

Georgia State University

ScholarWorks @ Georgia State University

Middle and Secondary Education Dissertations Department of Middle and Secondary Education

8-10-2021

Navigating Chaos and Taking Risks: An Art Teacher's Experience through A/R/Tography... and A Pandemic

Amy N. Sery

Follow this and additional works at: https://scholarworks.gsu.edu/mse_diss

Recommended Citation

Sery, Amy N., "Navigating Chaos and Taking Risks: An Art Teacher's Experience through A/R/Tography... and A Pandemic." Dissertation, Georgia State University, 2021.
https://scholarworks.gsu.edu/mse_diss/117

This Dissertation is brought to you for free and open access by the Department of Middle and Secondary Education at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Middle and Secondary Education Dissertations by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact scholarworks@gsu.edu.

ACCEPTANCE

This dissertation, ~~NAVIGATING CHAOS AND TAKING RISKS: AN ART TEACHER'S EXPERIENCE THROUGH A/R/TOGRAPHY... AND A PANDEMIC~~, by AMY N. SERY, was prepared under the direction of the candidate's Dissertation Advisory Committee. It is accepted by the committee members in partial fulfillment of the requirements for the degree, Doctor of Philosophy, in the College of Education & Human Development, Georgia State University.

The Dissertation Advisory Committee and the student's Department Chairperson, as representatives of the faculty, certify that this dissertation has met all standards of excellence and scholarship as determined by the faculty.

Melanie Davenport, Ph.D.
Committee Chair

Jennifer Hamrock, Ph.D.
Committee Member

Michelle Zoss, Ph.D.
Committee Member

Date

Gertrude M. Tinker Sachs, Ph.D.
Chairperson, Department of Middle and Secondary Education

Paul A. Alberto, Ph.D.
Dean, College of Education & Human Development

AUTHOR'S STATEMENT

By presenting this dissertation as a partial fulfillment of the requirements for the advanced degree from Georgia State University, I agree that the library of Georgia State University shall make it available for inspection and circulation in accordance with its regulations governing materials of this type. I agree that permission to quote, to copy from, or to publish this dissertation may be granted by the professor under whose direction it was written, by the College of Education and Human Development's Director of Graduate Studies, or by me. Such quoting, copying, or publishing must be solely for scholarly purposes and will not involve potential financial gain. It is understood that any copying from or publication of this dissertation which involves potential financial gain will not be allowed without my written permission.

Amy N. Sery

NOTICE TO BORROWERS

All dissertations deposited in the Georgia State University library must be used in accordance with the stipulations prescribed by the author in the preceding statement. The author of this dissertation is:

Amy Noel Sery
Department of Middle & Secondary Education
College of Education & Human Development
Georgia State University

The director of this dissertation is:

Melanie Davenport, Ph.D.
College of the Arts
Ernest G. Welch School of Art and Design
Georgia State University
Atlanta, GA 30303

CURRICULUM VITAE

Amy Noel Sery

Department of Middle & Secondary Education
College of Education & Human Development
Georgia State University
Atlanta, GA 30303

EDUCATION:

Ed.D.	2021	Georgia State University Art Education
M.Ed.	2010	Lesley University Curriculum & Instruction
B.F.A	2005	Georgia State University Art Education

PROFESSIONAL EXPERIENCE:

2021-Present	Adjunct Instructor, Remote The Art of Education University Osage, IA
2016-Present	Visual & Media Arts Teacher Briarlake Elementary School DeKalb County Schools
2014-2016	Instructional Technology Coach/STEM Liaison Briarlake Elementary School DeKalb County Schools
2005-2012	Art Teacher Powder Springs Elementary School Cobb County Schools

PRESENTATIONS AND PUBLICATIONS:

Sery, A. N. (2019, March). *Stories of research: A journey into teaching for artistic behavior*. National Art Education Association (NAEA) Research Pre-Conference, Boston, MA.

Fisher-Ari, T., Lee, J., Lui, P., Sery, A. N. (2019, February). *Building professional capital and reclaiming professional development: Perspectives from P-12/university boundary spanners*. Association of Teacher Educators (ATE) Conference, Atlanta, GA.

Duggirala, P., Heath, A., Kim, E., Lee, D., Lee, J., Lui, P., Nicol, J., Robinson, L., Sery, A. N., Young, C. (2018, June). *Teaching is... (is like)*. Academy for Future Educators (AFT) Closing Celebration

Sery, A. N. (2012, November). *A haven for creativity: Exploration in a choice studio*. Georgia Art Education Association, Valdosta, GA.

Hsieh, K., Sery, A. N. (2012, November). *Georgia graduate research seminar*. Georgia Art Education Association, Valdosta, GA.

PROFESSIONAL SOCIETIES AND ORGANIZATIONS

2021

National Art Education Association

2021

Georgia Art Education Association

NAVIGATING CHAOS ~~AND TAKING RISKS:~~
AN ART TEACHER'S EXPERIENCE THROUGH A/R/TOGRAPHY...
AND A PANDEMIC

by

AMY NOEL SERY

Under the Direction of Dr. Melanie Davenport

ABSTRACT

Teaching for Artistic Behavior (TAB) (Douglas & Jaquith, 2009; Douglas, Jaquith, & Thompson, 2018) is a fairly new pedagogy in art education that gives students choice and agency in the classroom. In the following dissertation, I position myself as an art teacher who utilized this pedagogy as an a/r/tographer (Springgay, Irwin, Leggo, & Gouzouasis, 2008), navigating the spaces in/between being an artist, a researcher, and a teacher. The research evolved to include my experiences teaching remotely during the global pandemic of 2020. Through this arts-based qualitative research, I used a multimodal method of inquiry that allows for meanings to change (MacDonald, Baguley, & Kerby, 2017) making “the research responsive to practice and to those involved in that practice” (Springgay, Irwin, & Kind, 2008, p. 77). In framing my methodology within a/r/tography, I looked to the rhizomatic connections/weavings/folds (Deleuze & Guattari, 1987) between Bourriaud’s relational aesthetics (Bourriaud, 2002; Budge & Clarke, 2012; Choi, 2013) and the Studio Thinking Framework (Hetland, Hogan, Jaquith, & Winner, 2018) to examine my experiences through living inquiry (Irwin, Kind, & Springgay, 2005). The significance of this study is to better understand the inter-connectedness of artmaking and teaching through living inquiry during a pandemic. In this arts-based, action research study, I utilized the creation of artwork and short visual journeys (svj) as a research tool through an auto-a/r/tography. As the navigator of the art room, I created and recreated the space and designed the curriculum based on TAB principles and the Studio Habits of Mind. I was interested in the changing landscape of my classroom studio, in this case the space transformed to a virtual studio, and how that might look if conceptually mapped from my observations and reflections of its use. Also, I wondered what might happen when a TAB teacher practiced what she preached through

working as an artist alongside her students, modeling the Studio Habits of Mind through creating original works, not demonstrations.

Keywords: Teaching for Artistic Behavior, a/r/tography, pedagogical change, arts-based educational research, qualitative research, visual research methods, Studio Habits of Mind

NAVIGATING CHAOS ~~AND TAKING RISKS:~~
AN ART TEACHER'S EXPERIENCE THROUGH A/R/TOGRAPHY...

AND A PANDEMIC

by

AMY NOEL SERY

A Dissertation

Presented in Partial Fulfillment of Requirements for the

Degree of

Doctor of Education

in

Curriculum and Instruction

in

the Department of Middle and Secondary Education

in

the College of Education and Human Development

Georgia State University

Atlanta, GA
2021

Copyright by
Amy N. Sery
2021

ACKNOWLEDGMENTS

I would like to give a heartfelt thanks to my committee chair, Dr. Melanie Davenport, who encouraged me throughout this process, in both iterations of my doctoral journey, and my advisor, Dr. Caroline Sullivan, who helped bring me back into the world of research. I would also like to thank my other committee members, Drs. Jennifer Hamrock and Michelle Zoss for their advice and support. A special thanks to Dr. Melody Milbrandt, who helped spark my interest in art education and began the doctoral journey with me. This has been a long journey and there are many professors and colleagues at Georgia State University who have aided and inspired me. In particular Drs. Janice Fournillier and Jodi Kaufmann for introducing me to arts-based research, my 2018 EdD cohort for their continued support and camaraderie, and Dr. Teresa Fisher-Ari for encouraging me to present my work. A particularly special thanks to Esther Kim, one of my cohort colleagues, who read and helped edit this work. To all of my family and friends who supported me through this process, thank you from the bottom of my heart. Finally, I would like to dedicate this study to my husband and my daughter, whose love and support helped to navigate me through to the end.

TABLE OF CONTENTS

LIST OF FIGURES	vi
FORWARD	vii
NAVIGATING THE CHAOS, A PREFACE	viii
... my self.....	viii
... my art	viii
... my research	ix
... my teaching.....	ix
Taking risks	x
1 BECOMING AN ARTIST, A RESEARCHER, A TEACHER	1
Artist as Navigator	2
Researcher as Navigator	6
Teacher as Navigator.....	7
Statement of the Problem.....	12
Purpose of the Study	13
Significance.....	15
2 TEACHING FOR ARTISTIC BEHAVIOR.....	17
The Pedagogy of Teaching for Artistic Behavior.....	17
A History of Teaching for Artistic Behavior	25
The Fountainhead: Progressive Education.....	31

3	A STORM, A HURRICANE, A TSUNAMI... NOPE, A PANDEMIC HITS THE WORLD, 2020	41
	The Beginning.....	41
	Summer and The Rise of Serymoji	43
	The New School Year – 2020-2021	45
	The Fear of Returning.....	45
	The Storm Redirected My Journey.....	46
4	AUTO-A/R/TOGRAPHY AS METHODOLOGY	48
	A/r/tography as Inquiry, Navigating the In/Between.....	50
	Context: A Living Inquiry.....	52
	Relational Aesthetics with a Pedagogical Lens	54
	Renderings	55
	Data Collection: It’s About the Process.....	58
	On Quality.....	62
5	NAVIGATING THE A/R/TISTIC WATERS	64
	Process	66
	Interlude: A Chaotic Mind	73
	Layers.....	77
	Excess	80
	Working and playing.....	81

A Living Inquiry	84
Virtual Reality: A Studio Transformation	86
Rhizome: Intersections.....	90
Reverberations: Breathe.....	97
6 EXEGESIS.....	100
Revisiting Quality	100
This is the End	108
REFERENCES	110
APPENDICES	124

LIST OF FIGURES

Figure 1. Un/Finished artworks and artifacts.....	2
Figure 2. Sophie's Weaving.....	4
Figure 3. Timeline of my artworks.	5
Figure 4. Choice Spectrum (Balsley, 2014).....	18
Figure 5. Taken & modified on iPhone at my local Publix on March 12, 2020, 4:02 PM	41
Figure 6. Four virtual studio slides from Mrs. Serymoji's Virtual Art Studio.....	44
Figure 7. A/r/tographical Navigation of Choice	64
Figure 8. Choice chart poster	67
Figure 9. Pouring resin.....	70
Figure 10. A Storm is Coming.	73
Figure 11. Time-lapse A/r/tographical Map of Choice	74
Figure 12. Teachers Need to Go Back to Work.....	79
Figure 13. My Teaching Assistant.....	83
Figure 14. Drawing together, Sophie's horse, mine behind.....	85
Figure 15. Virtual Reality SJV	88
Figure 16. Rhizomatic Memories SVJ.....	93
Figure 17. Sophie as Navigator.....	95
Figure 18. Resin Explorations.....	97
Figure 19. Guide to Creating an SVJ.....	108

FORWARD

As this research unfolded, there was a storm on the horizon. We were all, and by “all,” I mean the entire world, in the same storm in 2020 and 2021, though journeying in very different boats. A global pandemic hit with a powerful force; countries around the world were shut down and people forced to quarantine in their homes. Only essential workers could go to work in most places for a time. At the beginning of the pandemic, I was getting IRB approval for my research, and by the end of the 2019/2020 school year, I wasn’t sure what was going to happen with my research. The pandemic didn’t waver into the new school year, so it became a part of this dissertation. Instead of changing my research due to being virtual, I used my experiences to edit and add to my study. I didn’t want to change aspects of my original study, so within this dissertation, there are annotations and scribbles using the “Draw” feature in Microsoft Word to note disruptions and highlight connections. These annotations and scribbles are an overlay so you can read the text and understand what I wanted to do initially in a pre-pandemic art classroom.

NAVIGATING THE CHAOS, A PREFACE

... my self

This has been a journey, a quest really. From the beginning of my teaching career, I have sought more – more knowledge, more insight, more relationality between who I am and what I do. I turn 43 in the summer of 2021, having begun my doctoral journey ten years prior. During the first iteration of my doctoral journey, I focused on arts-based research and taking studio classes to focus on creating my artwork – on being an artist. I even had a show in my neighborhood hair salon! Then I took a break from my studies and teaching, though it wasn't meant to last so long, and I finally came back. It was during those in/between years of heading back to school that I fell in love and married again. The most profound event in my life happened during my break in studies, becoming a mother to a Spina Bifida warrior. There was this moment in time during which being an artist, a researcher, and a teacher was not the most important thing. I, with my husband and family, had to take care of ourselves and our new bundle of joy, who happened to also come with a bundle of doctors, diagnoses, medical equipment, and therapists. Being a parent of a child with special needs is not a small thing; it is part of who I am now and forever. It was a colossal family decision to finish what I started so many years ago, to become Dr. Amy Noel Sery.

... my art

From my earliest memories, I have loved to color – crayons were my first art medium. Later, drawing became a hobby, as well as a crutch for the wallflower I was as a teenager. I was the quiet girl with her sketchbook, drawing while everyone else was partying. In high school and during my first college art classes, my artwork was always very literal and observational. I was never great at idea generation (maybe because I was always limited in my choices of what to

create). During my last year of undergrad, I painted and honed my skills, enjoying the buttery thickness of oils the most. My favorite paintings from that period are a series based on film stills of my grandparent's home videos and several beloved movies. Later, while working toward my master's degree, I began painting mandalas, and continued with the series into my first iteration of doctoral studies. In fact, I focused on my artmaking during that time because of my teaching pedagogy. It is the un/finished that I need to focus on now. Not only the un/finished degree, but also my artwork that took a backseat to my family, to my research, and to my teaching.

... my research

My research began in my second year of teaching and has never stopped. It started just prior to beginning my master's program when I decided to change my pedagogy to something new. This new pedagogy was something I had never learned about, a way of teaching that placed the student at the center, as the artist. The research continued through my doctoral studies. Again, there was a break in my studies but the itch to do research was reawakened after three years of not teaching. I took a part time position as instructional technology coach at an elementary school and was tasked with teaching elementary teachers and their students with how to integrate technology into their classroom practice. I was then asked to facilitate STEM certification, which entailed more research. As luck would have it, the half-time art position opened, and I was able to become full time at my current school in a metropolitan city. I became the hybrid art teacher, media arts/technology teacher, an unofficial instructional tech guru, and a mentor teacher to others who wanted to learn about the pedagogy I had adopted.

... my teaching

I traverse between teaching children art and media arts/technology and teaching/leading adults in pedagogical change or instructional technology. Within my school I help to teach

teachers how to use the technology we have in their daily instruction; and within my district I lead a professional learning community (PLC) of teachers choosing to change their pedagogy to a choice-based art education pedagogy. This method of teaching has become like a work of art to me – creating a curriculum that can foster student artistic inquiry and exploration. The following is my dissertation to research all these facets of my life that are relational and interconnected. This pedagogy I espouse is called Teaching for Artistic Behavior (TAB) (Douglas & Jaquith, 2009; Douglas et al., 2018; Jaquith & Hathaway, 2012).

Taking risks

It was during my Master's program at Lesley University that I first heard about TAB, a pedagogy that connects to choice-based art education (CBAE) practices (N. Hathaway, 2008; Sesto, 2012). Within a choice-based art classroom, the student is the artist.

The major learning goal is artistic self-expression manifested through personal context.

Empowering students with choices – connecting art experience to interests, passions and expertise – allows students to think like real artists on their own terms. (Gaw, 2006, p. 12)

The art teacher becomes the facilitator and creates an environment that allows for the students' autonomy (Douglas et al., 2018). Throughout my first year with this alternative pedagogy, I noticed a difference in my students and myself as an artist and teacher. I was getting to know my students through their artwork, and I began to appreciate and love children's art.

Getting to know my students through their artwork is one of the most rewarding aspects of TAB. As my second year of teaching art using TAB was coming to an end, I began to recognize individual students' styles, preferences, and personalities in ways I hadn't been able to before. My experience with one particular student changed my professional journey forever.

Lavonte¹ was a very talented first-grade student. His art had developed from fast, squiggly renderings of tornadoes at the beginning of the year to detailed drawings of ships, recalled from memory. Not only would he draw the ships, but with each studio opening, he would render a different iteration of a ship, through sculpture, paint, or origami. He became a master at creating origami ships and taught all his classmates! The student became the teacher! I observed that Lavonte was a bit of a perfectionist, often getting upset if he drew something and it wasn't quite right. The last time I saw him, he had just finished his artwork for a school fundraiser. It was a drawing of a cruise ship (Titanic-inspired) with a blue sky; the ship named after his homeroom teacher, *Mrs. Steve's Class Cruise Ship* (see Figure 1). When he laid it on the floor for reflection, another student's painting accidentally dripped pink paint into the blue sky. He didn't say a word, but his distress showed in his body language. I saw his torso tense, shoulders inched upwards, and his eyes become glossy. I quickly went over and asked him, "what colors do you see in the sky, particularly in the morning?" He looked at me, confused only for a moment, then stayed for a few extra minutes to draw in outlines of pink clouds. He had quickly turned the accident into a masterpiece and left the room with a smile on his face, and his finished artwork set in my hands, ready to be framed for the annual art show.

The following year I would enter that school daily and pass a memorial. The memorial with a photograph of a smiling young boy, under which a plaque is etched with his full name and the dates of his birth and death. They were encased along with the ship he created in my art classroom. This work of art is the only surviving artifact of Lavonte's short artistic voyage. Lavonte tragically passed away in a house fire on the first day of spring break vacation, April 2, 2010. It is through the artwork Lavonte created that I was able to get to know such a bright

¹ To honor Lavonte, a pseudonym has not been used.

young boy. During my first year of teaching choice-based art and Lavonte's second year of school, we made many discoveries in the new artist's studio at a metropolitan elementary school.

The importance of getting to know my students became apparent when I came back from that spring break vacation in 2010 to a void where Lavonte used to sit, either in the drawing studio or the sculpture studio. I had gotten to know Lavonte through his love of sculpture, his obsession at the beginning of the year with tornadoes (imagine pencil drawing after pencil drawing of swirls and spirals), and his last obsession, the Titanic. He would build ships in the sculpture studio, create paper ships using origami (which the entire class took up in his absence), and draw ships; the subject of his last work of art – *Mrs. Steve's Class Cruise Ship* (See Figure 1). Without the choices I allowed my students to have, I would never have seen that a student like Lavonte was capable of such profound work.

I attended Lavonte's funeral and learned that not only was he an artist, but he was also a researcher. In his eulogy, Lavonte's grandfather spoke eloquently of Lavonte's love of engineering and how he would obsess over a topic, wanting to learn all about it. He even noted Lavonte's fascination with tornadoes and the Titanic and how he would take apart clocks, old tape recorders, or any electronics sitting around to observe their inner workings. He learned from the world around him, through the experiences he had with objects and people. I had connected with this little boy through the pedagogy with which I had chosen to teach art. I felt pain and sorrow, but also joy, in knowing him through his art. It was that feeling of connectedness to one student that prompted me to go back to school, so I could, in memory of Lavonte, research this new (to me) pedagogy that offered so much possibility and delve into the art, the research, and the teaching.



Artwork by Lavonte Christopher Ford Dixon. Born: June 5, 2003, Entered into rest: April 2, 2010

1 BECOMING AN ARTIST, A RESEARCHER, A TEACHER

I begin this paper with a narrative to show the transformative nature of the profound pedagogical change I experienced while working toward my master's degree. I end the narrative with "the art, the research, and the teaching" because these are integral parts of a/r/tography (Springgay, Irwin, Leggo, et al., 2008). A/r/tography is an arts-based research methodology where knowing, doing, and making merge (Springgay, Irwin, Leggo, et al., 2008). Being an a/r/tographer brings "attention to the *in-between* where meanings reside in the simultaneous use of language, images, materials, situations, space and time" (Springgay, Irwin, Leggo, et al., 2008, p. xix). In this introductory chapter, I first position myself within the identities of artist/researcher/teacher. Then, I explain my pedagogical change, followed by my shift from not only teaching children but to teaching adults and teachers, as well as how the TAB pedagogy and a/r/tography informs my theoretical framework and practice-based research. I do this by using "the navigator" as metaphor. A navigator charts the journey; they are explorers.

Artist as Navigator



Figure 1. Un/Finished artworks and artifacts

Our artist selves are often neglected and distanced, doing the often more immediate work of facilitating the art of others. As researchers, we researched and inquired into art education practices, but the research was not typically centered on our own studio explorations. (Wilson, 2004, p. 45)

Prior to beginning the research for this dissertation, the last time I created something purely as a creative act of meaning was before the birth of my daughter. I learned that my little

girl was going to be born with a hole in her back, a condition called Spina Bifida. My husband and I, considering fetal surgery to close the hole prior to birth, took a road trip to Vanderbilt University Medical Center. It was during that trip that I created a weaving for my little girl. It was a creative act that helped keep my emotions at bay during the drive and as we awaited the results of an MRI, an ultrasound, and an appointment with multiple doctors. I am a painter but there was something cathartic about the repetitive motions; not having to think about which colors to mix or setting up a palette. I finished the weaving on the way home. We were not candidates for the surgery due to my biology, which was a kind of relief. It would have been a major surgery with me being bedridden for the last few months of pregnancy and very high risk of premature birth. My warrior daughter was born in 2015 at 34 weeks and had closure surgery the same day, spending 6 weeks in the NICU.



