistic approach to the detriment of teaching. By being mindful of contemporary art, teachers were better able to entertain the complex contexts of art and visual culture and interdisciplinary explorations of ideas and media that characterize contemporary art (Tavin, Kushins, & Elniski, 2007).

Creating a Studio Environment

The physical place where students and teachers met was often an alternate, hybrid space for teaching that allowed student interests to mash up against the artistic and curricular interests of the teacher. This space was regularly extended to include galleries, art museums, and the local community. The classroom as an art studio provided an unstructured physical site for informal contacts and collaboration between children and adults where student expertise was valued alongside the teacher’s experience (Figure 3). The studio classroom was different from a regular classroom where the emphasis is often on maintaining order and convergent learning outcomes. The classrooms we observed encouraged divergent outcomes. The room itself can create educational encounters that foster communication and relationships (Gandini, 1997). Some teachers created openings to the unpredictable world of art and visual culture by what they brought into the classroom and by what they allowed students to bring. The studio classroom resists the limitations school imposes on time by making it open after class, for lunch, or after school. The studio can be a refuge, a place to have conversations, and a place to work on things students and teacher care about. For some students, the art room provided a welcome haven.
during lunchtime to work, talk, or play chess. The art room as artist studio was a place to experiment, nurture ideas, and gather objects and images for inspiration.

Cultivating Teaching Conversations

Wilson (2005, 2007) describes a hybrid pedagogical site where student expertise and artistic interests meet the teacher’s artistic interests. The relationship between this pedagogical space and the artistic lives of these teachers was extremely important. If education is to be about engaging, rather than controlling, relationships with students, then teachers should emphasize care, hospitality, and conversation as important pedagogical practices. Hospitality welcomes diversity of experience and insight within the classroom as a valuable resource (Palmer, 1993). Evidence of this hospitality was abundant in our conversations and observations of these teachers (Figure 4). However, the care, empathy, and hospitality engendered by teachers were only part of the story. Because of their artistic practice, they had rich personal artistic experiences they could draw upon in their conversations with students. This brought rigor to group critiques and individual conversations. It also allowed the teachers to make nuanced and informed interpretations of their students’ work. In these conversations, the artistic experience, judgment, and openness to new ideas of the teacher were tested again and again. The art educators often described these conversations as the most satisfying part of teaching because they engendered a working relationship that made artmaking a collaborative affair. Ideally, student experience and ideas were taken seriously.
and the teacher's artistic experience were balanced with an awareness of emergent possibilities among the students, creating collaborative, conversational spaces that were hospitable to both student and teacher interests.

Guiding and Mentoring Students

A frequent criticism of art education practice is that it focuses on media skills and formal elements to the exclusion of culture, social context, content, and meaning making (Gude, 2004). The teachers we observed were skillful and conversant within languages of visual expression. Rather than looking for inspiration from prescribed lesson plans, curricula often emerged from their own artistic inquiries. As artists, they had experience and insight into the connections among meaning, form, and media and were accustomed to working in the open spaces of creativity, ambiguity, uncertainty, and personal story (Eisner, 2009). They encouraged playful divergence, flexibility, and unforeseen outcomes.
among their students. They could guide their students through the process of creative risk-taking, thinking, and constructing meaning. For example, Keith's students worked on a large collaborative installation that dealt with environmental issues in their community. Martin's students explored the history and meaning of landscape painting and developed images that communicated their own sense of place. In the process, students were able to develop the studio habits of mind associated with expression and exploration. The teachers' artistic experiences gave them the confidence and credibility to be expert guides. These teachers often spoke about the importance of mentoring, of being knowledgeable friends, and at the same time, being open to divergent, unexpected outcomes. The need to balance their expertise with openness to student experience and interests was critical since their artistic passions could easily overwhelm their students' voices. Ideally, this mentoring had the quality of an intimate conversation that encouraged reflection and thinking.

**Conclusion**

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. In some university programs, the content of art education courses is far removed from university and professional studio practice. Consequently, teachers who continue active artist lives are a significant anomaly. There is much to be gained from the struggle to keep the artist alive, particularly if it contributes to sustaining art teachers' interest in school learning as an extension of their artistry. The teachers we observed made school interesting places for themselves and their students through their continued artistic practice. They regarded their identity and work as artists as being a source of renewal, lifelong learning, professional development, and self-respect. Their experiences suggest that professional preparation and development should value and support teachers' artistic growth. Their artistic activities renewed their sense of imagination, discipline, love of materials, craft, and their understanding of the process of play, risk, failure, and experiment. By constructing their learning spaces as artist studios, they created hospitable, unstructured opportunities for interaction with their students in a collaborative, conversational way.

If contemporary art reflects important insights into the values and aspirations of our society as well as emergent methods of communication, then it is important that teachers become skillful and knowledgeable in interpreting it (Wilson, 2007). An artist who is continually engaged in the practice of artmaking has an incentive to stay current and connect these types of experiences with the art classroom. Teachers' experiences as artists gave them a basis by which to appreciate their students' work and to orient students toward significant art contexts. The process of fashioning art is complex and requires skills with materials as well as familiarity with the process of envisioning, imagining, and conceiving ideas. It requires risk, play, sustained effort, imagination, and construction of meaning. These teaching artists were adept at understanding and guiding students through these processes. Their own involvement with ideas, issues, media, and expression provided a catalyst for classroom exploration. Of course, being an artist does not mean that great pedagogy will follow and the exceptional teaching qualities we observed among teaching artists are also within the province of other teachers. The roles of artist and teacher require a delicate balance for it is easy for a teacher's artistic passions to overwhelm a burgeoning, fragile student voice. Teaching is an enormously complex endeavor requiring judgment and skill that extend far beyond the knowledge of any particular discipline. Nevertheless, teachers' artistic involvement can shape pedagogy in significant ways that profoundly influence how they interact with students, shape learning environments, and interpret their field of knowledge.
REFERENCES


Appendix 1

Interview Questions

Background Questions
Please describe your formal education since high school.
How long have you been an art teacher? Where have you taught and at what levels?
Describe your mission as an art teacher.
Describe your mission as an artist.
Why is it important for you to produce your own art?

Artist and Teaching Questions
What is the relationship between creating art and teaching art?
In what ways do you find these pursuits similar? Different? Are different talents and abilities involved?
How does your artistic philosophy affect your approach to teaching?
How does your work as an artist influence the way you design curriculum?
How does your work as an artist influence your interactions with students?
How does your artistic background influence how you evaluate student work?
How does your work as an artist make you a more effective teacher? Conversely, how does your teaching influence your artistry?
In what ways does your work as an artist influence your interactions with other teachers?
How is the learning experience in your classroom different from what happens in other classrooms in the school?
How do you decide to teach in the various classes you have responsibility for? What is the relationship between what you teach and your personal artistic interests or artistic training?
In addition to studio activities, an art course may include the study of art history, aesthetics, art criticism, or visual culture. Learning activities may include discussions, movies, museum visits, critiques, and research. Describe some of the non-studio activities that are part of your teaching. How does your work as an artist inform these non-studio activities?