Figure 2. Sophie's Weaving

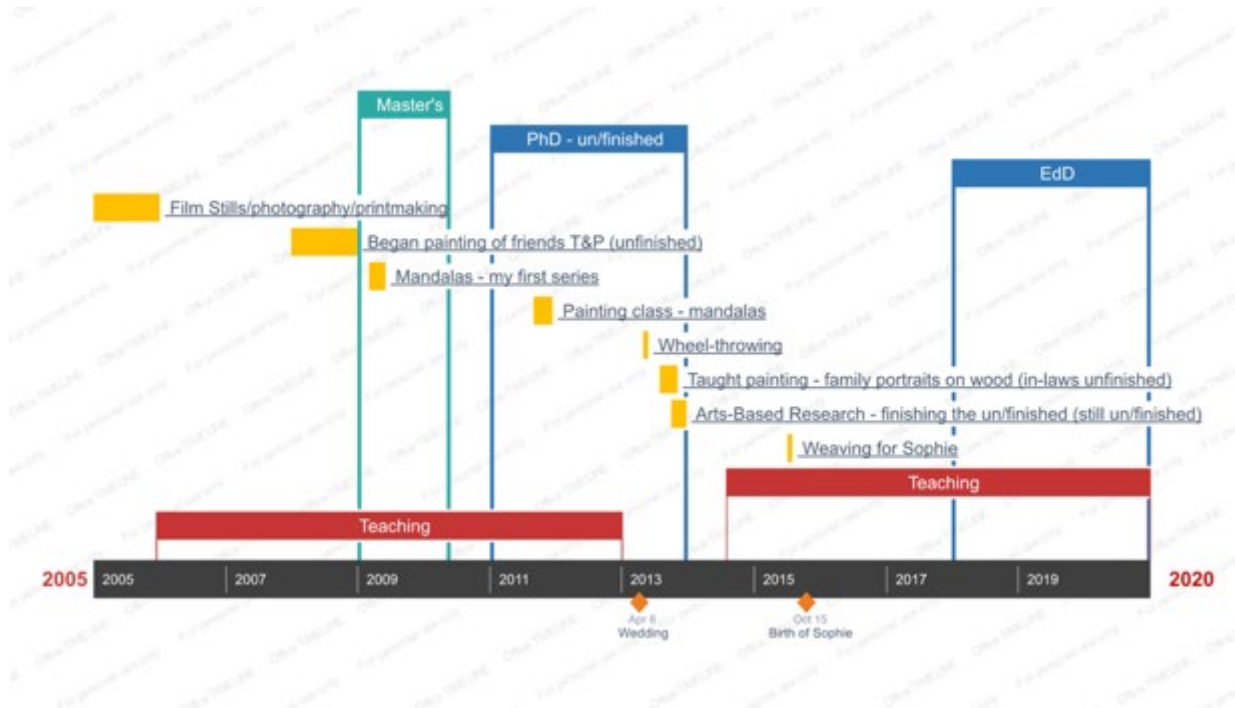


Figure 3. Timeline of my artworks.

This is a timeline of the creation of my artworks in relation to teaching and working toward a degree. The yellow bars are the times I was actively creating artwork after my undergraduate studies. Also included are significant dates in my life.

I mention Sophie here, in my discussion of being an artist, because this is a living inquiry. I am living as a mother, a wife, a daughter, a sister, a teacher, a researcher, a student, and an artist. Now, mother comes first. Being a mother to a child with Spina Bifida has its challenges. The challenges and experiences of my life as a mother to a child with disabilities may manifest itself within the artwork that I create but it is not the subject of my research. I mention creating a space for her to create alongside me to help realize the potential for myself to create.

There is an interesting juxtaposition in the timeline of my art creations to my teaching and continued education. Much of the artwork I have produced over my lifetime has been during times of schooling, not during times of just teaching. From my undergraduate work as an art education student to working toward my terminal degree, most of my art creation has been while

I was both teaching and working toward a degree (See Figure 3). Although I stopped creating artwork at my home studio, I was not lacking in being creative. I put my focus on creating for my students. Creating a relevant and contemporary curriculum. Creating a space that would engage them to behave as artists. This took hard work and research, which I delve into next.

Researcher as Navigator

In the words of Eisner and Barone (2006), my goal with utilizing an arts-based research method is not a “quest for certainty” but rather an “enhancement of perspectives.” Arts-based research, *a/r/tography* (Irwin, 2008b; Irwin, Beer, & Springgay, 2006; Irwin et al., 2005; Irwin & de Cosson, 2004; Leblanc, Davidson, Ryu, & Irwin, 2015; Leggo et al., 2011) in particular, presents me with the opportunity to use my strongest assets – teaching and creating – as a mode of inquiry. This method of qualitative inquiry follows the relational aspects of being an artist, a researcher, and a teacher (Irwin et al., 2006). Through living inquiry, the *a/r/tographer* practices creating works of art, in conjunction with writing, to make sense of the conflicting and connecting patterns of daily life (Irwin et al., 2005). In my narrative and introduction, I note the artistic aspect of designing my TAB curriculum. I also must continually research and inquire to inform my curriculum. This type of pedagogy entails creating a “living” curriculum that can be changed depending on the needs of each class. Curriculum plays a significant role in my research because not only am I, as the teacher, creating the lessons to be taught, but I am also continually redesigning the classroom studio to fit the needs of the student artists. TAB teachers must create spaces where students can gather materials for making their ideas a reality, with anchor charts, visual menus, or QR codes to resources that are accessible across grade and ability levels. It is through un/connecting the three roles of artist, researcher, and teacher that dynamic investigations can occur. It is through the making of the artwork – the classroom space, the

lessons, the visual menus - not the result, that becomes the research, the in/between spaces. I use the slash in these instances to make words have double, sometimes multiple meanings (Irwin et al., 2005). For example, un/connecting is the movement between the connections, or interrelations and sometimes disjointed, roles of artist, teacher, and researcher.

Springgay, Irwin, and Kind (2005) suggest that relational aesthetics places the meaning of my work into a space of interaction. It can be an interaction between student and teacher, researcher and teacher, or any/all of them with/in a studio space, at home or at school. With this theoretical framework, I am able to use my creativity. I propose to frame curriculum design, the classroom, and the many objects within it as the “artwork,” in addition to the work I create in my home studio and classroom studio but that does not discount other types of renderings that might show up within the research. I keep this here to reiterate the difference in what I wanted my research to include so I’ve encircled those aspects that I was forced to change due to the circumstances of Covid-19.

Teacher as Navigator

It was my initial foray into directing my own learning that I changed my pedagogy as an elementary art teacher from teacher-directed to almost entirely student-directed. Another art teacher mentioned TAB in passing, changing the trajectory of my teaching forever. It is a method of teaching art that gives students the autonomy to act as an artist. The teacher offers choices in what to create and how to execute the process of creation through organized studio centers set up within an art classroom — my role as teacher transformed into a facilitator, offering five minutes of direct teaching within a studio for each class. This limit on direct instruction provides more studio time for the students to create. At the end of class, students are responsible for cleaning up

the studio in which they worked and have the opportunity to share any breakthroughs or struggles (Douglas & Jaquith, 2009; Douglas et al., 2018; Jaquith & Hathaway, 2012).

In Dewey's experimental Laboratory School, a child's experiences stem from home life, and the curriculum is designed around social interaction, play, and reflection (Dewey & Jackson, 1990). Teachers are there to help make connections across disciplines and to the students' life. As an example, students garden, harvest and cook in the kitchen with the teachers there to facilitate and guide connections to botany, chemical reactions, and geography. The classroom(s) becomes the curriculum (Dewey & Jackson, 1990). This approach to school is mirrored in a TAB classroom when a student has the opportunity to utilize materials within the many different studio areas of the classroom such as drawing, painting, collage, sculpture, clay, or fiber arts. The teacher is able to make connections to visual culture, careers, pop culture, as well as other academic disciplines (Gaw, 2012; Jaquith & Hathaway, 2012; Szekely, 2012).

Jackson (1990) juxtaposes Dewey's school with the behaviorist approach, a trend in the early 20th century (and still into the 21st) of students sitting in rows of desks, taking in information. For Dewey (1990), the child is at the center of the curriculum, and the other side focuses on logic, and each discipline separately. This reminds me of a contrasting art pedagogy to my preferred method – of *discipline-based art education* (DBAE) (Stankiewicz, 2001), my preferred being TAB (Douglas et al., 2018). The former emphasizes the four disciplines of art – art criticism, aesthetics, art history, and art production – as a way to formalize art education (Stankiewicz, 2001). The latter puts the child and their experience at the center, like Dewey (Douglas et al., 2018). What TAB does is allow for planning, reflection, and play, with the option for failure and risk. This process is what Dewey (1990) claims is essential.

At the beginning of my career, I taught in contrast to Dewey's (1990) claims. My lessons were mostly prescribed, thematic lesson plans that I scaffolded to fit multiple grade levels. I chose the artist, culture, and style and created the project that would match up to a multitude of standards. I picked the subject and the materials, carefully demonstrating how the students should use them to produce a likeness to the example artwork I created. Of course, embedded into the lesson was some choice – but nothing that gives agency to the student for their own ideas, discovery, or risk-taking. During my undergraduate years, this was the pedagogy of an educational system focused on standardization and accountability in schools. DBAE and multicultural art education were the answer to questions of the validity of the arts in education and endorsed by the National Art Education Association (NAEA) in the 1980s, and later in response to the reforms of NCLB (Bates, 2000; Kavanagh & Fisher-Ari, 2018). In the text I used for my undergraduate work, Bates (2000) mentions a version of choice and explains it as a "laissez-faire" approach, letting students do what they want without interfering. This language use draws a negative connotation of giving students choice and agency within the art classroom through Bates' (2000) simplified explanation as if the teacher is not giving any instruction.

Curriculum as an art form. Once I learned of TAB (Douglas & Jaquith, 2009; Douglas et al., 2018; Jaquith & Hathaway, 2012), I jumped right in, researching how to change my pedagogy to fit a framework that would foster student artist choice and agency. This framework was in stark contrast to any method I had learned in undergraduate school. Being a self-directed learner, I accepted the challenge. According to Clardy (2000), I would be considered a voluntary, self-directed learner. I took the initiative to seek the knowledge to learn about this new pedagogy. In 2008, there was one book, a handful of articles, a website, and an online Yahoo group to help me assemble information about Teaching for Artistic Behavior (Douglas & Jaquith, 2009;

Douglas et al., 2018; Jaquith & Hathaway, 2012) and build a curriculum. I also researched any connections to past curricular thought. This look to the past is an example of Schwab's third sign of crisis (Wraga & Hlebowitsh, 2003), in which the ideas behind my pedagogy that I originally gleaned from a single book and a Yahoo group did not acknowledge past Progressive ideas that influenced TAB. I had to search them out. It is essential to look to the past to see what worked and could still work in today's increasingly technologically advancing age. I will delve deeper into the history of TAB in the literature review.

Educators, past and present, understand that curriculum should be ever evolving, changing to the needs of the students, the local community, and society at large (Alexander, 2005; Bullough & Kridel, 2003; Postman, 2004; Schubert, 2003). Ever present is the idea that students need to learn to make choices for themselves and take risks without the fear of failure (Alexander, 2005; Postman, 2004). Alexander's (2005) critical evaluation of the theories ranging from behaviorism to humanism and critical pedagogy, results in her analyzing a way to develop human agency. Developing human agency, not only in students but also in teachers through professional development can aid in the success or failure of a school (Griffin & Wohlstetter, 2001; Randolph, 2004). It is through agency and efficacy that teachers feel comfortable and excited about developing lessons and a curriculum that their students, in turn, will be excited to learn.

In my experience, experimentation in my curriculum and pedagogy is possible because I don't have the same mandates that regular classroom teachers have. After learning all I could, I set out to transform my classroom. I researched and began to develop a curriculum through an artist's eye, thinking of it as an art form (Budge & Clarke, 2012; Eisner, 1967). The classroom space became a canvas; the students were the palette. I would observe the students while they

worked, discussing possibilities, failures, and a-ha moments. From my observations, I would reorganize studios, create visual posters, or find and show an artist relating to student work. It had an immediate effect on the students, who, with few exceptions, delighted in the freedom and risk. This is a model of Dewey's version of constructivism (Eisner, 2002), what he called constructed character of experience, in which "construction was not only activated by the prior experience the child brought to the situation; it was also the result of the child's interaction with the social and material conditions in which he or she worked" (p. 94). My apprehensive artists, self-proclaimed "bad artists," and other discipline problems dissipated as students became more comfortable with the idea of "behaving like an artist" (Douglas & Jaquith, 2009; Douglas et al., 2018; Jaquith & Hathaway, 2012). They had a chance to manipulate the materials around them without direct instruction from their teacher.

From Pedagogy to Andragogy. My beliefs about learning stem from my experiences in the classroom with children as well as the opportunities I've had teaching adults. Within a month of starting at my first elementary art teaching position, I also began teaching adults for the first time. I taught adult watercolor and oil painting classes at the College of Continuing Education at Kennesaw State University (KSU). I have also taught a class to undergraduates majoring in early childhood education at Georgia State University. I have mentored two student teachers in my TAB classroom. Currently, I lead professional development on integrating technology. I also created and lead a PLC for other art teachers in my district who want to learn about the TAB pedagogy (Douglas & Jaquith, 2009; Douglas et al., 2018; Jaquith & Hathaway, 2012). In reflecting on my teaching career as a whole, I see correlations between my pedagogical beliefs and andragogical beliefs. I began as I did teaching children, with projects in mind, dispensing my knowledge to those in attendance. Learning is both process and outcome, it can "emphasize the

cognitive as in gaining knowledge of something, psychomotor as in learning a new physical skill, or affective, having to do with emotions and attitudes" (Merriam & Bierema, 2014, p. 25). All of these descriptors of adult education are analogous to how I teach children. Much like TAB, in "heutagogical approaches the teacher provides the material, but the students decide how to negotiate the learning process. Education becomes a learning process rather than a means to an end, and control shifts to the learning" (Halupa, 2015, p. 150). For both students and teachers, moving towards self-directed learning, or heutagogy, is the next level.

Statement of the Problem

Although not new, TAB is just beginning to become part of the discourse in art education. Since its inception in the 1970s, it has grown as a grassroots organization started by Katherine Douglas, Pauline Joseph, John Crowe, and later Diane Jaquith (Sands & Purtee, 2018). There is a lack of research on the experiences of both teachers and students going through a change in pedagogy from teacher-directed to student-directed practices in an art classroom. This instructional approach was not taught in any art education courses I took and from my personal experiences speaking with other art teachers, they had not learned of TAB. In my experience, most district-level professional development for art teachers are teacher-directed projects, not much on curriculum design, room design, or new approaches to instruction. In contrast, the discourse I have with other TAB teachers is engaging and transformative. Through an ever-growing PLC, TAB teachers discuss curriculum, research, room design, and many other aspects of our teaching practices through online Facebook groups and at regional and national conferences. Being the only art teacher in my school, I don't feel so isolated because I have the digital PLC to turn to when I have questions, struggles, and accomplishments. These types of PLC groups became so much more important when the pandemic hit our world. The connections

through social media were how I coped with the stress of moving a visual art curriculum into a virtual space.

TAB stems from a social constructivist paradigm, from which meaning is derived from the world around you (Crotty, 2009). TAB is also closely related to the adult learning theory of Carl Rogers, who is credited with "student-centered" learning where "the teacher is a facilitator of self-directed learning rather than a dispenser of knowledge" (Merriam & Bierema, 2014, p. 30). Rogers' theory of humanism as a learning theory is to andragogy what TAB is to pedagogy. Teaching for Artistic Behavior has three tenets:

- What do artists do?
- The child is the artist.
- The art room is the child's studio. (Douglas et al., 2018, p. 4)

Embedded within these three tenets, analogous to Rogers' theory on adults, is the belief that children can construct their own meaning through the process of using the space, as well as objects and materials around them. Douglas et. al. (2018) note "art that is created from the meaningful context of young artists' lives enhances the relevancy and authenticity" (p. 6). They "are invested and have incentives to take risk" (p. 6). According to Rogers, this kind of learning for adults, as it is for children, is personal, self-initiated, and focuses on the process of creating, not merely the product (Merriam & Bierema, 2014). This leads me to the next iteration of my art, my research, and my teaching.

Purpose of the Study

In this qualitative study, I examined my experiences as an art teacher who made a pedagogical change in her method of teaching, from a teacher-directed to a student-directed approach, utilizing Teaching for Artistic Behavior, a choice-based pedagogy. As noted in my

introduction, that experience led me to become a researcher and a leader of other art teachers making the switch to TAB. Where I fell short was in my art-making praxis and utilizing that in a relational way to make connections. My theoretical framework allowed me to utilize my experiences to make connections in/between the liminal spaces of being artist/researcher/teacher (Irwin, 2013). Not only do I see the studio spaces of my art classroom as a work of art, but I also consider myself a painter and mixed media artist. In this arts-based, action research study, I utilized the creation of artwork as a research tool through an auto-a/r/tography. As the navigator of the art room, I created and recreated the space and design the curriculum based on TAB principles and the SHoM. I am interested in the changing landscape of my classroom studio and how that might look if conceptually mapped from my observations and reflections of its daily use. Also, I wondered what might happen when a TAB teacher practiced what she preached through working as an artist alongside her students, modeling the Studio Habits of Mind through creating original works, not demonstrations. My wonderings still included these ideas, but the landscape moved from real to virtual, from being able to observe a student discover a new color after mixing three different ones together in person to looking at a computer screen with up to 20 heads either staring into the screen or looking down at something, hopefully the artwork they are supposed to be working on.

My research questions are:

- How does navigating self through a/r/tography inform my artistic praxis and pedagogy?
- In what ways might creating my own art and modeling the SHoM alongside my students affect the classroom landscape?

- In what ways does teaching virtually during a pandemic transform the studio classroom landscape?
- What would it look like to chart my pedagogical journey and the ever-changing relational space of the art classroom studio through multimodal conceptual/layered maps?

Through journaling, sketchbooks, photographs, videos, artifacts, as well as visual renderings, drawings, and paintings I engaged in a multimodal method of inquiry that allowed for meanings to change (A. J. MacDonald et al., 2017). In building my framework, the methodology of a/r/tography allowed me to “posit questions of inquiry that evolve over time.... and makes the research responsive to practice and to those involved in that practice” (Springgay, Irwin, & Kind, 2008, p. 77). In this way, other research questions could come as I began my research inquiry. These questions left open possibilities for connections and meanings to change. Additionally, because this is a living inquiry into the relational aspects of the spaces and places I live, work, and create, this study navigated theoretically through the rhizomatic connections/weavings/folds (Deleuze & Guattari, 1987) between Bourriaud’s relational aesthetics (Bourriaud, 2002; Budge & Clarke, 2012; Choi, 2013) and the Studio Thinking Framework that includes the *Studio Habits of Mind* (SHoM) and *studio structures* (Hetland et al., 2018; Hetland, Winner, Veenema, & Sheridan, 2007; “The Framework,” n.d.; Winner, 2006).

Significance

Arts educators would love nothing more than for their students to grow to become artists. If not become an artist, to grow to appreciate the arts. I always cringe when I tell someone I’m an art teacher and they reply, “I can’t draw” or “I was never good at art.” Art is so much more than knowing how to draw, and there is no “good” or “bad” art. Part of what makes us human is our

ability to create something from the world around us. One of the reasons I am so passionate about giving my students choices in creating is because of the excitement I see as they approach my classroom, which gets me excited about teaching them new ways of knowing and creating. I am so passionate that I want to teach other art teachers about choice-based art education and Teaching for Artistic Behavior. Because I have put so much focus on researching this pedagogy and the implementation in my classroom, creating artwork at home (and sometimes in the classroom studio) has been lacking in my life. Since this pedagogy centers on behaving as an artist and the habits being an artist entails, I needed to get back to creating art in my home studio. The significance of this study is to better understand the inter-connectedness of artmaking, being a leader, and teaching through living inquiry. Furthermore, this self-study sought to understand why pedagogical decisions are made through reflection and interaction in an art room. The potential of this research will help inform TAB pedagogy as well as the classroom culture of a choice-based classroom. Additionally, because the research for this dissertation occurred during the 2020 Pandemic, due to Covid-19, my experiences making the change from face-to-face to virtual teaching will inform future research in the area of teaching virtually during a worldwide crisis.

2 TEACHING FOR ARTISTIC BEHAVIOR

This dissertation research project sought to understand the experiences of an art teacher in the interstitial spaces of being an elementary TAB teacher and PLC leader, a researcher, and an artist, who was unexpectedly forced to complete her dissertation in the middle of a worldwide Pandemic. Teaching remotely from home and then from the classroom for over a year. In this chapter, I explore the history and foundations of Teaching for Artistic Behavior with roots in Progressive Education. First, I define choice-based art education (CBAE) and TAB, as I sometimes use the terms interchangeably within this dissertation. Then I describe the foundations of CBAE and TAB throughout the history of art education and TAB's current connections to the Studio Thinking Framework and Studio Habits of Mind (SHoM). Finally, I make connections with current research being done within the realm of CBAE and TAB. A short chapter delving into the events of 2020 follows chapter three.

The Pedagogy of Teaching for Artistic Behavior

TAB is a pedagogy in which the child is an artist, and the art teacher is a facilitator. In a TAB classroom, materials are clearly labeled, and once introduced, are available to the students for experimentation and in executing their artistic ideas. This constructivist view of art education is not the norm in art education today but through the grassroots organization, TAB, it is becoming more well-known (Douglas & Jaquith, 2009; Douglas et al., 2018). Because of its unfamiliarity within the realm of Art Education, there is a need for more research. Most of what I had originally learned about CBAE and TAB came from one book, one website, and a Yahoo Group of over 1000 art teachers. In this chapter, I reviewed the limited amount of literature available on art education based in a choice pedagogy. I began my research holistically, looking for anything choice-based in art education through themes that emerged within the articles. I

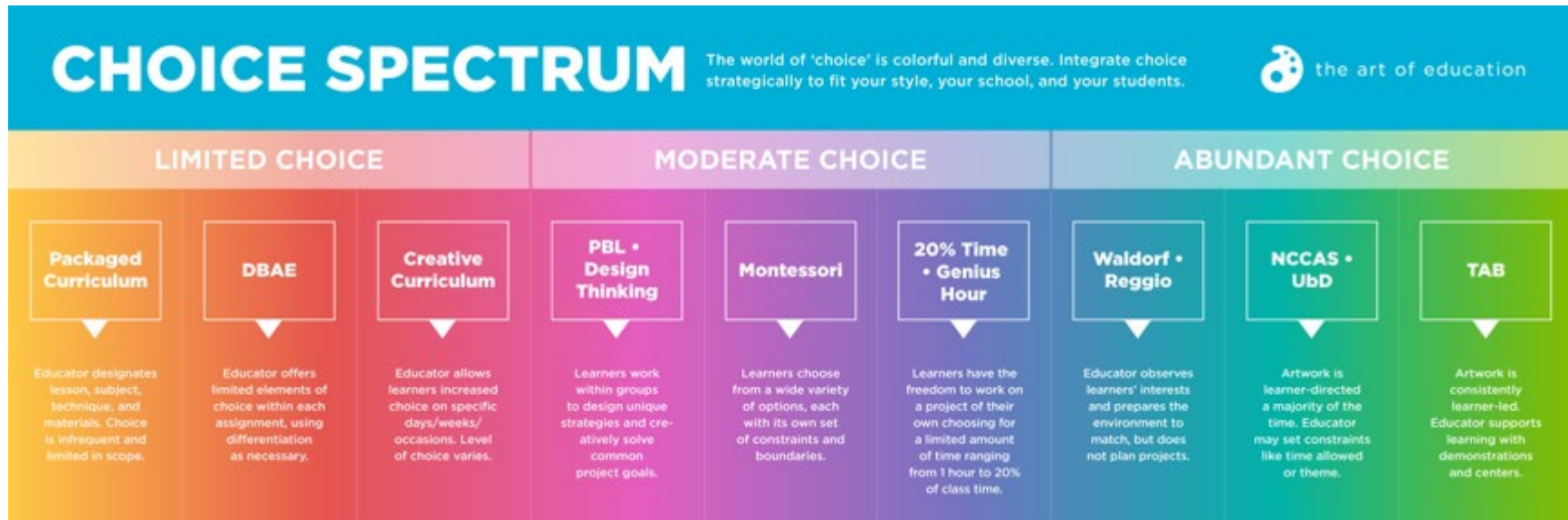


Figure 4. Choice Spectrum (Balsley, 2014)

utilize databases found through the Georgia State University (GSU) Library, in addition to primary sources in the GSU Library Archives. There was a spectrum of offering choice within an art classroom (See Figure 3). Some teachers require students to work from themes, then give choices in how they execute their artwork. On the limited side of the spectrum, a teacher might only offer choices in color or pattern, with everyone still doing the same assignment. TAB is more specific within the realm of choice-based art education. In a TAB classroom, projects are consistently student-lead. What are the benefits of CBAE and TAB? In researching and reviewing the literature, the following themes emerged: autonomy and relevance to student life, motivation, TAB, mastery, and Studio Habits of Mind (SHoM).

Autonomy and meaning making. The freedom to choose is the most important aspect of a choice-based art program. In giving students' autonomy, or the freedom to choose their own path of learning and creating, teachers become facilitators and the work naturally relates to the students' lives (Douglas & Jaquith, 2009; Douglas et al., 2018). Kohn (1993) discusses the rationale for implementing more choice and democracy within education: well-being, effects on behavior and values, academic achievement, effects on teachers, and intrinsic value. In a search for art educators who give more autonomy within their lessons, much of what can be found is not done in a regular public education art classroom, at least at the elementary level. The following articles are reflections from art teachers who teach outside the public arena in workshops or other art programs offered to students outside of school.

Ivashkevich (2009) considered the relationship between power, pedagogy and contemporary art education practices. The author described how she overcame her fears of giving students power over artistic content, process organization, and aesthetic choices. She was

able to do this through an installation art project she developed about peer pressure that situated her students as producers of knowledge. Although not mentioned explicitly, the method of teaching that Ivashkevich (2009) was situated in was a choice-based pedagogy. It was more modified in that she gave a theme for the students to work with but other than that, the fifth and sixth grade students in this Saturday Art Program were given complete autonomy in the creative process.

Olivia Gude (2007) designed the Spiral Workshop for middle and high school students. The underlying principles she laid out are mirrored within TAB/CBAE. She put the student's point of view first through *principles of possibility*: playing, forming self, investigating community themes, encountering difference, attentive living, empowered experiencing, empowered making, deconstructing culture, reconstructing social spaces, not knowing, and believing. It is through these principles that students became motivated to create, which was more relevant to their lives. The authenticity of these projects gives the students the opportunity to work as contemporary artists do, conceiving and constructing, and choosing the "best materials and fabrication methods for each work" (p. 12). In an elementary TAB classroom introductions were much shorter, usually 5 minutes, in order to give the students more time experiencing the materials and creating. Many of the principles Gude conceived are used within TAB classrooms, such as playing, and many others can be implemented, especially in fourth and fifth grade.

Allowing students to have more autonomy and choice can give them the opportunity to relate their work to their own lives, resulting in students setting goals for themselves, expending more effort on their artwork, and rising to challenges in the face of difficulty (Douglas et al., 2018; Gnezda, 2009; Gregory, 2009; Gude, 2007; Ivashkevich, 2012; Jaquith, 2011; Milbrandt,

Felts, Richards, & Abghari, 2004). In this environment, the art frequently reflects what is going on in students' lives and visual culture. Also, since the students are engaged in their own work, the teacher was able to observe and respond to the students as needed. In her closing remarks, Gnezda (2009) mentioned the unique position art teachers have in getting to know their students. Through her open-ended, issue-based assignment, Gnezda was able to help one of her high school students. Through this assignment and collaboration between teacher and student, the student felt she had enough control to share through her artwork a difficult time she was having with an alcoholic parent. In turn, Gnezda was able to offer more help. This kind of teacher/student relationship may not have occurred in a teacher-directed art classroom.

Motivation in the art room. In any classroom the goal is to motivate students to learn what is being taught. If they are motivated, they will be more engaged and be able to retain more information. Why would giving students choices motivate them? In the search for all knowledge on choice-based art education, motivation and engagement are prevalent. In the following articles, art teachers discussed their experiences in a student-directed approach to teaching art. Andrews (2010) discusses the shift that took place in her high school art program she introduced in 1996 called Arts and Ideas. It was a student-centered, rather than discipline-centered program. The major differences she observed were a focus on the students as artists, the student-teacher relationships, and how assessment works. One student described the class:

Just knowing that my grade wouldn't be based on how good my art was, it made me want to work more. To be honest, I am not the best artist. I liked not being judged. Letting kids create the things they love is the best way to teach. Yes, it is a risk, but the outcome is worth it. Art and Ideas really makes you want to explore other things and see what is out there. This way, students are not just skimming the surface. In fact,

you are letting them dig deeper into their thoughts and to discover the unknown.

(Andrews, 2010, p. 45)

Andrews (2010) noted that there were still discipline-based classes available but since the inception of this class, enrollment in the school's art program had doubled. The students in her school, whether they were artistically inclined or not, were flocking to the art program because of the choices she gave them. They "have taken ownership of their learning" (Andrews, 2010, p. 45). Although not mentioned in the article, this is a choice-based art curriculum at the high school level. What limits this research is the lack of references; two of the five references are her other articles from *Art Education*. This is important to note because there were more resources at the time that would have supported the claim that a student-centered classroom was more engaging and motivating.

Milbrandt et. al. (2004) provided a discourse on constructivist theory within the realm of art education. They questioned if constructivist practices of experience and reflection can be implemented within K-12 classrooms "where a modernist paradigm typically prevails" (p. 20). To try to answer this question, they employed three Atlanta area art teachers at the high school level to implement constructivist lessons within one of their classes. They chose a specific goal that is required of the curriculum and the students created their own objectives and assessment criteria. The authors recorded their experiences in dealing with a more student-driven lesson and from their experiences; guidelines for a successfully implementing constructivist teaching are shared.

The constructivist ideas and guidelines Milbrandt et. al. (2004) shared are complimentary to a choice-based art classroom. Like Andrews's (2010) study on student ownership, this study is also at the high school level. Unlike Andrews's Arts and Ideas class, these art classes did not give

a choice in media, possibly because of the specialization of high school classes, printmaking, for instance. Milbrandt et. al. (2004) research was a narrative of high school teachers experiencing this way of teaching for the very first time. Even so, many of the high school teachers' realizations during this process were quite like those discovered by choice-based art teachers. One teacher noted the students taking initiative to find information on their own rather than coming to the teacher. All the teachers' expectations were exceeded; they noticed more work being created and much more engaged students.

Gregory (2009) is an Art Education professor who is a member of the TAB (Teaching for Artistic Behavior) Yahoo group. She discussed evidence that showed integrating technology into the curriculum can improve student achievement. She presented evidence that art teachers are not using the technologies available to them and gives implications for why even computer literate art educators are not utilizing technologies in their classrooms. Gregory gave recommendations for beginning to use technology in the art classroom, with strong underpinnings of a constructivist model as well. One of her suggestions was to develop a more student-centered classroom, giving the TAB website as a model approach. The culminating experiential evidence Gregory gave is this, "whenever I have successfully moved toward a more student-directed approach and using learning technologies, my students have become more involved, empowered, engaged, and enthusiastic" (p. 53). This article is one of the few that openly discusses TAB and choice-based art education, with the author being a member of the Yahoo group. Although it is mostly about technology integration, Gregory was self-reflective about a more student-centered approach to art education.

Findings from two quantitative studies show positive motivating factors when students are given choices. In looking beyond the realm of art education, Cordova and Lepper (1996)

examined ways to enhance students' intrinsic motivation through contextualization (making meaning), personalization (making it about the child), and choice (in this instance – instructionally irrelevant choices). After testing 70 fourth and fifth grade students in their weekly computer lab class using a computer program that taught arithmetic and problem-solving skills, they concluded that utilizing activities which promote choice, within an interesting context, and/or can be personalized can dramatically affect the motivation and learning within the classroom. The results say that there were higher levels of intrinsic motivation, the students were more deeply involved, they completed more complex problems, learned more within the time frame, felt more confident, and had higher levels of success (Cordova & Lepper, 1996). This research, although outside the domain of art education, is relevant to choice-based art education. Teachers who espouse the choice-based pedagogy observe many of the results seen in this study (Douglas & Jaquith, 2009; Gnezda, 2009; Gregory, 2009; Gude, 2007; Ivashkevich, 2012; Jaquith, 2011; Milbrandt et al., 2004).

Rostan (2010) researched 51 students who participated in a private after-school drawing and painting enrichment program that focused on “choices, actions, and constructed understandings of young artists” (p. 264). The longer the students stayed with the program, the higher their technical skill became – as the participants' technical skill developed, motivation and creativity increased. As the article pertains to the choice-based art education pedagogy, the students did receive choices in the content of their artwork and also within the drawing activities, although not as much choice in media.

Art teachers making art. Although there are many studies of art teachers and a/r/tographers creating art, I have not found any published studies of art teachers creating their own art along with their students to model artistic behavior. The pandemic limited how I was able to do try modeling the SHoM while creating art alongside my students since I was teaching through Zoom and live instruction was limited to 15 minutes total for most of my classes.

A History of Teaching for Artistic Behavior

My personal journey to a more student-centered art environment began when I learned about TAB, a pedagogy for teaching art that offers a studio-based environment in which students can create with their medium of choice, also referred to as choice-based art education (CBAE). Only two years out of college, fresh from learning about DBAE, aesthetics, visual culture, and multicultural art education, I read the first edition of *Engaging Learners Through Artmaking: Choice-Based Art Education in the Classroom* by Katherine M. Douglas and Diane B. Jaquith (2009). This book was a revelation for me, and I implemented it wholeheartedly. I spent the summer of 2009 finding any and all information regarding TAB and CBAE. At the time, there was not much, just the one book, a website (<http://teachingforartisticbehavior.org>), and the TAB-ChoiceArtEd Yahoo group. In the words of TAB co-founder, Kathy Douglas (2013),

There is no university setting, no textbook publisher, no art supply company, and, frankly, no curriculum/core/whatever committee that offers what our professional learning community does--my opinion! Here's to all of you who ask the questions, share the fear/frustrations, jump in with strategies, and/or heartfelt sympathy. You are all building art education practice in a whole new way. (paras. 4-5)

And so, when I joined the TAB-ChoiceArtEd Yahoo group, I was drawn in by the knowledge and especially the stories. This is how the TAB pedagogy has grown; beginning with

a few art teachers and professors who needed a forum for support and to bounce off ideas. The name was actually coined by Diane Jaquith, for a course at Massachusetts College of Art that John Crowe, Pauline Joseph, and Katherine Douglas taught in the early 90s (Douglas, 2004). These were the founders of TAB. It was through the stories and experiences shared by countless art teachers around the country that I was able to survive as a choice-based art teacher. Gone were the 20-minute PowerPoints (which would end up taking an entire class period) focusing on one particular point in art history or one particular culture, followed by a project initiated by me, with a process of steps carefully planned out to last three to four more class periods, and manufactured to hit as many standards as possible. I wanted to give my students more; more time to create, more time to experiment and play with the materials. I wanted to see what my students were interested in. I wanted to do this because that is what I loved about art. In order to create anything meaningful I needed time; I needed to play and figure out how the materials could convey my thoughts and feelings.

The book, *Engaging Learners through Artmaking* (Douglas & Jaquith, 2009) is based on choice-based art teaching and learning curriculum. Katherine Douglas and Diane Jaquith shared their 30+ years of experience and offer a clearly outlined pedagogy. Along with Pauline Joseph and John Crowe, they are also founding members of Teaching for Artistic Behavior, a grassroots organization of like-minded art educators (Sands & Purtee, 2018). Teaching for Artistic Behavior is an art education curriculum focused on choice-based teaching and learning for elementary and middle school age students. The pedagogy is based on the student as artist – giving elementary and middle school student choices in their ideas and how to visualize those ideas through art. A large portion of the book is dedicated to the studio centers that the teacher sets up throughout the art room, allowing students the freedom to use materials to execute their ideas. Douglas and

Jaquith address issues of classroom set-up, instruction, assessment, and advocacy so the transition to this pedagogy is efficient.

This book was my guide when I chose to switch to choice-based art education. It is the most in-depth resource in art education for how to set up a classroom and begin with your students to ways of assessing students while they work. It is the basis for getting started in TAB/CBAE by offering the theory – constructivism and motivation and a model for getting started. At time of my transition to TAB, there was also a companion TAB website (<http://teachingforartisticbehavior.org/index.html>) and TAB Yahoo group (<https://groups.yahoo.com/neo/groups/TAB-ChoiceArtEd/info>). The Yahoo group was the next best resource for choice-based art education pedagogy. It is an online community of over 1,300 TAB teachers, a living document with over 24,000 posts that includes questions, experiences, answers, frustrations, reflections, help, and most of all, support. Along with the messages, members of the group are able to upload and download files and pictures, respond to polls, and it includes a database of recommended classroom books, professional books, and websites. It is through this group that I found TAB teachers in the Atlanta area. As time has passed the group has moved to Facebook and has diversified into many different TAB groups that are more specific to the needs of TAB teachers. Some examples are *TAB Room Design*, *Middle School TAB*, or *Assessment & Accountability in TAB-Choice*. The main Facebook group currently being moderated by Katherine Douglas and Diane Jaquith, among others, is called *Teaching for Artistic Behavior (TAB) Art Educators*. The group now has over 7,200 members and has multiple posts daily.

In searching specifically for TAB articles, I found more information about advocating and offering strategies for implementing the pedagogy into teaching. Hathaway (2008) paints a

concise picture of what a choice-based, TAB classroom is all about in 10 strategies. The teaching and learning strategies include teacher-directed lessons delivered in three possible ways: the 5-minute whole group, the small group lesson, or the individual lesson that occurs during studio time. Peer coaching, guest artists, field trips, and the classroom resources are just a few other strategies Hathaway (2008) notes.

Stepping away from just advocating and offering strategies, Jaquith (2011), co-founder of TAB, describes creativity and what that looks like in a choice-based art setting. She explored intrinsic motivation, problem finding, autonomy, and play as the foundations of creativity within the art room. She noted that most extrinsic motivators will obstruct creativity. Jaquith gave many examples of the foundations aforementioned, both practical examples for the art teacher and narrative examples through the work of her students. This article shows the positive aspects of a choice-based curriculum through the many 21st century skills that can develop. Of note are the student art examples that show more personalized art products, showing the individuality of the student artist.

Several articles offered insight into giving students more choices within the art classroom, though the authors did not specifically mention choice-based art education or TAB. Carter and Perkins (2011) developed a model that mirrors TAB/CBAE, called Choice, Voice, Challenge (CVC). The Choice component of this model gave students the opportunity to use different art materials to create works of art with, again, their choice of subject or style. The Voice component allowed the student to use an idea that was important to them, from their own life, to remember, imagine, and plan a work of art. The Challenge aspect included an assignment that was inter-disciplinary or related other content as an activator for the creation of a work – while still incorporating the other two aspects of CVC. The authors gave student examples of

each component of the model. The goal of the authors, who are professors at state universities, was to offer strategies for art educators to use that can foster creativity and problem solving in an engaging way to K-12 students. The examples given were only from middle and high school students. Examples from an elementary setting would be more illuminating. The Choice and Voice aspects of this article complemented the Choice-Based pedagogy. The Challenge aspect may work well with 4th and 5th grade students. Other teachers with modified Choice-Based classrooms used this idea when they gave “have-to” projects that were theme based (Douglas & Jaquith, 2009).

In a distinctive ethnographic study, Bresler (1994) identifies three pedagogical differences in the teaching of art at the elementary level. A teacher-centered, student-centered, and a higher-order cognitive orientation were observed and compared. She described the teacher-centered approach as a more rote, step-by-step process that was observed in mostly regular classrooms by teachers who had little art experience and taught art like they would teach other disciplines. The student-centered approach was observed in regular classrooms or special education classrooms, like ESL. Again, the teachers had no formal education in the arts but had a deeper appreciation for the arts. Within the more open environments observed, the teachers were apprehensive in giving feedback and gave complete control to the students. The effect was dichotomous – the art ranged from extremely creative and interesting to imitative and repetitive. In the last orientation, the one labeled higher-order thinking, one example was described: that of an artist-in-residence, who reviewed the prior lesson, introduced a new topic, and allowed for students to create a project utilizing the new content. In the discussion, Bresler explained that the three orientations in pedagogical practice emphasized different teaching strategies and implied different assumptions about development. In the end, she promoted a more heuristic view (the

third orientation) that included modeling, feedback, and student responsibility. The student-centered and higher-order orientations Bresler described are akin to a choice-based classroom. This article is limited in that she didn't include research of actual art teachers leading a more open-ended lesson.

Making Connections: TAB and the Studio Habits of Mind. An important contribution to art education, the eight Studio Habits of Mind (SHoM) give art educators and researchers a framework for the kinds of developmental processes occurring in art students. Winner (2006), one of the researchers who helped to develop the framework discussed the reasoning behind the research project she and her colleagues worked on to clarify the kinds of thinking that goes on within a high school art class. First, an extensive search for all things related to the arts and academic achievement was conducted and, controversially, there were few actual studies that showed a causal relationship between the two – the arts and academic achievement. This article pulls from the study the research team carried out in two high school art programs, in which hours of interactions between teachers and students were coded. Through analysis, the researchers describe and code distinctive cognitive strategies utilized within this discipline. They are the eight Studio Habits of Mind. The SHoM – *develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the art world* – are strategies that are prevalent in a choice-based art classroom at the elementary level. The study includes a second part of the framework that includes the Studio Structures, which describe the activities and interactions within an art class. The structures were renamed when the framework was adapted for elementary and middle school levels to *teacher presents, students at work, talking about art, and showing art* (Hetland et al., 2018).

Coneway (2012) is a TAB teacher and art teacher and therapist to young students, from age 18 months to 12 years old. In this document she offers her observations of what she saw in her classroom within the Studio Thinking Framework, adapting the Eight Habits of Mind. One example of her adaptation was in the realm of envision. To envision is to be able to imagine what is not actually there. Coneway's observation of young artists' envisioning described their use of visual art as a non-verbal way to communicate, "the materials become their language for expression" (Coneway, under heading Coneway and Envision). Coneway's interpretations of the Habits of Mind offer educators at the elementary level additional ways to reflect on their own observations while utilizing a framework that incorporates developmental and cognitive support.

The Fountainhead: Progressive Education.

"Do the children just do whatever they like?" (Pepper, 1939, p. 315) is a question I get so often after I tell other teachers, art or otherwise, about my teaching pedagogy. So, it surprised and delighted me after I read about another art teacher's experience discussing her similar pedagogy, which is where this quote originated. Even more surprising was that her experience occurred over 80 years ago, in 1939. In both experiences, we describe art classrooms where the student is the artist, making the choices, and the teacher is the facilitator, offering support. In the words of Freda Pepper (1939):

We try to make each child feel that he has many other ideas which he can express, and while he may do the thing he *wants* to do, he is encouraged to try other things so that he may enlarge his experience. Soon he discovers other things he can do. This knowledge gives him confidence in himself. The children are at liberty to do anything they wish. They are encouraged to think up their own problems and projects and to suggest group projects. (p. 317)

The art classroom becomes the art studio where child-centered learning is key. In recent years child-centered learning has been a hot topic in education (Andrews, 2010; Grube, 2009, 2012; Pitri, 2013; Roberts, 2008; Rufo, 2012; Zimmerman, 2009, 2010). A focus on 21st Century skills has plummeted educators, legislators, institutions, and even large corporations into a search for ways to help our students become better problem finders, problem solvers, risk-takers, and innovators (Florida, 2012; Robinson, 2013; <http://www.p21.org>). In a choice-based art studio, where the art teacher employs methods gleaned from the grassroots organization TAB, the student has the opportunity to choose what they want to create and the materials that they believe will help their idea come to fruition.

It was not until my studies as a graduate student that I took a History of Art Education course. During this class, I began to make connections between the TAB pedagogy and other art educators and movements. This was something my professors had questioned me about, but I had not dug deep enough. Although searching through the TAB-ChoiceArtEd Yahoo group would be a daunting task, with nine years of posts, once I had a reference it was easy: Progressive Education. I had found it in post number 55 (Douglas, 2004). This post led me to the beginning of my “eternal return,” a look back to articles, books, and art educators from the beginning of last century (Hafeli, 2009). In this section, I discuss the parallels of Progressive education in the arts with that of TAB, weaving in my own experiences and concluding with what this journey has launched in my own life. The excerpts from the past could have easily been taken from my own experiences or that of my TAB colleagues.

The Progressive Education Movement. TAB has its roots in the ideas of the progressive education movement. Progressivism “began as a political movement responding to the country’s transformation from a nation of small, independent farmers and trades people to one of

employees and consumers subject to greater corporate influence” (Hyslop-Margison & Richardson, 2005, p. 50). It was a reform movement that began in the 1890s whose goals were of social progress in a democratic society. They wanted to create schools that would become effective agents of change, that show respect for diversity, with the hope that communities would collaborate to achieve a common good. (Dewey, 1998; Hyslop-Margison & Richardson, 2005)

The progressive movement, it seems from its beginnings, included the arts as an important aspect of the curriculum. According to Welling (1939), at their national conventions, they had sessions devoted to the arts. Their journal, *Progressive Education*, dedicated one issue a year to the arts. Their “association was the first education group in the United States to realize the need to collect and circulate an International Exhibition of Children’s Art Expression” (Welling, 1939).

Although there was a clear difference of opinion among progressive educators, they were a united front on being child-centered and utilizing current psychological and sociological research in their methods. (Hyslop-Margison & Richardson, 2005; Stankiewicz, 2001). In my current research, I found many similarities with TAB in relation to artistic behaviors, teachers and methods, and the environment.

In stark contrast to a TAB classroom, the teachers in most current art classrooms at the elementary level choose the subject, medium, and process of the art project. Once I had made the switch to TAB and began discussing the pedagogy, I had found it surprising that most teachers had not heard of TAB or CBAE. I became an advocate for TAB in my district by inviting teachers to observe my classroom and hosting a workshop. I was able to present my experience as a TAB teacher at my state conference as well. Not one person ever questioned me about TAB’s parallels to Progressive education. This was a new concept to many.

In the following review of research articles, I compare emergent themes gleaned from

TAB and Progressive Education to make historical connections. The themes are artistic behaviors, teachers and their methods, environment, and the self-directed student.

Artistic Behaviors. In *Progressive Education*, Thomas C. Parker (1938) describes the Community Art Centers set up by the Federal Art Project of the 1930s as a place where “children may come and express in the media of color and clay the fertile freedom of their phantasy (sic)” (p. 387). In defining TAB, one of the first tenets is, “the student is the artist” (Douglas & Jaquith, 2009, p. 9). It is a pedagogy that advocates creative self-expression. In other words, it is child-centered, with self-directed students who are given autonomy. Prominent progressive educator, principal, and professor, William Heard Kilpatrick was a contemporary and supporter of John Dewey who “saw the need to get students involved in things that were meaningful to them” (Beyer, 1997, p.472). Although not an art educator himself, Kilpatrick believed in and respected his students as autonomous and self-directed people.

Florence Cane (1983), a progressive art educator whose work, *The Artist in Each of Us*, laid the foundation for art therapy, discusses the ideas of play in the art studio in her 1935 article in *Progressive Education*, “in the play aspect lies the instinctive, irrational, and unconscious; the black as well as the white; the grotesque and crude as well as the beautiful; the wild as well as the controlled” (p. 155). In a TAB classroom, play is a way of “acting on curiosity, children immerse themselves in first hand exploration of their physical environment” (Szekely, 2012, p. 64). The art studio becomes a realm of discovery and exploration, as well as a means of finding and solving problems. (Zalmstra, 2012; Zimmerman, 2009) Many progressive educators equate play with work (Cane, 1935; D’Amico, 1966; Dewey, 1934). Dewey (1934) eloquently notes

Play remains as an attitude of freedom from subordination to an end imposed by external necessity, as opposed, that is, to labor; but it is transformed into work in that activity is

subordinated to *production* of an objective result. No one has ever watched a child intent in his play without being made aware of the complete merging of playfulness with seriousness. (p. 291)

The creation of an art object through play is a process where “creative ideas emerge and evolve into long-term activities” (Jaquith, 2012, p. 23). In my TAB classroom, I have observed this firsthand while watching my students at the painting studio. Their joy and delight at mixing colors, trying to figure out how to make the specific orange of the flower in the still life they had set up, along with a determination to paint it from observation.

Teachers and their Methods. Self-expression, play, and critical thinking skills such as problem finding and problem solving are behaviors often seen in TAB classrooms as well as in progressive classrooms of the past. How did progressive teachers nurture these behaviors?

Zorach (1938) believed that children

[C]annot be left alone forever – that is where the artist steps in. He should be able to make them understand that art is a language and that form and color are the works used to express an idea, seen or felt. That composition is order and arrangement – that a picture must have balance and composition – not giving any formula for either but allowing them to find their own ways of bringing order out of chaos. (p. 375)

In a Progressive classroom autonomy was key, but the teacher must act as a guide, making sure there is artistic development. D’Amico (1953) and Cane (1983) note that it is early adolescence, at around 10 or 11, when a change occurs in their creative development. The progressive art teacher must observe and intervene to teach technique as needed “as a means of helping the child to express himself” (D’Amico, 1953, p.20).

In a TAB classroom, materials and studios are introduced during a five-minute

demonstration, leaving most class time for creating. Douglas and Jaquith (2009) ask teachers to think of “the very *least* students need to know in order to begin their artwork?” (p. 25). This question is what guides teacher lesson planning in a TAB classroom. As students become more experienced within a studio center, they may need more guidance in higher-level techniques, such as perspective in the drawing studio or creating forms with tints and shades in painting studio. These more guided lessons are done with small groups, individuals, or by peer instruction during studio time (Douglas & Jaquith, 2009).

It is interesting to note Cane’s (1935) experiences in facilitating her students learning and how much it reminds me of my own. For example, one of her students was discouraged in his painting of a landscape. She offered suggestions but none would satisfy the artist. She then said,

Sometimes a horse must drive in harness with a definite direction to go, and sometimes he needs to run loose in a field just for the fun of romping. How would you like to take a canvas and just play with color and shapes and romp like the pony in the field? (p. 159)

In my own experience, it was a third-grade student with emotional behavior disorder (EBD) who would only go to the painting studio, creating symmetrical paintings. That is where he was comfortable. In time, I was able to give a gentle push into other studios. First, into the architecture studio, where he would build symmetrical structures with blocks, then into the drawing center, where he began to collaborate with other students on elaborate space war drawings. These are not only instances of intervention but of knowing your students well enough to be able to guide them to higher levels of thinking and artistic technique.

Another similarity with respect to methods is that students with progressive art teachers are able to delve more deeply into materials they enjoy and utilize more advanced supplies as they gain experience in much the same way that TAB teachers do. Both D’Amico (1953) and

Cane (1935) discuss the types of materials they used with very young students, as well as when to introduce more difficult or advanced materials. In fact, D'Amico's (1953) *Creative Teaching in Art* is set up in much the same way as *Engaging Learners* (Douglas & Jaquith, 2009). Their ideas on child development and pedagogical ideology that guides the teacher are in the beginning chapters of each book. Following are chapters specific to each medium/studio. D'Amico (1953) is much more specific in his descriptions of each medium, giving lesson ideas for the very young, and when and how to begin allowing for advancement of materials. In his chapter on "The Child as Creative Inventor," which would equate with a TAB studio's sculpture or construction studio, he says, "the most simple method of making a construction is to stick materials such as feathers, pipe cleaners, grasses, straws, and sticks into a lump of moist clay, which is used as a base" (D'Amico, 1953, p.196). He also notes the temporary nature of this type of project, that what is important is the process and experience, not the product. D'Amico proceeds to explain many other construction techniques using wood with dowels, creating mobiles, paper sculptures, even the use of motors from "erector sets, old Victrola motors, or old clock works" for creating a movable construction (p. 200). *Engaging Learners* (Douglas & Jaquith, 2009) describes the studio centers in less detail but offers more in creating the learning environment, structuring class time, and assessment (Douglas & Jaquith, 2009).

Environment. The following quote, taken from Freda Pepper's 1939 article, *Creative Expression of All Children*, could have been the experience of any visitor to a modern TAB Classroom:

There are sounds of music, children are singing as they work; at the wood bench boys and girls are creating robots, puppets, cars, airplanes, ships, houses, gas stations, and many other things. (Boys and girls work on all activities, girls hammer and saw and boys

sew costumes for puppets.) Some are making masks—modeling them in clay, then covering with papier-mâché; in one corner there is a group designing in linoleum for textiles and block printing on material. Some are painting at easels, others are working on the floor, some are modeling in clay, others are up on ladders painting murals directly on the wall. Some boys and girls are weaving. They weave with all sorts of materials—wool, cotton, old stockings, scraps of any kind. Children here learn to make use of many scrap materials, as we feel that they should be able to create from anything they can find at home. (p. 318)

A TAB classroom would look much like this and “teachers become architects, thinking about issues of space, traffic flow, proximity to resources, and arrangement of supplies and lighting” (Douglas & Jaquith, 2009, p. 17). Teachers must take stock of storage space and where the sink is located, making sure to place messier studios, like painting and ceramics, nearby. Materials and supplies must be clearly labeled and easily accessible to students. Menus, which are simple directions, steps, or vocabulary designed by the TAB teacher, are posted in each studio. Offering menus allows for more independent work (Douglas & Jaquith, 2009).

The Self-Directed Student. “Harry can’t thread the small eye of his needle, so he seeks the assistance of Gloria who is busy weaving. But she isn’t too busy to stop long enough to thread Harry’s needle and to explain something he wants to know” (Pepper, 1939, p. 318). In this scenario, Gloria has mastered a task and is able to help Harry with getting started on a project. This is one of the benefits of a progressive, or currently, a TAB classroom – students can become masters within a particular area of interest. Bartel (2012) notes that “self-directed learning implies that experiments and discoveries can open new questions and that pursuit of these questions produces mastery not previously defined” (p.134). Within my own classroom, I had a

student who loved the fiber arts studio. He began with cardboard weavings, then stitching and sewing, eventually creating his own stuffed creatures. He was able to help other students who watched his progression and wanted to try for themselves. Students are also more easily able to collaborate on projects with each other and produce more artwork in both progressive classrooms of the past and in current TAB classrooms (2012).

Since becoming aware of progressive educational practice, I have discovered some amazing art educators of the past who have both surprised me in their likeness to their modern counterparts in TAB pedagogy and delighted me in their sometimes idiosyncratic narratives. Although much of what I read was not from a public school (mostly private progressive schools), there is no discounting their legacy. It is seen outside the TAB pedagogy as well, in after school art programs (Grube, 2009; Pitri, 2013); in the regular education classroom of David Rufo (2012, 2013), whose students “are co-creators of the curriculum and make choices in how they go about their learning and investigations” (p.40); at the high school level (Andrews, 2010); and also in Room 13, an art studio founded and run by children (Grube, 2012; Roberts, 2008).

In a TAB classroom, children are truly able to work at being an artist. It may have been more difficult in the past for a public school to create such an environment due to large class sizes, space, and lack of funding but with our modern resources, art teachers can create a choice-based art experience from a cart, switching between two schools, or even when they must share a classroom with another art teacher, whose pedagogy could be quite different. I have personally been successful at travelling between two schools, one of which did have another art teacher with whom I had to share a trailer (with no water).

In this chapter, I have explored the TAB pedagogy, the connections to the artistic SHoM, as well as its historical roots in Progressive Education. By exploring my art education pedagogy,

I set the stage for my current work as a/r/tographer to examine my art, my research, and my teaching within the framework of a creative endeavor. The research has pointed me in the direction of living inquiry, being with/in the liminal spaces of artist and teacher. Before I delve into my methodology in Chapter 4, I must insert here an interim chapter discussing a disruption, the pandemic that began in 2020.

3 ~~A STORM, A HURRICANE, A TSUNAMI...~~ NOPE, A PANDEMIC HITS THE WORLD, 2020

The Beginning

Just as I was getting approval for my prospectus, there was a storm brewing. A highly contagious, airborne virus spread across the world. This outbreak, SARS Covid-19, caused a worldwide shutdown. In the beginning, January and February of 2020, it had not seemed to reach our border, though studies have found that there were sporadic cases on the East and West coast of the United States in December of 2019 (Crist, 2020). During those first two months going to work at in the school building, I felt the tension in the air, walking through the hallway and speaking to my colleagues about this deadly virus, also known as Coronavirus. The storm became a tsunami and the day before our scheduled teacher workday, March 12, 2020, when we were told to prepare two weeks of digital learning days for our students. I left school that day and headed to the grocery store, listening to the radio news anchor announce that the Governor of Georgia would declare a public health state of emergency the next day and close all schools in the state. I recall telling our pharmacist what was happening and that they were about to get really busy. I filled up my grocery cart and took a picture, making sure to get the important stuff: toilet paper, beer, and milk!

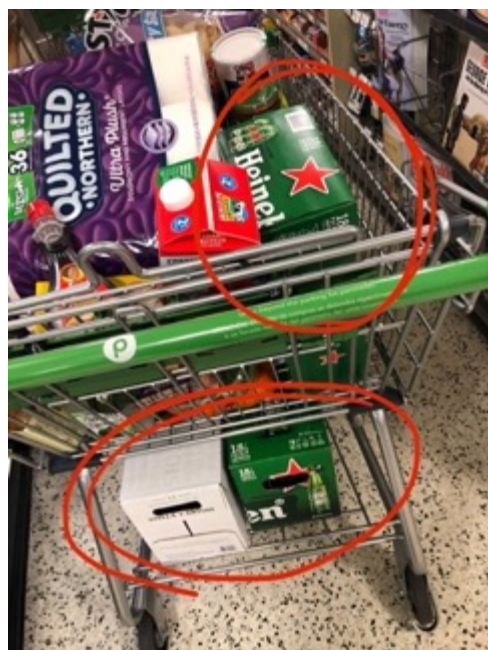


Figure 5. Taken & modified on iPhone at my local Publix on March 12, 2020, 4:02 PM

During that teacher workday, we were told to prepare for what we thought would be a two-week closing. We had to create lessons that could be

done from home. As a team, the specials teachers at my school (art, music, STEM, and PE) offered both digital and printed lessons since our elementary students did not have district assigned devices at the time. I recall running between the two large school printers, trying to print enough assignments for each grade level, then get them to the homeroom teachers so they could add to the work they were sending home. We had no idea the substantial impact Covid-19 would have on our world, our country, our school, and our lives.

Two weeks turned into a month, then the rest of the school year. For my lessons, I developed choice charts that I sent through our school district's virtual learning platform (required at the time) as well as Seesaw – a digital portfolio online platform I use with my students. Seesaw was used at my school, and has been for years, so students are used to the platform. Pre pandemic, they used Seesaw daily in art to upload photos of their artwork. Parents were also connected, with the ability to see the work their child posted and “like” or make comments. During those final months of the school year, April and May, I did not have full participation and I did not see my students live. I would sit most of the day, replying to the students who did post their work and plan for my next choice chart. All the homeroom teachers were doing different things, some were holding live classes with their students, not mandatory, while others remained completely virtual. We were in survival mode.

Checking that students were turning in work took up a lot of my time. Students sent their artwork mostly through Seesaw or through my district email and I would try to respond to the work submitted through comments on Seesaw. I wanted to keep some connections with my students. I gave everyone a grade whether they turned in artwork to me or not. We were ALL in survival mode. During the beginning of the lockdown... quarantine... whatever we call it, we spent time as a family, eating together, playing together, working on our house together, meeting

virtually with Sophie's therapists, and in between, I would work, checking Seesaw and my email for the artwork I was hoping to see. I did something I never thought I would do... I stood in line at a Target, right when they opened, mask on and plenty of social distancing, to get a Nintendo Switch. I thought Sophie would be ready to learn how to play some video games. It would also give Julien and I some time to play. I had just passed my prospectus and nearing IRB approval for a dissertation that focused on being in a studio classroom with students.

Summer and The Rise of Serymoji

Although it seemed that all this time at home could be productive and feel like time off (I'm not sure who would really believe this notion), this was the beginning of one of the most stressful times in my life. The stress of possibly getting sick was compounded by the political climate and racial tensions that were happening across America. With the senseless deaths of Ahmaud Arbery, Breonna Taylor, and George Floyd, due to systemic racism, the Black Lives Matter Movement began major protests across the country. The summer presidential primaries came and went, with Joe Biden as the Democratic opponent to Donald Trump, the most divisive president the United States has ever had. Summer was still very much the same as the Spring, with us confined to our home, rarely seeing family. I wondered how this pandemic would affect the next school year, how it would affect my research. It was a tense summer, and so began the anxiety I would experience throughout this time. There were just too many unknowns about Covid-19. In addition, the political and racial divisiveness I was witness to on the news and across social media was adding to that anxiety. It wasn't until the end of summer that school systems started trying to decide how the next school year would begin. My district didn't inform teachers about their plans until almost August, when our original calendar had us in pre-planning mode the last week of July.

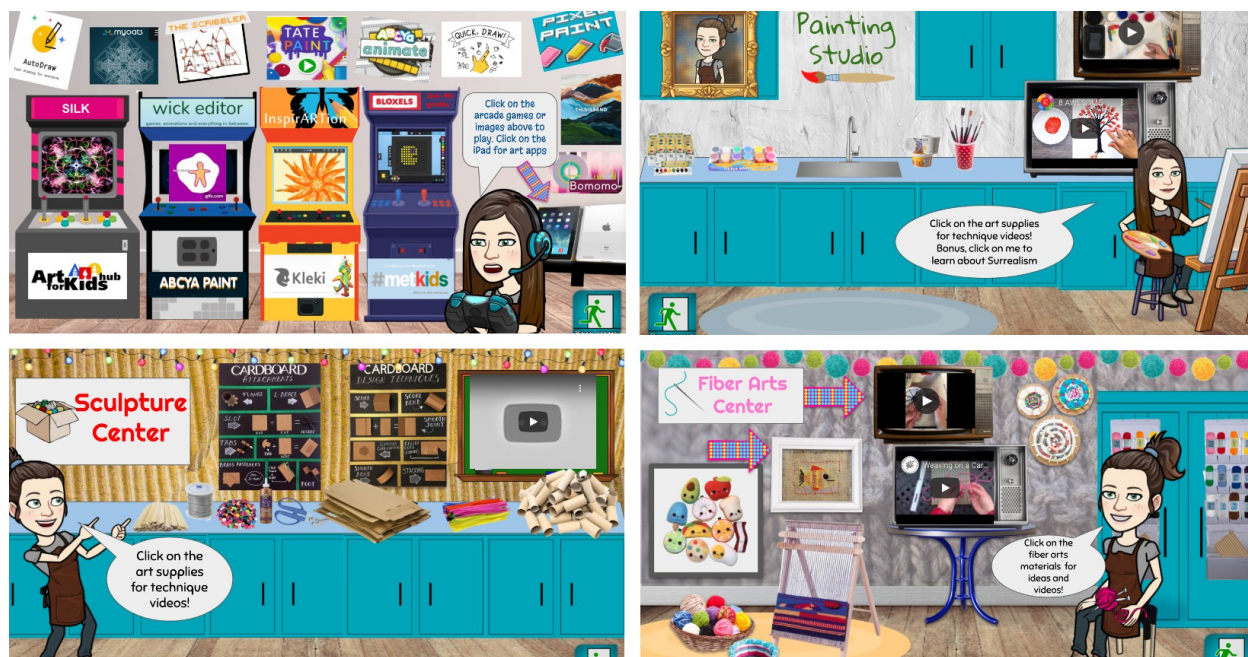


Figure 6. Four virtual studio slides from Mrs. Serymoji's Virtual Art Studio.

Throughout the summer, there was no end to my research about online learning and a new phenomenon began to take over – Bitmoji virtual classrooms. Bitmoji is an app that allows you to create an avatar of yourself that you can use in text, email, social media posts, or anywhere that you can add image files, like a JPEG or PNG file. Towards the end of the school year and into the summer, I discovered a group of educators who were using Google slides to create virtual classrooms with their Bitmoji avatar in the room. These Bitmoji virtual classrooms were used during remote instruction to offer a comforting space for students to visit to find lesson directions, links, and resources. These virtual classrooms gave teachers the opportunity to offer a different space to their students in addition to seeing them live in a Zoom conference. The first summer of the Covid Pandemic I spent my time creating and building my virtual classroom, Mrs. Serymoji's Virtual Art Studio. Luckily, there are Facebook groups of professional learning communities which specialized in making these virtual spaces and teachers love to share! I started to create a virtual studio space to mirror our actual studio space at school and pack it full

of resources, tutorial videos, and links to art creation sites and applications. Mrs. Serymoji was a source of inspiration and fun during a dark time.

The New School Year – 2020-2021

In my district, the new school year began virtually, and it was up to the schools to decide how special area teachers would teach. I know many who remained asynchronous (a term our district began using for remote/virtual education which means not live teaching through a platform like Zoom) but at my school, we created a specials schedule so we could see our students live. We saw students every day except Wednesdays, which became an asynchronous day for all students and a planning and meeting day for teachers. Specials teachers entered the homeroom teachers' Zoom and were assigned as host for 45 minutes for the full week. During the first half of the year, Kindergarten and first grade only had specials for 25 minutes. We had a four-week rotation. Specials teachers, as well as Kindergarten and first grade teachers continued to use Seesaw to collect all student work, whereas our second through fifth grade homeroom teachers moved to using Google Classroom.

The Fear of Returning

There was the first moment in October 2020, when the numbers our district was using to determine reentry into the schools began to dip. Our superintendent blasted reentry dates and mayhem ensued. Parents, teachers, and school staff posted in Facebook groups and on a district school board member's website that posts updates and allows comments. I would spend hours reading posts for and against going back to school. In our household, Sophie and I didn't go anywhere. My husband worked, managing the family restaurant with his parents. Luckily, most people would eat outside and if inside, were spread out and wore masks unless at their table. We had groceries delivered, Sophie's therapy appointments were sometimes virtual, sometimes in

the clinic with me waiting in my car. We felt safe enough after summer to have Sophie's nurse come in two days a week. My greatest fear was Sophie getting Covid-19. She has so many pre-existing diagnoses and when she was born, she had to remain on oxygen for over a year. As a teacher, I feared going back into an extremely old building where I would be around adults (many who I'd seen taking vacations during a Pandemic) and children, who were not used to wearing masks all day long. Being an art teacher who, in a typical school year, would see all 400 or so students within one week, I was at a higher risk of catching the virus.

At the same time as I was trying to write the last few chapters of this dissertation, the presidential race was ending but even that dragged on into January 2021 with President Trump refusing to concede that he had lost. Between reading commentary about how teachers need to get back to work (as if we weren't already working), watching and reading about the fate of our country, and the stress of being a family during this pandemic, it became very difficult to set aside time for myself to take the data I had collected and focus on my research, on being an artist, a researcher, and a teacher. This anxiety, and fear, kept me from doing so much. I was preoccupied with comments on social media, news reels, and divisive rhetoric vocalized by our leaders that I could only put my focus on work and Sophie. There was just not enough room in my brain.

The Storm Redirected My Journey

My pedagogy didn't change; I gave my students choices in what materials they used and how they created their artwork (TAB), and we focused on the Studio Habits of Mind. There were many changes to my research, and I had to update my original research questions and how I collected some of the artifacts. One focus of change was the studio. Much of my research hinged on my observations of students within the art studio at school. I had to rethink this since the

studio classroom became my home and wherever my students were during class: home, a family-member or friend's home, a learning pod, or a daycare center. This change is further discussed in Chapter Four: Auto-A/r/tography as Methodology. I wanted to keep a record of this change and how the change disrupted my life, my art, my research, and my teaching. I do this within the dissertation as I make some of the changes that had to occur alongside the original ideas. I used the "draw" function in Microsoft Word to "draw" scribbles and digitally "written" words to highlight the effect this pandemic had on my original ideas for this research. The "draw" feature includes a pen, a pencil, and a marker that allows for quick additions to a word document that wasn't possible a few years ago.

This long journey that I had to navigate through culminated in still un/finished work but that is part of the process and is a metaphor for the years of 2020 and 2021 that we have all, as a human race have had to go through together. This research wasn't meant to be a record of some cataclysmic event though I think that is what it has partly become. There is so much un/finished still as I write in the spring of 2021 when we are still in the midst of this pandemic. In the following chapter I discuss the arts-based research practice of a/r/tography, specifically how I will utilize this methodology as a self-study.

4 AUTO-A/R/TOGRAPHY AS METHODOLOGY

For this dissertation, I did a self-study – an auto-a/r/tographical study – on the relational aspects of being an artist/researcher/teacher, which happened to coincide with a worldwide pandemic that forced most of the world into quarantine. A/r/tography derives from arts-based educational research, a methodology originating from Rita Irwin and her colleagues that utilizes inquiry through both text and image (Irwin, 2008b; Irwin & de Cosson, 2004; Irwin et al., 2005; Leggo et al., 2011; Springgay, Irwin, & Kind, 2008). A/r/tographers employ rhizomatic ideas of Deleuze and Guattari (1987) because of the nonlinear connections between the liminal spaces of artist/researcher/teacher that allow for the thinking, questioning, and understanding through renderings (Gouzouasis, Irwin, Miles, & Gordon, 2013; Irwin et al., 2006, 2005; Siegesmund, 2012). Just as Leggo (2011) felt limited by a solely ethnographic approach to his research in a Language Arts class, I feel that writing the narrative of my experiences would be lacking without the visual, my creative act of choice, in my research as an art teacher. As a choice-based art teacher, I wanted to find out how the experiences of creating art influence my pedagogy and how the experiences of teaching children influence my artmaking and research. This task had to be edited in many ways to take into the account the relocation from an actual studio space to a virtual space in which both teacher and student were remote. Modernist approaches to teaching art still abound when new and innovative approaches that align with 21st century skills are being researched and published. I have spent my career focusing and acting on research and teaching; so, for my culminating project, I wanted to get back to the root of it all, creating art. I asked my students to behave as artists. I needed to practice what I preach;

To live the life of an artist who is also a researcher and teacher, is to live a life of awareness, a life that permits openness to the complexity around us, a life that

intentionally sets out to perceive things differently... Those living in the borderlands of a/r/t recognize the vitality of living in an in-between space. They recognize that art, research, and teaching are not done, but lived. The lived experiences and practices are inherent in the production of works of a/r/t and writing (graphy) made by individuals creating and recreating their lives. (Irwin & de Cosson, 2004, p. 33)

In this arts-based, action research study, I utilized the creation of artwork as a research tool through an auto-a/r/tography. As the navigator of the art room, I created and recreated the space and design the curriculum based on TAB principles and the SHoM. I was interested in the changing landscape of my ^{virtual studio} classroom studio and how that might look if conceptually mapped from my observations and reflections of its daily use. Also, I wondered what might happen when a TAB teacher practiced what she preached through working as an artist alongside her students, modeling the SHoM through creating original works, not demonstrations. This is an auto-a/r/tography, a form of arts-based action research that is about my art, my research, and my teaching, not my students.

In this section of my dissertation, I discuss my research design and my methodological choice of utilizing a/r/tography. In framing my methodology within a/r/tography, I looked to the rhizomatic connections/weavings/folds (Deleuze & Guattari, 1987) between Bourriaud's relational aesthetics (Bourriaud, 2002; Budge & Clarke, 2012; Choi, 2013) and the Studio Thinking Framework that includes the Studio Habits of Mind and studio structures (Hetland et al., 2018, 2007; "The Framework," n.d.; Winner, 2006).

Again, my research questions are:

- How does navigating self through a/r/tography inform my artistic praxis and pedagogy?

- In what ways might creating my own art and modeling the SHoM alongside my students affect the classroom landscape?
- In what ways does teaching virtually during a pandemic transform the studio classroom landscape?
- What would it look like to chart my pedagogical journey and the ever-changing relational space of the art studio classroom through a conceptual, layered map?

A/r/tography as Inquiry, Navigating the In/Between

As I researched a/r/tography and its theoretical underpinnings, I recalled one of my favorite childhood novels, *A Wrinkle in Time* (L'Engle, 2018), in which the characters “tesser” through time and space. The “Tesseract” creates folds in the fabric of time and space, allowing the characters to navigate from one universe in a certain time to another. In my work, the folds were where I navigate the intersecting spaces of being the artist, the researcher, and the teacher (Deleuze & Guattari, 1987). Following Eisner’s (2002) acknowledgement that “humans are meaning-making creatures,” (p. 230) I believe that through the relational aspects of the creation of art, the act of research, and the role of teacher, the rhizomatic intersections in/between the folds allows for multiple interpretations and representations (Deleuze & Guattari, 1987; Springgay, Irwin, Leggo, et al., 2008). In the following section, I look at several a/r/tographical-related forms of educational research literature and their implications on my work.

Gouzouasis, Irwin, Miles, and Gordon (2013) used “a/r/tography as both a pedagogical strategy and a research strategy [enabling them], as instructors and teacher candidates to think deeply about what it means to be in a constant of ‘becoming pedagogical’” (p. 3). This is the only literature I have found thus far that utilizes a/r/tography with teacher development, although the teachers I work with are veteran teachers rather than pre-service teachers. Gouzouasis et al.

(2013) report on a project involving elementary visual arts and music education classes. They were interested in understanding what “becoming pedagogical” means through a/r/tographical strategies for *learning to learn* rather than to learn to teach, which is usually the focus of a teacher education program. They utilized living inquiry as a way of “becoming pedagogical” through documenting their experiences and contextual artifacts through art mediums such as an illustrated book or a/r/tographical research. The research found that the pre-service teachers who did well with the a/r/tography project showed that they were open to professional growth and change. The implications for my research are two-fold. As I engage in a/r/tographical work, will I also be influenced through my pedagogy in the classroom as well as my leading of professional development?

The work of Leblanc, Davidson, Ryu, and Irwin (2015) are multimodal autobiographical accounts through *métissage*. Three art teachers explored their own experiences through video, piano improvisations, and constructing a dress. They told a narrative of becoming-artist, becoming-researcher, and becoming-teacher. Their stories were interwoven and shared, examining different perspectives of themselves. They discovered that autobiographical explorations had pedagogical implications through interaction and connection by building relationships and dialogue around the artwork the art teachers created.

Moss and MacDonald (2015) collaborated on an a/r/tography research project using the metaphor of borders, moving between and around the liminal spaces of artist/researcher. They examined how artist practice could enhance research in meaningful ways through a hybridized methodology, woven together through narrative inquiry and a/r/tography. After constructing narrative, poetic, and visual representations the two artists/researchers would engage in

“interpretive conversations, to better understand the contours of [their] experiences and where [they] might have points of intersection and points of difference” (p.448).

The works I have cited have implications for my research, especially in the realm of incorporating autobiographical and narrative approaches into a/r/tographical research. Gouzouasis, Irwin, Miles, and Gordon’s (2013) research helped me to understand how a/r/tography could be useful for professional development of art teachers. Teachers can use their creative selves to engage in more thoughtful inquiry and dialogue. Leblanc et al. (2015) and MacDonald et al. (2017) also showed the possibilities of utilizing a more multimodal approach through the addition of narrative, visual, and performing arts, both in digital and traditional methods.

Context: A Living Inquiry

This study was a living inquiry that occurred almost exclusively in my home due to the pandemic, where I created art in my studio, where I built and created a virtual art studio modeled after my classroom, where I taught my students through a computer screen, and all of the spaces and places in between. I lived and worked in the same metropolitan public-school district. Within my small (420 students) neighborhood elementary school, I was the only art teacher, but we also had music, PE, and STEM as specials rotations. Students in fifth grade could also choose to take band or orchestra right after school. Because we are a small school, I had additional duties that include instructional technology coach, visual and media arts teacher, as well as helping to maintain the technology we had within the school. We were a one-to-one Chromebook school, with additional iPads used in lower grade levels. Furthermore, I had one-to-one iPads in my art classroom. My students came to the art studio once per week for 45 minutes for visual art. Every other week, they came on Thursdays for 45 minutes with part of another class for media arts. On

this day, they created art using the iPads, most grade levels choosing between 3D modeling, game design, digital drawing/painting, photography, or animation. From mid-March 2020 and into 2021 school year, my district remained virtual, and the schedule changed at the beginning of the year to 25 minutes with Kindergarten and first grade and 45 minutes with second through fifth grade.

Within my district, I was the only veteran TAB art teacher. I designed, planned, and organized my art curriculum and classroom setting to be conducive to independent and collaborative artmaking for the pre-kindergarten through fifth grade students at my school. As of fall of 2019, there were other art teachers transitioning to TAB. As a support for those teachers, I created a PLC called TABMetro². We had a district Office 365 Teams group where we could post questions, comments, and pictures, as well as documents for sharing. I intended to offer bi-weekly meetings in my classroom or meet-ups at other places for additional support, discussing and creating art, and the added camaraderie of being around like-minded art teachers. As this is living inquiry, my reflections could include the experiences I have with fellow art teachers. Since we were virtual, I made sure to stay connected through our district art teacher Facebook group and I also created a new Facebook group for TAB teachers teaching virtually.

In rationalizing the a/r/tographical approach in my work as a TAB teacher through the relational qualities of a/r/tography and Teaching for Artistic Behavior, within the framework of relational aesthetics (Bourriaud, 2002; Choi, 2013; Iafelice, 2017) and studio thinking (Hetland et al., 2018, 2007), I have been able to come to a better understanding of a/r/tographical renderings. How can I utilize this in my work as an artist, a researcher, and a teacher? Irwin, Kind, and Springgay (2005) note “it is often an anxious life, where the a/r/tographer is unable to

² Pseudonym

come to conclusions or to settle into a linear pattern of inquiry” (p. 902). It is through un/connecting the three roles that dynamic investigations can occur. It is the making of the artwork--the process, not the result, that becomes the research, the in/between. Relational aesthetics, posited by Springgay, Irwin, and Kind (2008), places the meaning of my work into a space of interaction.

I want to suggest the metaphor of a crossroads where a/r/tography and TAB may meet. Teaching for Artistic Behavior is a choice-based pedagogy in which the students are artists, and the classroom is their studio (Douglas & Jaquith, 2009; Douglas et al., 2018; N. E. Hathaway & Jaquith, 2014). Children are offered real choices for responding to their ideas and interests through the making of art. When given a chance to explore their ideas, passions, and interests, children often find greater meaning and relevance in their work (Bandura, 1982; Bartel, 2012). The teacher becomes a facilitator of learning (Douglas & Jaquith, 2009; Douglas et al., 2018; N. E. Hathaway & Jaquith, 2014). This type of pedagogy entails creating a "living" curriculum that can be changed depending on the needs of each class. TAB teachers must create spaces where students can gather materials for making their ideas a reality, with anchor charts, posters, inspirations, that are accessible across grade and ability levels.

Relational Aesthetics with a Pedagogical Lens

Relational aesthetics, a term coined by Nicolas Bourriaud (2002), is an aesthetic theory defined by an artistic practice that focuses on the relational and social aspects of the viewers interpretation and experience with an artwork. For Bourriaud (2002), the art would have to be participatory, making it relational between the art and the viewer(s). For this study, I looked to the work of Choi (2013) and Iafelice (2017), who utilized conceptual ideas of relational aesthetics within their art education spaces, a museum, and an early childhood classroom

respectively. They discuss the participatory nature of relational aesthetics and how interaction/conversation and collaboration are key elements. I liken relational aesthetics to a TAB art studio, where teachers create spaces that invite the students to participate and create using the materials available, to give them opportunities to work together in their inquiry and even collaborate on art projects.

Renderings

I posit that many TAB educators are un/knowingly practicing a/r/tographers. As a TAB teacher, my classroom and pedagogy are my artwork that I am re/creating every day. The TAB studio is a living creature in constant need of attention. As I observe the rhizomatic flows of students creating with/in the art studio, I still myself to take it all in; later I am reflexive (Beard, 2015; Csikszentmihalyi, 2004; Irwin, 2013). There is a connectedness to the TAB pedagogy and being the teacher in a space where “learning is participatory and evolutionary... never predictable;” a space where we participate and learn together (Springgay, Irwin, Leggo, & Peter, 2008, p. xxvii). I showed through this metaphor the connections I envisioned that will impact my classroom, my PLC, my artwork, and my research. The six renderings of a/r/tography have a relationality to the experiences of Teaching for Artistic Behavior. There are six renderings embedded in a/r/tography: metaphor and metonymy, openings, reverberations, excess, contiguity, and living inquiry (Irwin, 2013; Irwin & de Cosson, 2004). I offer a simple definition along with the un/familiar for each rendering as a way to make clear the relationalities.

Living Inquiry. Living inquiry is engaging with the world while creating meaning. “An embodied encounter constituted through visual and textual understandings and experiences rather than mere visual and textual representations” (Springgay, Irwin, Leggo, & Peter, 2008, p. 902). TAB teachers, as facilitators in their classrooms observe, respond, and reflect on each class that

visits daily. Whether it is the flow of the classroom/studio organization, an interesting technique a student is using, or a dilemma with artistic processes, a TAB teacher will adjust because, like a/r/tography, it is “not formulaic, but fluid creating rigor through continuous reflexivity and analysis” (Springgay, Irwin, Leggo, & Peter, 2008, p. 903). Teachers must “leverage their students’ interests and unexpected events” through an emergent curriculum (Douglas et al., 2018). It isn’t just my teacher life that I am a part of but also being a mother, a wife/partner, a daughter, a sister, a friend, and a colleague. All of these aspects of my being will also emerge within the work and the research.

Contiguity. A state of bordering; direct contact. “As with the doubling of art and graphy, the doubling of art and a/r/t emphasizes an unfolding between process and product, text and person, presence and absence, art and audience, teacher and student, author and reader” (Irwin et al., 2005, p. 901). TAB teachers are in a continual process of not knowing because the students are the artists! This is the liminal space of re/capturing the creations emerging from the students (Springgay, Irwin, Leggo, & Gouzouasis, 2008). Is it art or is it a/r/t? The art being the process and/or product and the a/r/t being identity. This is where the SHoM play a role (Hetland, Winner, Veenema, & Sheridan, 2007). How is the student building the habit “developing craft” through research and practice in an art form?

Metaphor and Metonymy. Accessible to the senses.

“Metonymy is a word-to-word (or image-to-word, or image-to-image) relationship, which emphasizes a displacement in the subject/object relation, such as part to whole encounters.... The slash suggests movement or shifts between the terms. For example, the term un/familiar is a movement between the familiar and the strange. The slash makes

the terms active, relational, as they reverberate with, in, and through each other” (Irwin et al., 2005, p. 904).

One possibility for this rendering is the Teaching for Artistic Behavior classroom, the walls, the studios in which to re/create, the visuals, and text/uals. The Teaching for Artistic Behavior classroom is a living space that is continually changing. It includes studios for drawing, painting, collage, printmaking, sculpture, clay, fiber arts, digital media arts, and architecture. It is creating a space with so many different types of materials and supplies accessible to up to 24 students. It becomes facilitated chaos.

Openings. A gap to allow access. “A/r/t is active and responsive: It requires attentiveness to what is seen and known and to what lies beneath the surface” (R. L. Irwin et al., 2005, p. 905). These are the remembrances of conversations through journaling that I have with students/peers sharing artwork, through PLCs with my teacher peers, and my inner wonderings while creating artwork at home. Surprises are found when building relationships through peer review of our un/finished artwork, through the camaraderie of like-minded teachers, and in the quiet spaces of the self, reflecting.

Reverberations. A continuing effect. Dynamic movement, a shift in understandings of phenomena (Irwin & Springgay, 2008). “Reverberations also excite possible slippages of meaning, where the act of returning is not mirrored but a performance where each reverberation resists and pushes forward toward new understandings. In a similar manner, reverberations are individual and shared” (Irwin et al., 2005, p. 907). These are the routines and behaviors that change and shift with/in a regulated schedule. Reverberations may show themselves in reflecting on the daily journaling, the one-on-one conferencing notes with students, or the artwork I create.

Excess. An amount more than necessary. Research becomes a provocation, calling us to transformation, and questioning the nature of being (Irwin & Springgay, 2008). This is the fun part, the re/design of a TAB curriculum through observation, best practices from other teachers, or joining a PLC. Alternatively, in my artistic practice at home, in the deconstruction of an artwork long in the making. What excess might come from the artwork's transformation?

Data Collection: It's About the Process

Timeline. I collected data mid-September 2020, through January of 2021. This timeline included time and space to allow me to create and personalize my studio space at home, as well as turn it into a home-based classroom where I taught my students through Zoom. Prior to the pandemic, I spent so much time in the art studio (at school) for my students that I had neglected the one in my home. It needed to be conducive to easy set up and clean up, as well as accommodate a five-year-old at times. I also created a flexible schedule to give myself three-hour blocks of time to paint or create – at least twice a week – in my home studio. In addition, I created a teacher studio space (or planned to create alongside my students) in the classroom to work on my own art as I modeled the SHoM. Well, this never happened, of course! I ended up being home all day, with my daughter and husband, or nurse, upstairs. Other data was collected from artifacts I created during my regular teaching and planning hours.

Creating the a/r/t. A/r/tographers utilize many forms of art in their research, from weaving, painting, sculpture, photography, and collage (de Cosson, 2004; Irwin, 2008b; Springgay, 2004; Wilson, 2004). For this dissertation, I originally wanted to begin my artmaking by using an un/finished painting I started in 2009. At first glance, it looked like it could be finished. It is not. I painted it for friends who were a great support for me during a difficult time in my life and offered me a place to stay while I searched for a new home. In the photo

inspiration, the couple sit in lawn chairs with drinks in hand, a view of a horse track in the background. In it, the young woman, of Asian descent, wears a large white hat – indicative of going to the Kentucky Derby, a large Kelly green, floral dress. Her position in the photograph is in the foreground, her head and torso take up almost half of the painting, while the position of her husband in the middle ground includes his entire seated body. This dilemma with the painting begins with the photograph; my friend has her eyes closed. I tried painting her with eyes open but neither of us were satisfied. I haven't touched the painting in years! Since then, I have changed artistically and my ideas for this artwork have evolved. I decided, for this important work, I wanted to begin afresh and not go backwards. Yes, I do still want to finish it someday but for this dissertation, I wanted to try something new and challenging. I include all works of art I created within my studio.

Art studios. The changes I made to the art studios (both at home and at school) were a part of my curriculum and my life. They were me, living in the inquiry. The studio at school, that my students used, changed depending on their needs, what materials were available, and the creative ways I found that made independence more accessible to students from Kindergarten to fifth grade. This physical space at school was so much a part of my teacher life pre-pandemic and has now changed to a virtual space created using Google Slides and Bitmoji. My home studio was set up but not used much, except by my daughter. Part of this inquiry was making connections between my two studios. Making my home studio as accessible to me as I made my school studio accessible to my students. This aspect of interaction and relationality between the space and the artist/student framed the idea that the art studio is a creative act in itself (Budge & Clarke, 2012; Eisner, 2002), with qualities of relational aesthetics, giving the space meaning through interaction (Bourriaud, 2002; Choi, 2013; Iafelice, 2017).

Documenting the process. I used photography and video throughout the data collection phase of this dissertation. I took photos and videos of the studio(s) and artworks prior to beginning, then routinely throughout. I used a tripod and my iPhone and iPad to take the photos and videos. The photos and videos showed my process and allowed me to analyze through a/r/tographical renderings I saw, felt, and touched. In addition, I took photographs and videos of my classroom and home studio as it changed and evolved throughout the data collection phase. Again, this is a multimodal research project. As such, I utilized technologies I had on my iPad, iPhone, and Mac to create digital renderings of my work and studio spaces. The videos I took were edited using a few programs to change the speed. This allowed me to analyze myself while in the creation phase as well as see the evolution of both my artwork and the studio spaces at home and at school.

Journal and sketchbook. In addition to my artwork, I also kept both a traditional bound sketchbook and a writing journal that could be scanned and organized on my computer. These were used for both planning and reflective practices. I am not the type of artist who doodles and keeps a sketchbook, nor am I someone who writes regularly in a journal. To facilitate this aspect of the research journey, I planned to utilize tools for creative recovery outlined by Cameron (2016), *morning pages* and *the artist date*. The morning pages entail getting up a few minutes early to write three pages of whatever comes to mind. The artist date is just that – taking time to be alone and do something creative. I was home for the duration of my data collection and the subsequent writing, working/teaching and creating/writing in the same space. This aspect of my research was sporadic at best due to the many factors noted in the following chapters.

Artifacts. Throughout this data collection phase, I continued to teach, mentor, and research as this is part of my living inquiry. As a record of my daily pedagogical choices and the

relational aspects of my classroom studio space, the following artifacts were collected to offer insight into the connections between artist/researcher/teacher, class notes, class studio choice chart (shows trends for each class of the choices for studio work, such as drawing, painting, collage, sculpture, etc.), Seesaw Learning Journal, and social media websites where I collaborated with other teachers and kept up with news and school district information about Covid-19. The artifacts were used as a tool for reflection in the process of writing as well as in the process of my artmaking. Parental permission forms were sent home at the beginning of the 2020 school year to provide consent of any artwork or conferencing notes I utilized in my research. All permission forms were saved in my school email and a list was made of those students who could participate. I printed out the Seesaw journals of all of the students whose parents filled out the permission forms to use within an artwork.

Classroom notes. I utilized a binder with each class and student list to make notes and reflections about artistic behaviors, trends in studio choices for the whole class, as well as one-on-one conferencing with students. Confidentiality of students was ensured using pseudonyms along with a key to link the pseudonym to the real name. Any personally identifiable information was removed, covered, or blurred, such as names on artwork or the class studio choice chart. The pandemic put a damper on being able to conference with my students and utilize notes for my research. My classroom notes were relegated to my weekly roster printouts where I noted absences and whether a student was posting artwork or not. I sometimes notated specific things the students were interested in but most of the information was put directly in Seesaw. Student choices were visually represented just by the photograph or screenshot they took. Comments were made directly in Zoom or on the Seesaw platform. I entered the homeroom teachers' Zoom

for my time with students, so there was not record of any comments/conversations made during a live class.

Data Management Plan. All photos and videos I created during my data collection phase were housed on my devices until I began to edit them in iMovie, Adobe Rush, Adobe After Effects, Adobe Premier Pro, or WeVideo. They were stored within those programs until rendered, downloaded, and added to this dissertation as links. The rendered works are available on my personal YouTube channel. The computers I used were password protected and only used by me to ensure confidentiality. I kept both the original content and any edited versions I created in my personal iCloud and Adobe accounts.

On Quality

Gouzouasis (2008) notes the need for valuing a/r/tography on its own terms rather than the types of judgements made in past forms of research. As arts-based research has evolved, so have ways to assess qualitative research. Eisner and Barone (2011) offer a more recent way to judge the quality of arts-based research through the following general criteria: *incisiveness, concision, coherence, generativity, social significance, and evocation and illumination*. By aiming for incisiveness, I hope my research “cuts to the core of” the a/r/tographical connections, liminal spaces, and in/between places I entered into; I tried not to get bogged down with insignificant details (Barone & Eisner, 2011, p. 148; Irwin, 2008a). Through the second criterion of concision, I analyzed and reflected on the renderings I produce through text and image, editing as I went. Artists must edit while they are giving form to thought (Sullivan, 2008). As Sullivan (2008) notes, possible themes could arise through “the practice of painting [which] can be argued to be a robust form of human engagement that has the potential to reveal new insights and understandings” (p. 241). The third criterion is coherence, so another goal was to make sure

my work holds together, the visual and the textual. Coherence is akin to one of Richardson's (2005) standards for *creative analytical practices (CAP) ethnographies, aesthetic merit*, which questions, "does the piece succeed aesthetically... invite interpretive responses...artistically shaped, satisfyingly complex, not boring" (p. 964). Generativity, the fourth criterion, "possesses the capacity to invite you into an experience;" it can help others to navigate work in the future (Barone & Eisner, 2011, p. 152). My work is an auto-a/r/tographical work and according to Barone and Eisner (2011), even though this study has an *n* of only 1, it still offers ways "to see or act upon phenomena" (p. 152). The main ideas in this work, this living inquiry, can be appraised through the social significance, the questions and possible outcomes once the work is complete. The sixth criterion noted by Barone and Eisner (2011) are the qualities of evocation and illumination. The hope with the final criterion is that the readers, both visual and textual, of my work will have both an aesthetic experience and a revelation.

Thus far, I have offered a view into my world as an artist, a researcher, and a teacher. Additionally, I have noted subjectivities as a mother, a wife, and a seemingly perpetual student. Writing my introduction was "an act of constructing meaning" that included autobiographical experiences related to choices I have made as an a/r/tographer. In Chapter 2, I presented the review of literature about Teaching for Artist Behavior and that pedagogical change as a foundation for the meaning behind my work. In the next chapter, I navigate into the a/r/tistic waters through the creation of different forms of art that I created while exploring the data collected during the anxious time of living and teaching through a pandemic.

5 NAVIGATING THE A/R/TISTIC WATERS

The purpose of this study evolved over time due to circumstances out of my control. My intent was to create a conceptual mapping of the relational (s)p(l)aces of the art studio classroom where my students chose their art medium and the home art studio I set up for my artistic praxis. Instead, the home art studio became the classroom, and my computer became my mode of teaching, observation, and pedagogical choices. The purpose became more about my experiences as an artist/researcher/teacher completing a dissertation during an unprecedented global pandemic that shut down the world as we knew it and forced everyone into quarantine for the safety of all.

This was an iterative process. I was continually thinking of new ideas as I worked on my a/r/t. In Chapter 4, I discussed the data I collected and the changes the pandemic created for me. I utilized the new Draw feature



Figure 7. A/r/tographical Navigation of Choice

in Microsoft Word to be able to draw/scribble over those aspects that have changed and circle others of importance. In this chapter, I discuss my data collections and how I utilized them in the creation of works of art while drawing meaning from the creative act. As the parameters of my research changed so did the artwork. I went from using a newish art medium to me, resin, to using an art medium I was becoming more accustomed to during virtual learning, video and multimodal techniques. I used both art mediums to create layered conceptual mappings. One, a tangible creation using resin and exploring my students' choices in art making. Then, utilizing the video recording of that artwork coming to be, I explored creating short visual journeys (SVJs) as renderings, as part of a conceptual organization of my ideas through layering videos and images along with the textual (Irwin, 2013; Irwin & de Cosson, 2004; Springgay, 2004).

The organization in the following sections includes descriptions of my process in creating the conceptual layered maps, both tangible and digital SVJs, followed by the artwork. Underneath the art, I give an account, an auto-artographical narrative, or rendering that came about as I worked. It is important to note that the impact that technology had on me and my work during this time. I used technology with my students, but it was always a quick exploration on my part in order to relay the options of digital art making to my students. When they chose to use a particular app on our media arts Thursdays, they would become adept and only come to me when they got stuck. I'm resourceful and can always find an answer, which is helpful for the teachers at my school too.

Most of my students had plenty of basic art supplies. But I also offered and created art kits for all my students, so at some point in this pandemic year of virtual learning, all had tangible supplies. Those that couldn't pick up supplies, either I or their homeroom teacher dropped off a kit at their house. With that being said, there were still many students who wanted

to create digitally, or they moved back and forth between digital media and tangible media. I started exploring and playing more with the web-based apps, and found many more options, all added to my ArtCade in [Mrs. Serymoji's Virtual Art Studio](#). I found the sites that could remove backgrounds from images (remove.bg) or videos (unscreen.com), a free photo editing/graphic design website like Photoshop (pixlr.com), and animation and game design sites (Wick Editor, Bloxels). I was even able to get one of the creators of Bloxels game design to extend my school's subscription because so many of my students enjoyed building 32-bit video games (think original Super Mario Bros.). They just asked for a teacher tutorial on how I built my ArtCade. All this technology being used and created by both me and my students ruminated in my mind while I was working with resin. In large part because of the time constraints of working with resin, working digitally allowed me to more opportunities to work while being available to Sophie and my family.

Process

One of the main art pieces I created was a layered map from the art choices my students made through the fall and winter of 2020. I started this piece in the early fall, with a scrap piece of plywood from my husband's wood shop, cut to 10 by 18 inches. The first thing I did was create six sections by taping off corner to corner along one length, the two diagonal lines from top to bottom. I used gold paint tinted with white for the lines, then a wash of turquoise inside the sections along the edges of the golden lines and fading out, leaving most of the wood exposed. It stayed like this for the rest of 2020. I knew that the six sections would represent the six grade levels of students that I taught, but I didn't know how it would manifest.

Navigating in the art studio as a student in my classroom meant having to make a choice in what and how you create. Pre-pandemic students were used to the routine of entering the art



Figure 8. Choice chart poster

room in alphabetical order, grabbing a pencil and their sketchbook (which was also in alphabetical order to preserve the precious studio time), and sitting on our floor mats to begin with a quick five-minute sketchbook prompt on the board. Once the silent sketchbook time was done, I would do a quick demo or opening of a studio and the students would be off starting a new artwork or grabbing their portfolio or checking the class box of 3D work to find the artwork they had begun the previous week. During a typical art class, pre-pandemic, when my students were headed out the studio door, they created a colored mark (using dot

markers) on their class chart next to their name symbolizing the studio material they used.

During remote learning, I tried creating a digital version, but it just wasn't relatable to the students since they weren't in the studio space, getting to observe what their classmates chose to do. It also took up too much of our valuable virtual time together. They needed to take that time to create and work on getting their artwork posted to Seesaw.

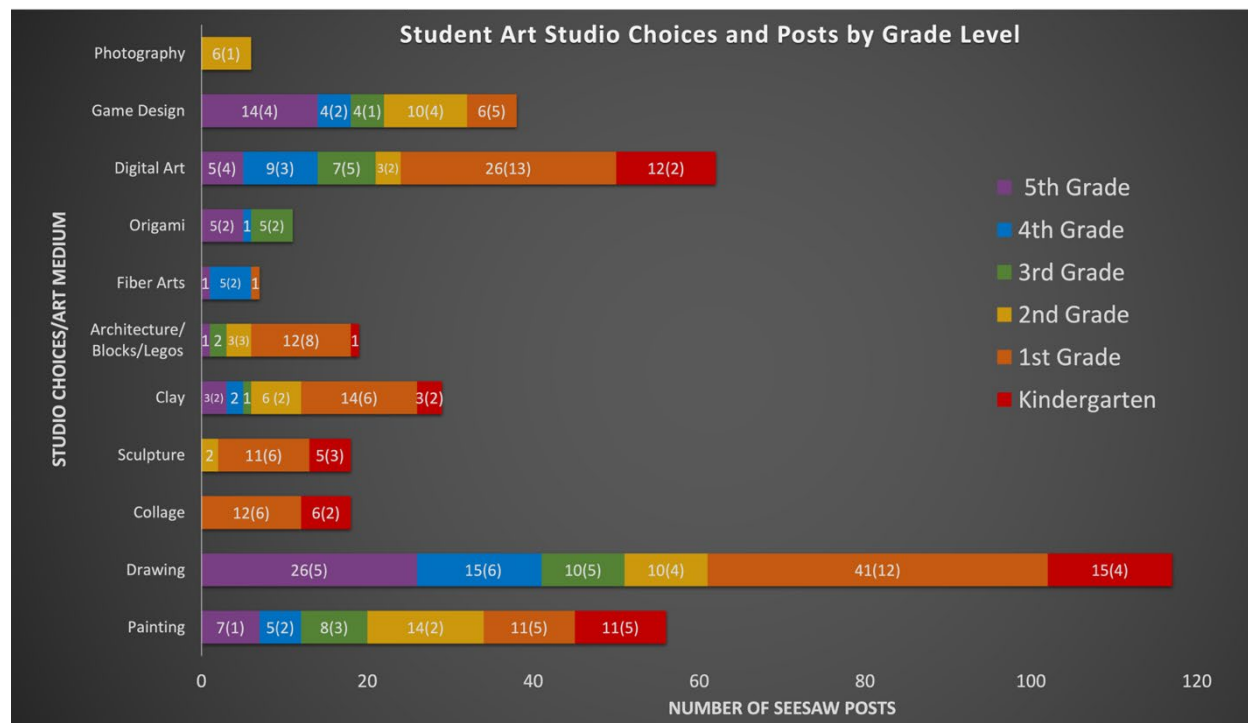
Another aspect of my study that was disrupted was the opportunity to observe my students within the art studio. They became rectangles on a screen. Some students, when prompted, would turn their camera angle down so I could watch them working, if they weren't working on a digital artwork or using a desktop that couldn't be angled down. This meant the only work I saw was, mostly, finished artwork posted to Seesaw. I didn't get to see their work in

process, how they worked through problems, or the way they were using their materials. I did ask my students to use the features in Seesaw to write or record their voice, telling me and others about the artwork, asking questions, or describing their process. Many students added their remarks, sometimes a video of themselves holding up their artwork and describing it, and I tried my best to respond within the Seesaw platform. This space became my classroom; where I would place my lessons and where I would see the artwork created by my students. This is the space where part of my data came from.

Since I didn't have the choice chart to use, I printed out each student participants' journal portfolio from the beginning of the school year into January. It worked out better this way so that I was able to see the artwork they were creating, sometimes works in progress, sometimes finished pieces. It was quite different; in that I usually didn't get to actively watch them creating as I could in the face-to-face classroom. There was no more collaboration in the creation of artwork (at least not in the fall of 2020), no more glancing around to see six or seven different areas of the studio in use simultaneously but in such different ways. There were still so many different choices that the students made (See Table 1).

I edited the print so that each printed page had up to six works of art, creating images that ended up being less than two inches square. I organized the pages by grade level and set myself to cutting the images out. As I cut them, I separated them by media: drawing, painting, collage, sculpture (paper sculpture), fiber arts, clay, architecture, game design, and digital media arts. I counted each grouping and wrote them in my journal by grade level, also noting if I had added a comment and whether it was a typed comment or a voice comment within Seesaw. My next step was preparing each small, printed artwork for layering in resin.

Table 1



As you enter into this journey with me note that each work of art in this section are short visual journeys (SVJs) preceded by a description of my process in creating them, as well as my experiences while I created them. Each SVJ will be on its own page, with a quote, followed by the textual rendering, the meaning making. I started the creation of all the SVJs by combing through all my recordings I had collected working in my studio on my conceptual layered resin piece. The original videos were in real time and very long. I edited the video down using an Adobe app on my iPad called Premier Rush which allowed me to make the video move faster. I saved it once, uploaded it again and made it even faster so it went from about ten hours to about five minutes. I created a 30 second GIF of the entire process by going through the same process again. I used the five-minute version to create my layered SVJs.



Figure 9. Pouring resin

Link to GIF or use QR code,
<https://media.giphy.com/media/LTJiyEoCY9tclQrt3m/giphy.gif>



Resin can be used as an art medium that allows the artist to coat or layer their artwork within clear (or with colored inks added) coats of what ends up looking like glass. I was interested in the possibilities of resin since the first time I saw an artwork up close that the artist, J. Adam Stewart, used in his freshman exhibition at the Atlanta Botanical Gardens. He created a series titled “Orchids and Frogs,” which he painted in oils on lacquered fabric. They were highly detailed and looked so perfect under the glassy surface of the resin, with the beauty of the wood visible. Personally, I used resin a few times before. Once when working on a fundraising project called Haiti Houses (after the hurricane that hit Haiti in 2010), on one experimental multimedia artwork, a painting on canvas with a watercolor painting layered on top, then the resin poured over, and

on another set of fundraising Chihuly-inspired works of art for my school's foundation. Now that I have the space (my basement) and capability to utilize resin, I wanted to experiment and discover the possibilities, to stretch & explore something new. My school art studio offers that opportunity of exploration for my students and I wanted in on the fun.

This was the pivotal work that culminated in so much more for me becoming an artist re/constructed. I set out to create a conceptual map of my pedagogical journey. A topography is a detailed mapping or charting, often in relief or through contour lines, of cities or small towns. Another definition, listed as number five on Dictionary.com describes a topography as "a schema of a structural entity, as of the mind, a field of study, or society, reflecting a division into distinct areas having a specific relation or a specific position relative to one another" ("Topography," n.d.). This piece was supposed to be a sort of mapping of the way my students navigated my studio classroom and the choices they made while there. It turned into the choices they made while at home, with whatever supplies they had, or had picked up from the school in art kits I put together. I created and put together four different art kits that students (first through fifth grades) could choose from to pick up from school and many examples of their use are represented within the map. I also created a Kindergarten art kit and an art kit for our SPID (severe and profound intellectual disability) students that included a multitude of materials.

Though the journey was fraught with conflict of an emotional sense with all that was going on in the world, I was finally able to begin the work. In planning for my layered conceptual map, I still struggled to figure out how to go from these small squares of paper, representations of my students' work, my data, to a work of art that I created while at the same time gathering meaning. It was frustrating! I knew I wanted groupings of the studio choices by

grade levels and by color, and I wanted them layered. Once I had each small representation protected, I separated them by grade and medium and decided on using tissue paper squares in different colors to overlap the work as I layered them onto the wood. Using tissue, rather than paint or other medium, allowed for translucency to see the image below, even if it was only a portion of the art that was layered over by the next. I assigned a color to each studio, matching what I had used in my school art studio choice chart (See Figure 9). I had various shades of each color, so I also assigned the lighter value to lower grade levels and the darker value to higher grade levels. I began the first layer with those studio choices that were posted more on Seesaw. The initial layer was only one medium for each grade level. Except for second grade, the first layer I glued down was of the drawings students had posted, each layered with a yellow piece of tissue paper, a different shade for each grade level. For second grade, they had posted more paintings than any other medium of choice; in fact, more than any other grade level. It was a long process, and I stayed up late, after Sophie and Julien had gone to bed to sit in silence while I organized each grouping by size and assign the colors. Then carefully, I created a linear path of artwork beginning in one section of the six for each grade level. I didn't have a plan except where to designate each grade level and I soon realized that they would overlap into other sections with the linear aspect moving more and more rhizomatically as I switched to different grade levels and art medium choices. This was the rhizomatic nature of creating and working the mind to find meaning as I went (de Freitas, 2012; Deleuze & Guattari, 1987; Irwin et al., 2006). I directed the layering of each piece and think about the class or the student or the work. I thought about future lessons I needed to teach from looking at the subject of certain works or techniques students were trying to use in those drawings. I wondered if I should add more to this layer, more



Figure 10. A Storm is Coming.

Link to GIF or use QR code, <https://gph.is/g/4oXYRmP>



paint, more objects, thicker and three dimensional so it would look more conceptual. In the end, I decided no. At that point, I wanted to see how it looked after pouring my first layer of resin.

Interlude: A Chaotic Mind

The title to this dissertation, originally Navigating Chaos and Taking Risks: The Experiences of an Art Teacher Being Artist/Researcher/Teacher took on new meaning. Pre-pandemic, chaos and risk alluded to what the art studio in a choice-based classroom might look like if someone popped in during studio time or at clean up. Visitors may not have noticed the well-oiled machine that a TAB studio truly is when children take care and behave as artists. When a visitor sees 20 second grade students all working on different projects, they would have to ask questions to glean the wealth of knowledge gained from envisioning an idea, or making/sketching a plan, or choosing to explore a new material. No, by the fall of 2020, chaos invoked something different. Not only were people around the world stuck in their homes, but many lost their jobs and schools remained closed or opened but hybrid (students were both in person, face-to-face, and at home, virtually). Teachers and children, and their parents, were forced to learn how to navigate remote and hybrid learning, and teachers were eventually required to go back into the schools to teach face-to-face students and remote students at the same time.

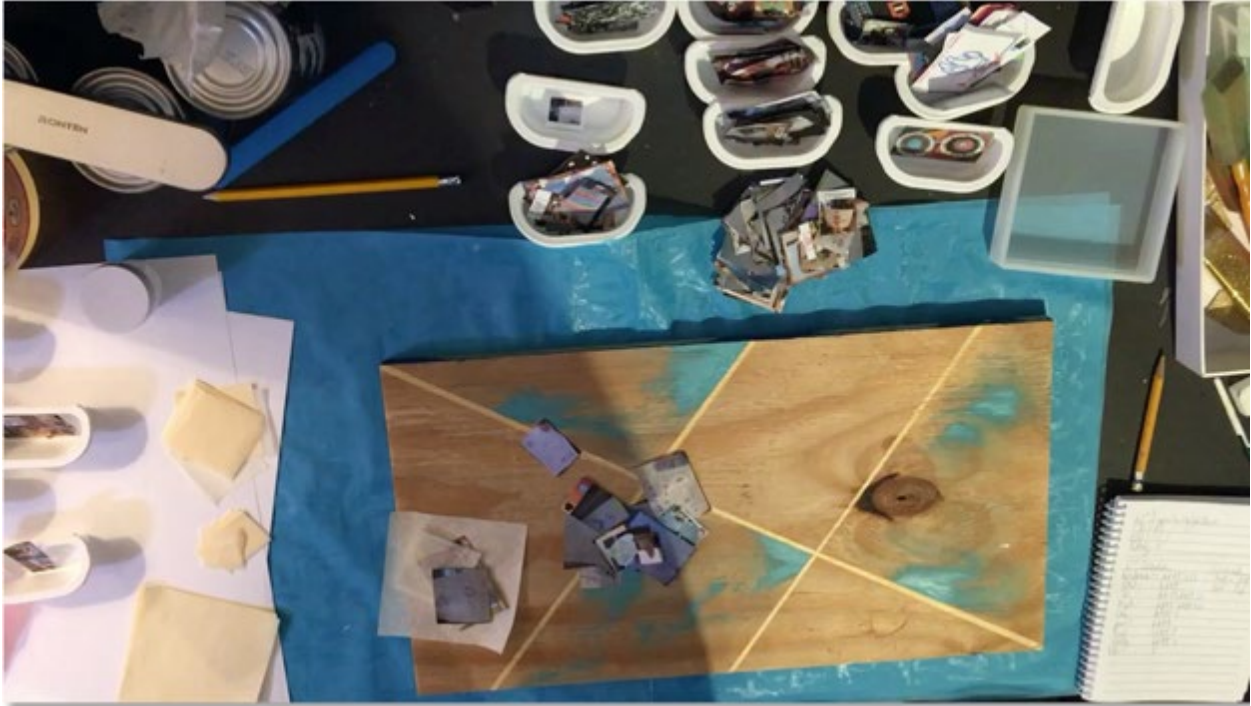


Figure 11. Time-lapse A/r/tographical Map of Choice

Click image to play, use QR code, or go to
<https://media.giphy.com/media/76UP7RPx650onUKxhv/giphy.gif>



As I was taking the time to create my layered resin map, I thought of ways I could use resin in other ways and how I would go about writing this dissertation, or what other ways I could create the renderings. This was such a stressful time – neurotic, anxious feelings were daily occurrences. I was stuck in my home, eating, sleeping, working, parenting. If I wasn't in front of my computer, I was looking at my phone or watching the news. The most stressful time this year were the times when my district would announce a return to the building, with students following two weeks later. The first time happened in early October. Many other neighboring districts had already returned or were on their way to going back into the building. The pressure was on! The pressure was certainly on me. I did not

feel comfortable going back into a space where I could contract a disease that I could pass on to my compromised five-year old daughter.

That first announcement of return never panned out because the number of Covid cases went back up. But, the week before the winter break, teachers got an email that we would be returning to the building after the break. I couldn't believe it. I couldn't believe that our administration would want people to file into the old school buildings after a two-week holiday break when many people may go on vacation and see extended family. It was noted in one of my school board member's district information blog that community spread was no longer a factor in reopening the schools in my district. On my personal social media sites, I saw Facebook posts of teachers at my school going places, eating out, spending time with family. I did not. My niece and nephews were in face-to-face schools. We did not risk seeing family. Why would I risk going to work! During that week before a holiday break, I scrambled to get FMLA paperwork together to send to the human resources department. I sent several pages of Sophie's lists of diagnoses as well as a doctor's note. Luckily, I was approved within two days. This meant I would have to take all my vacation days, then I wouldn't get paid. It was amid all this that I would visit the Facebook groups or the district board member's blog. I read through messages of despair from teachers and families who wanted to make sure teachers, staff, and students would be safe. I also read messages full of conflict and animosity, parents wanting teachers to go back to work, as if we had not been working the whole time. I read anonymous arguments between parents arguing over the ramifications of not sending kids into schools. It was truly

disheartening and contributed to my anxiety and lack of effort to work on my dissertation at that time. I spent my holiday break trying to work but I continued to keep my eyes peeled to the screens! I wondered why we couldn't wait till the vaccine was available for all teachers. This would keep everyone safer.

When January rolled in, my district back peddled and teachers were given a choice to go back into the school building or take a 30-day virtual option to remain working from home and make plans for a return in February. Then in February, students were scheduled to come back two weeks after all teachers and staff reported back to work. I changed the date for my FMLA and got back to work, teaching virtually from my basement. As the date loomed closer, I spoke to my principal about my fears and my options. Being a specials teacher, I teach all the students, which would mean much more exposure to the virus. We came to an understanding and agreed that we wanted me to be able to work and keep Sophie safe. I decided not to take FMLA. Specials remained virtual for the return to face-to-face teaching, with us able to continue teaching virtually through Zoom from our classrooms. With my anxiety eased, I was able to put my focus back on my art and my research.

Layers

As I continued with the conceptual mapping, repeating the steps...

Sand transparent, wipe clean

Organize

And assign color tissue

Search beneath the layers of transparency and translucency

Connect,

Where did it end, where should this begin?

Glue, place, glue, overlap, glue, place

Repeat, and when dry

Mix, Stir, Pour transparency

I began to think about other ways I could use resin. My movements as I placed each piece of student artwork and corresponding colored tissue square became mechanical and my mind was able to wander. I wondered what types of materials I could use within the resin. I thought about all the supplies I had brought home from school, all the supplies and recyclables I had been collecting since I've been home and if any of those could be put into the resin in a meaningful way or if it would be damaged or how it might look. How could I utilize the videos that I created from my demonstrations with Sophie and the videos of me creating the conceptual mapping? I also thought about everything I had been reading in social media, the anxiety that it was causing me and how I could portray that using my data and have it be relevant to what I was going through, what we all were going through in this moment in time. I had always taught technology and media arts to my students but this year, it became something that we used every day. In a typical year, students spent one day a week in my classroom, creating in various studios organized by art medium, then every other week, we used iPads and focus on digital media arts. In this year of remote learning, we were using technology every single day of art. I was discovering new websites and applications that students could use on their Chromebooks to

create artwork. I was using this technology to create content and videos and teaching my students how to use it as well. I realized video was the medium that I needed to use for my renderings. I could create short visual journeys (SVJs), like a GIF. I jotted down these ideas in my Journal and then continued, experimenting with the resin. I had ordered wooden panels at the beginning of the fall, using one for an artwork Sophie had created alongside me. I also had resin molds from when I created the Chihuly inspired artwork with my students, for a fundraiser. I used both the wooden panels and the molds to explore ways to use resin with recycled papers, ribbon, yarn, metal, paint, and alcohol inks. I also used recycled plastic cat food containers, glued to a foam core background as a kind of container for objects with resin poured over.

My first short visual journey

This was my first short visual journey, I created it before I was finished with my resin conceptual map. I used the videos I had taken of myself creating art kits for my students in the fall of 2020. I used iMovie to make them shorter with the time-lapse feature. Then, in WeVideo, I organized the different instances of my work on creating the kits, as there were several different kits I would make weekly. I wanted this to speak to people, to have a message. I added transitions, background overlays with transparencies, and the text tools to add the message. The message emphasized the work I put into creating these kits, then at the end an exclamation, “teachers need to go back to work,” a mantra I had heard and seen on social media and in the news. I also added my Serymoji avatar animation, shaking her head and disbelief or incredulity. Lastly, I chose an upbeat audio track to add an advertisement feel. I was happy with the first iteration of my exploration, so I kept going.



Figure 12. Teachers Need to Go Back to Work

Click image to play, use QR code, or go to <https://youtu.be/o3z8wLBhgZy>



An evocation, a provocation, calling us to

transformation

– Rita L. Irwin and Stephanie Springgay

(2008, p. xxx)

Excess

It was while I was first beginning my conceptual mapping, working with the first layer of resin, that I thought about ways to add textual elements to the work. I've discussed being anxious during this time, but I was also angry because I noticed more and more parents on social media sites discussing teachers and the reasons we weren't going back into the schools. I had considered using my Cricut to create textual cut outs utilizing words and short phrases that I noticed those parents using. I was obsessing over these sites, reading both the positive and the negative. Ultimately, I decided I didn't want that negativity to be a part of the mapping of my students artwork. Rather I felt like this idea needed an audience, of “teachers not working” or “get back to work” because we were teaching remotely. It was out of this that the short video journey, the SVJ, was born.

It was my remembrances of these four to six weeks that I had created these art kits for my students that brought me to create with SVJ. I had to get permission to get materials and supplies from my school, order additional art supplies, like paint brushes, and have them sent to my home using my own money that I knew would be reimbursed. Thankfully we have amazing parents, who helped me organize ordering the boxes I could send the kits in, which I picked up from the school. I designed stickers to go on each kit using my Bitmoji, who I named Serymoji. Painting Serymoji, Cat Serymoji playing with yarn (for Fibers



Arts Kit), a confetti throwing Serymoji (for the Drawing/Collage Kit, and I even designed one of me working with clay because there was not one available.

Creating the art kits was the beginning of my extraordinary feat of working from home that ultimately took away from my family and my mind because of lack of sleep. When is it OK for a teacher to give so much of themselves? At the expense of their family? These aren't questions I thought about in the moment because I had my students on my mind. I could not fathom how much work I put into it and how it affected my relationships with my husband and my daughter over that six weeks.

Working and playing

A couple of months into the fall of 2020 school year, the teachers of students with severe or profound intellectual disabilities (SPID) asked about art for their students. In a typical year they brought their students to me with paraprofessionals staying in the studio to help facilitate. I created adaptive art projects that my students could do with the least amount of interference from their para-professionals or teachers. I created art kits for them the same week as for my kindergarteners and began creating tutorial videos for their parents on using the materials I sent home during remote learning. I asked Sophie if she wanted to help me, and she was quite agreeable. I used two devices to record so the viewer could see us and an overhead view of the demonstration. The original video I edited using WeVideo and added a title page. For this rendering, I added two segments from different tutorials with Sophie, layering each video over the beginning of my resin work video. I added special effects to the background video (me creating the resin conceptual map time-lapse) so that more emphasis would be on the tutorial

videos. The first tutorial shows me and Sophie introducing ourselves in two copies of the video, each in two opposite corners, one black and white, the other sepia toned. This was the first tutorial I created with Sophie and you can tell she was excited! In the beginning tutorial video, we are at our breakfast table. I had not yet set up her studio space in the basement for recording at this point. I added multiples of my popcorn eating animated Serymoji, moving from the bottom left corner up towards the center of the video. I have explained my use of Bitmoji's elsewhere and I've added it here to show the entertainment aspect of my tutorials. Having Sophie join me in the videos helped both me and hopefully the families of my students feel more comfortable using the art supplies I sent. I chose the second video segment to illustrate the power of Sophie's energy. With as many struggles as she may have, her positivity and empathy shine through and strengthen her resolve.



Figure 13. My Teaching Assistant

Click image to play, use the QR code, or go to <https://youtu.be/KOcK9iLREIU>



**Our artist selves are often neglected and
distanced, doing the often more immediate
work of facilitating the art of others.**

– Sylvia Wilson Kind (2004, p. 45)

A Living Inquiry

This hasn't been the easiest time for Sophie. She was in isolation almost as much as I was. We saw extended family, her cousins, for very short amounts of time in the summer of 2020 but once everyone else was in face-to-face school, the only people that could see her besides us was my mom and Julien's parents, or the nurse. She was in virtual pre-K, and for a short time she would see her therapists for occupational therapy (OT), physical therapy (PT), and speech in person but once students went back to school, that also moved to virtual. While creating this video, I hear her joy and it both warms and breaks my heart. I was not even able to give her my all during this time because of my anxieties with work, fearing I could bring a deadly virus home to her by being forced back into the classroom. My fears were compounded by the fact that so many other districts were going back into the classrooms. In one district my worst fears were realized when an art teacher, who I knew and worked with, ended up in the ICU for 16 weeks and passed away on Christmas Day. I didn't necessarily fear for my life, but for my daughter's life and well-being. With multiple disabilities, I did not want her to contract a virus that could affect her health more.

It was during that anxious time in the fall of 2020 that I did spend more time with my family than on this work. We started watching movies in our basement theater, eating popcorn together as a family. I set up an art space, though she usually only wanted to draw or paint when I was creating with her. Sometimes she drew alone along with Art for Kids Hub, the preschool options, or spend time

painting while in her dynamic stander. When we did make art together, though, it was more meaningful. Over the summer we used the brown kraft paper that would always come in our Amazon packages to chart and outline her body. Once I outlined it, we both colored it in a rainbow for her shirt, and blue and white for her jeans. Later in the fall, we drew a horse together, both of us following along with the tutorial from [Art for Kids Hub](#). I think it was her adoration of horses that made her much slower and more careful, it was a special one for both of us. I



Figure 14. Drawing together, Sophie's horse, mine behind ended up mounting her version to a wooden panel, painting the edges turquoise to match her signature with a gold border in between, then I poured resin over to preserve it forever! It's a different life when you're bringing your child to therapies instead of karate or dance class so I tried to think of ways I could enhance Sophie's life. Just before the pandemic hit, we had started hippotherapy with Sophie and she was such a natural on horse. We got three rides in before we went into quarantine. Now, I am searching for any place for her to have a chance to ride a horse again.

Virtual Reality: A Studio Transformation

In Chapter 3, I discussed the discovery and creation of Bitmoji classrooms. For this SVJ, I used panoramic photos of my classroom studio and my home studio, again layering on top of the video of me creating my layered resin conceptual map. The photo of my classroom was taken the last day I was there before COVID-19 shut everything down, on March 13th, 2020. The photo of my home studio/zoom room was taken over the summer of 2020 after realizing we weren't headed back into the schools just yet. I created animated movements of each image, transforming to the other using a sketch transition. After the real-life studios disappear then comes the virtual art studio, different rooms taking over the next through a quick swiping up transition. These virtual Google Slide screenshots have a disruptive translucent animation layered on top to give a feeling of disconnect. My virtual classroom started to be built over the summer as well. I wanted to create a space similar to our classroom studios that included each media in tutorial videos as well as other resources within each space. At the beginning of the year students were limited to materials they already had at home. I've taken many screenshots of the different Google Slides from my Bitmoji virtual classroom over time, and I originally thought about using them all. Instead, I chose recent images using most of the rooms to show that diversity of options I gave my students.

I continued this SVJ of my varied studio s(p)laces into what was originally going to be a separate SVJ. It is an image morph of my face turning into my Bitmoji avatar face, Mrs. Serymoji. The image appears and disappears in a grid pattern. A tesseract GIF also appears and shrinks into nothing only to appear again. Throughout the animation two of the morphed Amy/Serymoji heads blink into a special effect, changing colors. I had been using Bitmojis for a

few years. I even got all of the teachers at my school involved two years ago, when we created large posters of every homeroom teacher as a superhero atop a building. My school used these posters as an incentive program for students; the posters became a place to put stars they could earn from faculty and staff who noticed them doing great things collaboratively. Bitmoji's became extremely important for my virtual art studio during this pandemic year of remote learning. I wanted the students to see my presence in the virtual world since they barely got a chance to see me or our school art studio through zoom. The Bitmojis were fun to use as an image with a transparent background to give life to each studio page. It was also something I used consistently in my messaging to other teachers through email and through texting.



Over that summer before school started, I also discovered 3D animated Bitmojis on Snapchat. I never used Snapchat but the animated Bitmoji made my day during that lonely, isolating time. A colleague, the STEM teacher at my school, and I sent each other new versions almost on a daily basis over that summer and at the beginning of the school year. At that time in 2020 there were many versions you could try. To get them from my virtual studio, I had to record the avatar with a white background, then upload to [unscreened.com](https://www.unscreened.com) to remove the background, and make it transparent. Once done, they could be added to a room. This was the 2020 version of excitement I normally had rearranging my actual, real classroom studio.



Figure 15. Virtual Reality SJV

Click image to play or go to https://youtu.be/JmMUTHP_y5I



Virtual Reality

The New Reality

- Pandemic 2020

Reverberations

By September/October 2020, I was in survival mode. I think most people were. I spent much of my time working to create engaging content and lessons for my students. Part of that was the creation and continual updating to my virtual art studio. This virtual space would never have happened had it not been for my research and discovery of several Facebook groups of like-minded educators. The groups became a haven of sharing and reciprocity. Advice, tutorials, and editable copies of content already created available to all... For free. As someone who is usually the one creating the original content, I felt a heavy burden lifted. I was still offering to help and emailing my district art groupies but not as much as I should have. As much as I enjoyed creating the virtual space for my students, I hoped they would use it. I was able to teach them live through zoom, and in my lessons of embedded choices based on the studio habits of mind I always included a link to the website.

I think most of my students went there to visit the ArtCade but there was most likely more traffic after students had picked up their art kits. With the four different kits, I couldn't demonstrate for all of them live. So, the tutorial videos were their teachers. I found as time passed, my younger students wanted to do more tangible work and to talk and ask questions.

Rhizome: Intersections

This is the final SVJ. I added this layered section using two different time-lapse videos of rhizomatic roots growing. Initially, I had searched YouTube and Google for these videos. I then discovered that within WeVideo, there was stock media that I could use that was royalty free. I overlapped the two rhizomes, then added a lightning storm as a background to the mass of moving roots. I deleted the background (the soil), leaving a mask of just the roots growing in non-linear paths. I created this SVJ to bring homage to the intersections of my artmaking through this research study. Finally, I added three cropped images that appear and then recede. I discuss the three works of art below. Prior to this year, I had not spent time on creating a work of art on my own since before my daughter was born, Sophie's weaving. During this process I completed four works using resin. It was through the making that I hungered for more. I continued to think of new ways to use the data to come to more understandings.

There and back again. The drawing of the ship was my most recent tangible artwork and I'm not sure why I chose it other than it was in the book I had used to do directed drawings from observation as practice with my younger students. I started connecting the dots as I was working through this a/r/tographical data. The catalyst to my research was also a ship, Lavonte's Titanic-inspired ship. I recalled thinking about his ship as I was delving into this work last fall, in November, and memories of my grandparents' house came forward. Both of my grandparents have passed, my grandmother more recently, a year before Sophie was born. I've been thinking of art from my past and I remembered a ship painting that hung in my grandparents' house. I recalled it having an orange sunset and the ship was in a metal relief. I had texted my sister back in November of 2020 to see if she remembered. She did but neither of us could think of what had happened to it and as I Google-searched there was nothing to find. Cut to four months later and I

started asking my mom about it. She then talked to my one of my brothers, who actually had a ship painting from my grandparent's house! He texted me a photograph and although this wasn't the one that I was thinking of, I remembered this one too. I continued to recall their works of art from my time spent in their home. In fact, the researcher in me started Googling both the ship image as well as the two works of art that were always in the spare bedrooms where I slept. A painting of two children, one on each side of the wall across from my bed, a blue boy (The Blue Boy) and on the other side of the wall the girl in pink (Pinkie). I discovered that they are often a pair, their titles in parentheses, and that they were quite popular prints to own in the 70s and 80s. I remembered the room that I slept in and it was also the room where I played at night, dressing up in my grandmother's costume jewelry that she kept in two large jewelry boxes. Those boxes were now with my mom and during this time of limited travel and socialization, I brought Sophie to visit her, and she could play with those same pieces of jewelry. It's amazing how memory works and what triggers those remembrances.

Part of what kept these intersections emerging was not only my time spent creating, but also the isolation of being home, the only place I could be during this time. Throughout the fall and winter of 2020 and 2021 my husband worked in his family's restaurant, but I worked from home and to limit any more exposure we would order groceries to pick up or have delivered. Sophie and I were to remain home. The only places we might visit were his parents or my mom. It was also during this time that I started feeling a massive sense of loss as I was doing this work, I was remembering the loss of Lavante so many years ago, the loss of my grandparents, the recent loss of a colleague who was always willing to help, and then on January 16th, 2021 my dad passed away due to complications from Covid-19. I had not seen him in several years as we had to place him in at home because his dementia was progressing. And there is regret there

because every year I would think I need to go visit my Dad. I need to bring Sophie to meet him. I didn't want to regret not seeing him one final time and thankfully the doctor and his nurses allowed me to call. Sophie was with me and I got to see him. I was pretty upset and Sophie, witnessing this encounter, consoled me. I saw a small shimmer in his nearly vacant eyes when she came into view and spoke to him for the first and last time. From what his very compassionate doctor told me, Covid-19 causes dementia to progress exponentially. I felt the love a daughter has, though strained because he wasn't in my life much. I also knew I needed to see him. I have four siblings. I was the only one to call to try to speak to him. I worried about Sophie being there to watch me go through this but she was amazing, the empathy she felt was palpable as she teared up seeing how sad I was. She wanted to see him and tell him she loved him. This man she had never met. She felt the love through me.



Figure 16. Rhizomatic Memories SVJ.

Click image to play, use the QR code (with sound), or go to
<https://media.giphy.com/media/WsSEMbLDoV61R3VPn4/giphy.gif> (no sound)



The task is to create something new by

focusing on the rhizomatic

- Brent Adkins (2015, p. 31)

Excess: In search of a memory

If my conceptual mapping was the anchor, Lavonte's ship was the catalyst. As I continued to create in my basement art studio, I began to remember. I thought about Lavonte and that ship. During the week that I was teaching a lesson to my students focused on the SHoM, Observe, I started doing live demonstrations of drawings. My younger students thoroughly enjoyed going to the website, [Art for Kids Hub](#), where an artist Dad demonstrates step-by-step how to draw different things next to one of his children. This way, you can see a child's version during the demonstration. I wanted to show how kids could use drawing books to draw from observation, then add or change the details to make it more their own. So, I started to demonstrate while my students were working and if they wanted to join, they could. I chose simple drawings based on shapes from a drawing book by Ed Emberly, about animals. Several students joined in and many added their own spin to it. I did an elephant with one class and one student added a tiny mouse next to it, very clever! In the book, there were more advanced examples, one being a pirate ship. I was intrigued and enjoyed drawing along with my younger students, so I started drawing the ship while my third through fifth grade students were working. I was getting so tired of staring at the screen for up to 30 minutes. With all my classes, we discussed the value to being able to follow directions to create drawings; it was another way to build our observational skills. I don't draw anymore but as I started doing these small projects with the kids, I

was enjoying myself. I didn't draw the ship as a prompt or project, but as my artwork to work on as they were working on theirs.

The feeling I got while I was drawing it was new, but it felt good. I enjoyed not having to think of what to draw but the ability to just follow along. I understand that feeling that my students have when maybe they don't have an idea



Figure 17. Sophie as Navigator

for something, and they want or need to be told what to do or given an idea to begin. This drawing took several weeks to finish because I only worked on it while I was in class with my students so it might only be 5 or 10 minutes that I'd have to work on it. In that time, I kept it and I looked at it between classes I showed it to my younger students so that they could see some more of the work that I was doing. That I was an artist too. It was while I was continuing the work on my conceptual mapping and thinking of this drawing that I started thinking about other things in my life, in my past. I thought back to the ship that Lavonte had created so many years ago that prompted me to get back into school. I recalled thinking about another ship from my past in November of 2020. It was

the remembering of my grandparents' home that I used to go to and a painting of a ship that they had hanging in their living room. It wasn't just a painting; it was a sunset and there was this metal sculptural piece of a ship that was kind of mounted on the front. I have it in my mind, but I couldn't think of exactly what it looked like. I texted my sister to ask her if she remembered it and she did, and we went a little back and forth about a couple of other paintings that we remembered from the house. It was during these times of loneliness and isolation that we started to think about the past and family. I don't have my Grandmother or my Granddaddy here anymore and so as I'm creating these works of art, I started thinking about the influences that I've had and the impact that they've had on me as I've grown as a person, as a mother, as an artist. So, I was drawing this pirate ship, then thinking of Lavonte's cruise ship, and then thinking of the ship that I had remembered from my grandmother's house. All these connections started bringing about feelings that I had deep down of loss, of wishing I had more time with the people that I love and the irony of spending so much time on this work and losing time with the people that are here with me now. And so, with this drawing that I had created alongside my students, I decided I wanted it to become a part of this research and to symbolize me at this time, with this feeling of isolation and of wanting to be with my family. I asked Sophie to pose while she was outside with her nurse. She posed with her knees up looking forward and I snapped a photo. I used a web-based application that I had taught my students about called Pixlr.com to manipulate my drawing and add Sophie into the ship. I then used the pen and shape tool to add a sea and a sun.

Reverberations: Breathe

These experimental works of art are objects suspended and frozen in time. I began them as experiments and when I look at them now, I notice new things, new feelings. The year of 2020 will go down in history as a year like no other in modern times. These works, when I created them brought about different feelings than when I look at them now. I began to think about the year's events and though I don't go into much detail about all that transgressed, I mention some here.



Figure 18. Resin Explorations

When you work with resin, bubbles form where there are pockets of air and you usually use a torch or heat gun to help get the air out. As I was looking at the square piece with my painting Serymoji I noticed an air bubble directly above the mouth and I thought, wow, there were times this year when I felt like I was suffocating living this anxious life. This suffocation alludes to aspects of my life but truly of the times, the year 2020. Throughout the news of mid 2020 this year was the mantra “I can't breathe” representing George Floyd who died after he was restrained on the ground with a police officer's knee on his neck for 9 minutes. The video footage went viral and became a call to action for the Black Lives Matter movement because of the many other unnecessary deaths of people because of the color of their skin. News of the deaths of Breonna Taylor, Ahmaud Arbery, and later Rayshard Brooks dominated our lives. There were protests and most people witnessed live because we were all in the same storm, though different boats... dealing with a global pandemic, being/feeling trapped in our homes. At the same time, this pandemic, caused by the respiratory virus Covid-19, forced many into the ICU at hospitals, needing to be on ventilators in order to breathe. Sadly, in those first months, many hospitals ran short of ventilators, potentially causing more deaths. In the midst of all of this was the contentious presidential election, which caused exponentially more anxiety in me as the days, weeks, and months passed. I couldn't even take a decent breath after Biden won the election because of the calls of fraud on the opposite side. I was finally able to take an un/anxious breath again on January 20, 2021, the day he took office.

When my daughter was born and had to stay in the NICU for six weeks, I listened to the alarms go off when her oxygen levels dropped. It was frightening watching a team of nurses and doctors rush over to put a tube down her throat so she could breathe. She had her third surgery on

day 15 of life to decompress the back of her brain so that she could breathe on her own. She finally came home six weeks later, attached to an oxygen tank or machine for a year. Words like cannula, saturation, apnea, hypotonia, among many other medical terms became normal vocabulary for a new mom. Instead of worrying about my baby putting something in her mouth as she was crawling, I was researching gentle ways to remove the medical tape from her face. It's amazing how creating artwork creates tears and ruptures that connect these memories from the past with memories that you're making in the moment.

6 EXEGESIS

In this dissertation, I conducted an a/r/tographical action research study through living inquiry and the relational aspects of being artist/researcher/teacher (Irwin & de Cosson, 2004). My findings and my discussions are interwoven together within small journeys – each work its own rendering of my a/r/tographical journey. More specifically, I wrestled within this anxious s(p)lace to attempt navigating the in/between places and liminal spaces where the following intersections occurred, re/creating artwork, the home art studio, the classroom studio, and my visual and media arts curriculum. Using the navigator as metaphor, this study made a journey theoretically through the rhizomatic connections/weavings/folds (Deleuze & Guattari, 1987) using aspects of Bourriaud’s relational aesthetics (Bourriaud, 2002; Budge & Clarke, 2012; Choi, 2013) and the Studio Thinking Framework that includes the Studio Habits of Mind and studio structures (Hetland et al., 2018, 2007; “The Framework,” n.d.; Winner, 2006) in the creation of works of art.

Revisiting Quality

Criteria for the quality of my a/r/tographical renderings offered a chance to reflect on both the process of creating the varied works as well as the end product of each rendering. According to Eisner and Barone (2011), the goal of arts-based research is to “attract the viewer into vicariously experiencing the phenomena portrayed within the text of the work and... to stimulate a reconsideration of those phenomena” (p. 145-6). There are six general criteria Eisner and Barone describe; they are incisiveness, concision, coherence, generativity, social significance, and evocation and illumination. Here I offer my thoughts on how I met these criteria.

To be incisive means to be remarkably clear and direct. I was able to do this through my written text, where I embedded additional meaning by sharing my experiences of teaching art during a pandemic. I recorded my experiences during that time in photos, videos, and journals. There was much to filter through, and by analyzing and reflecting, I edited the work to achieve concision. For example, I created SVJs using the visual data I collected. I edited the videos using Adobe Rush and WeVideo. These video editors allowed me to cut, speed up, and slow down aspects of the video to create short videos that still conveyed my experiences.

Throughout my work, I was consistent with the theme of navigation. My inspiration originated with Lavonte's ship, and as my research and art creation progressed, I recalled memories from my past and included a ship drawing in my teaching. All pieces were working together through a navigation/ship theme along with my memories and experiences to work toward coherence. These connections related to my past, growing up experiencing art around me at my Grandmother's house and the decision during a virtual class to start drawing the pirate ship from Ed Emberly's book, then creating a digital rendering that included my daughter.

The last three criteria, generativity, social significance, and evocation and illumination, are achieved because I can share my short visual journeys with other teachers who can relate to my experiences teaching during a pandemic. I invited my viewers into my experiences, which most teachers working during the pandemic of 2020 will relate to; not only the stress of learning how to teach elementary aged children through a box but also the fear of possibly getting sick doing what we love. Last, through both my narrative and the art and SVJs I created,

the whole of the experience may serve to motivate the viewer or reader to reflect more deeply about the issues that are embodied so vividly within the particulars of the work

and even to act differently in the nearby world outside of the work. (Barone & Eisner, 2011, p. 154)

The ability to shed light on the experiences I had as a teacher, living and teaching during a pandemic in a remote/virtual learning setting, will help with decisions teachers, teacher educators, and administrators make in the future. The implications of my research follow as I try to answer each of my research questions.

How does navigating self through a/r/tography inform my artistic praxis and pedagogy?

When I began this journey, this auto-a/r/tographical navigation, I thought I would be focusing on my classroom studio space and the relational connections my students made within it through time and change. I thought of my studio classroom and my curriculum as a work of art that invoked my students to participate in creative, art-making endeavors, alone or in collaboration. I still do believe that what I do is a creative act... but it is different. Taking the time to create my tangible artwork, both on my own at home and with my students during remote/virtual teaching, gave me the insight to realize the power of creating something from nothing. We are “meaning-making creatures” (Eisner, 2002, p. 230). The more I created, the more ideas poured out of me, and I generated new and different works of art. It was in/between the folds while creating art that my mind was able to wander (Deleuze & Guattari, 1987; Springgay, Irwin, Leggo, et al., 2008). I began to envision the possibilities for a new body of work using the ideas from my past and my interests of today.

As I've mentioned in previous chapters, mine was an anxious life during 2020. Quite off brand for me, as usually I was the teacher offering to help, inviting teachers to my classroom, leading professional development, all while creating my curriculum through observing the needs and wants of my students. Creating fully digital content was a tall glass to fill. I felt solace in the

support I received from professional learning communities I was a member of on Facebook. My questions were answered, messages of support given freely, and then lessons and curriculum were shared. Fully created Google Slide choice charts were shared with the focus on the studio habits of mind. These became my saving grace. I was able to copy and edit them to include my voice and screen recordings of read-alouds. Mostly though, I've come to know and understand that this collaboration offered me more energy to spend time, initially, to create art kits for my students and more time to check up on my students who were not engaged because I could spend my planning time contacting parents. Ultimately, it also gave me more time to spend with my family. It is true that when you work from home, it is difficult to stop working.

As I reflect on the work that I did during this unprecedented time, I recommend that teachers find a tribe that they can lean on for support. This doesn't just have to be during a pandemic. Even homeroom teachers who have more support from their grade level peers can use outside support and ideas, primarily if their interests and pedagogy differ from their peers. Special area teachers, like art, music, and PE at the elementary level are islands within their schools usually being the only teacher in that subject area (Gates, 2010). I found and joined three or four new Facebook groups, and created a new one, to help me through the challenge of teaching remotely during the pandemic. The groups offered a place to ask questions and almost immediately got answers from an audience of 100s to 1000s of teachers. These teachers freely shared their ideas, documents, slides, photos, and videos. I learned more from these groups than from any professional development at the school or district level. I was sharing what I learned with teachers at my school. It was interesting that my professional development of learning about TAB began with one book and a Yahoo group so many years ago that this year I took to social media again to pull me through. In addition to teachers searching for social media groups,

teacher educators and administrators need to become knowledgeable about the vast social media resources that can help teachers at all levels.

In what ways does teaching virtually during a pandemic transform the studio classroom landscape?

This year has been the most difficult year of my life, but I know I am not alone. This question may also be the most difficult one to try to answer. It is not one of my original questions. The original question was, “In what ways might creating my own art and modeling the SHoM alongside my students affect the classroom landscape?” Due to the move to remote/virtual learning, I had to edit this question. I wasn’t able to go sit at a table next to my students and draw, paint, sculpt. I had to think of how I could relate this question to what was happening in this time and space. What was the classroom? Was it the Zoom boxes with faces? Was it the virtual art studio that I re/created? Was it also my document camera and the tutorial videos I added to our lessons and to the virtual art studio? I think it became all of these things in addition to my home and my students’ homes or learning pods. The SHoM encompasses the kinds of developmental processes occurring in art students within an art studio (Hetland et al., 2018, 2007). I needed to make sure they would also work in the new virtual setting. The Studio Structures aspect of the Framework remained the same, teacher presents, students at work, talking about art, and showing art, so I started to focus on singular Habits in my lessons to create a focus (Hetland et al., 2018).

At the beginning of the school year, I spent more time demonstrating how to use Seesaw, our learning management system, and the Google Slide presentations that were linked than showing how to make something live. As time passed, I spent more time within different apps creating, or continuing an artwork I demonstrated through my document camera. I glanced up

every few seconds to check on my students while they worked. Or a student unmuted themselves to ask a question or say, “Mrs. Sery! Look what I made!” Creating along with my students became my respite, a few moments of making something rather than staring at the tops of heads or an empty chair, or a black rectangle with stark white letters that sometimes had the student’s full name.

I came to realize the power creating alongside my students can offer. Not only did it give me new ideas as I was working, but after a time, students were asking questions about how I did this or that. When I demonstrated Bloxels and show off the game I was building, more students engaged with me. The same thing happened when I demonstrated new web-based apps the students had never tried, like Google Drawings or Pixlr. When I was creating my own artwork along with them, sharing my screen, more students commented or asked questions. When a transition back to a more normal classroom setting occurs, creating a space where I can display my art in progress and work alongside my students will become a teacher goal!

As I worked with Sophie, seeing the fun that she had creating with me in front of the camera, I thought about how I could use that idea with my students. My students really enjoyed Art for Kids Hub and I noticed when a student wanted to demonstrate something for the class, I let them share their screen and more students participated. When we do get back to a somewhat normal classroom – not in Zoom – I plan to ask students to sit next to me when I am demonstrating and work alongside me so that other students can see a student version, not just a teacher example. I will also create tutorials along with my students in this way so that all students can utilize them when they go into the different studios. I will still focus on the process of creating, not the product, but kids will see what a students’ work and process is, rather than just the teachers work.

This pandemic transformed education for a time by removing us from our spaces and forcing equity in available technologies. Many of the changes that were made will continue as teachers, and students get back into the classroom. In my district, devices are now available to all students, from 3-year-old pre-school to high school. There may never be another snow day, rather virtual learning days. With the available technology to all students, there is more access to learning and creating. The implication is that aspects of remote/virtual learning are staying. Administrators, teacher educators, and teachers need to continue professional development about engaging ways to teach through technology. Teachers need to keep what they have created and continue to build upon their resources.

What would it look like to chart my pedagogical journey and the ever-changing relational space of the art classroom studio through multimodal conceptual/layered maps?

What was originally going to be a series of real, tangible works of art utilizing resin to create conceptual layered maps turned into so much more when I started using videos in the creation of my a/r/tographical renderings. As I navigated the creation of my a/r/tographical and textual renderings, they became short journeys rather than maps. I envisioned a conceptual map that included forsaken artefacts from my studio classroom, items students dropped or left behind that I might discover at the end of the day. I resolved to use the images my students uploaded to Seesaw, which became the harbinger of student engagement. My Seesaw icon's red notification dinged, and numbers rose on the phone as students uploaded artwork. Was this still a relational space? Relationality implies inter-connectedness. Though we couldn't be physically connected, my students did make strides to try. Seesaw became a virtual space where students could interact. I taught them how to utilize the Blog feature to communicate. As students got more used to Seesaw, they used the Blog feature almost like a messaging app. Asking others if they wanted to

collaborate or playing games or creating a tutorial with multiple pages to guide their friends. I charted their choices through the creative act of preparing small images of their artwork (that I wasn't able to observe them make) and mapping them by medium with the use of colored tissue paper. The non/linear paths and overlapping images became diffused, each piece linked to create one whole. It was the process that allowed me to become an active participant in the inquiry. Spending the time to create, to research how to use materials, and trying new things opened my mind to new possibilities.

Those possibilities moved me into the space of creating the short visual journeys. These, in my mind, were relational to more than just me... I wasn't the only one going through this pandemic. It allowed me to show my experiences and make them more palpable for the audience. They evolved over time as I learned more about how to use the software. I created both videos (mp4) and gifs, choosing one over the other depended on whether I wanted sound. For now, they are a part of this dissertation, but the future holds more for the SVJs that I created.

For one final recommendation to all in education, I say continue being innovative, keep creating, and then share what you create and discover. Whether it be your lesson plans, virtual classroom, real classroom, tutorial, or work of art, creating something from nothing is inspiring and transformational. This time for me was transformational; recording the journey allowed me time to heal, reflect, learn, and share. That last one, share, is the most poignant. Please share your knowledge with others. In conclusion to this dissertation, I offer one last video, a guide, for how I created my short visual journeys so that you may share yours with the world.

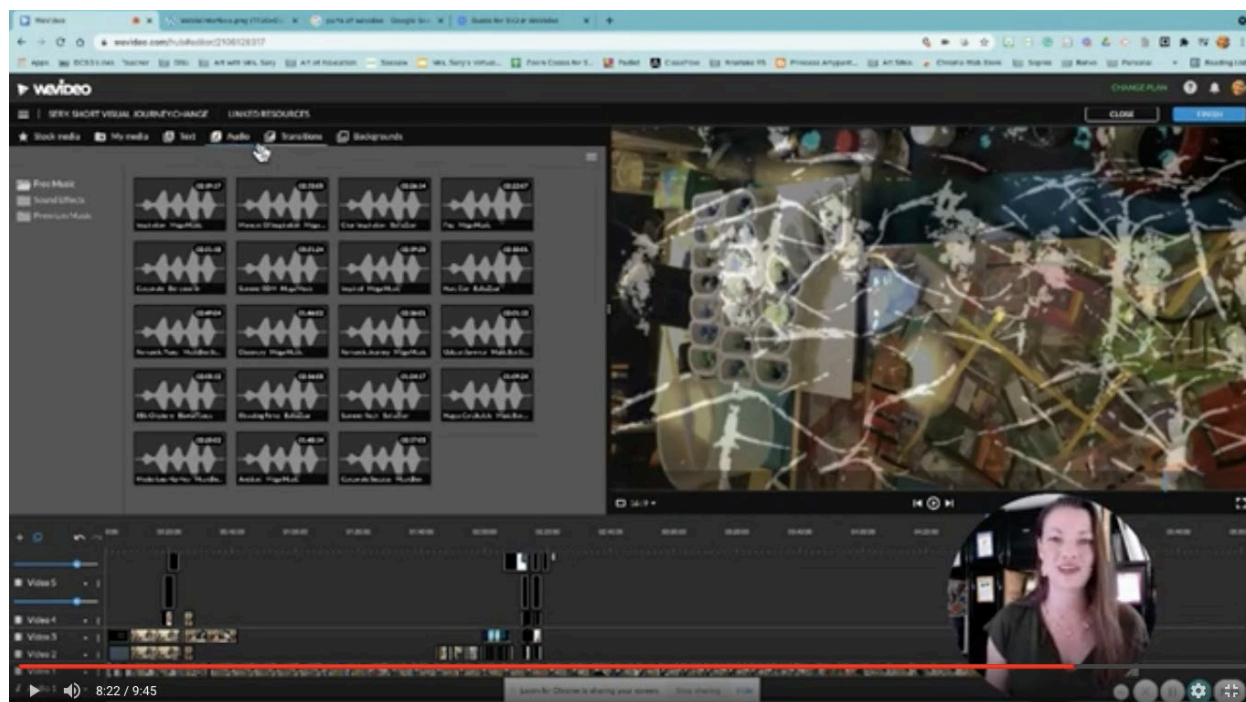


Figure 19. Guide to Creating an SVJ.

Click image to play, use the QR code, or go to <https://youtu.be/JZyVOvd10ko>



This is the End

As I have come to the end of this dissertation, this journey I've been on for so long, I've realized that the artist in me is renewed. I still believe in the art that is my studio classroom and my pedagogy but feeding my creative mind with work that is only for me has been cathartic during this most egregious time. This dissertation became a much more personal endeavor than I thought it would be. It wasn't just the loneliness and isolation, but the many losses; Patrick Key and my Dad to Covid-19, and having to endure the desecration of our country's Capitol, an attack on our democracy. It was only after our new president took office that I felt that I could start the work of completing this dissertation. I was finally able to take a breath. I didn't get to do

the research that I set forth to do but this final iteration is worthy of the times. A/r/tography gave my study the freedom to evolve and follow where the journey led.

REFERENCES

- Adkins, B. (2015). *Deleuze and Guattari's A thousand plateaus: A critical introduction and guide*. /z-wcorg/.
- Alexander, H. A. (2005). Contemporary Readings in Curriculum. In B. S. Stern & M. L. Kysilka (Eds.), *Human agency and the curriculum* (pp. 49–58). Thousand Oaks, CA: SAGE.
- Andrews, B. H. (2010). Student ownership: Learning in a student-centered art room. *Art Education*, 63(4), 40–46.
- Balsley, J. (2014). Where are you on the choice spectrum? Retrieved December 2, 2019, from The Art of Education University website:
<https://theartofeducation.edu/2014/12/19/where-are-you-on-the-choice-spectrum/>
- Bandura, A. (1982). Self-efficacy mechanism in human agency. *American Psychologist*, 37(2), 122–147. pdh (1982-25814-001). <https://doi.org/10.1037/0003-066X.37.2.122>
- Barone, T., Jr., & Eisner, E. W. (2011). What are some criteria for assessing arts based research? In *Arts based research* (pp. 145–155). Thousand Oaks, UNITED STATES: SAGE Publications. Retrieved from
<http://ebookcentral.proquest.com/lib/gsu/detail.action?docID=996367>
- Bartel, M. (2012). The art of motivation and critique in self-directed learning. In *The learner directed classroom: Developing creative thinking skills through art* (pp. 131–142). New York: Teachers College Press.
- Bates, J. K. (2000). *Becoming an art teacher*. Australia; Belmont, CA: Wadsworth. /z-wcorg/.
- Beard, K. (2015). Theoretically speaking: An interview with Mihaly Csikszentmihalyi on flow theory development and its usefulness in addressing contemporary challenges in

- education. *Educational Psychology Review*, 27, 353–364. tfh.
<https://doi.org/10.1007/s10648-014-9291-1>
- Beyer, L. E. (1997). William Heard Kilpatrick. *Prospects*, 27(3), 468–485.
- Bourriaud, N. (2002). *Relational Aesthetics*. Paris: Les Presse Du Reel.
- Bresler, L. (1994). Imitative, complementary, and expansive: Three roles of visual arts curricula. *Studies in Art Education*, 35(2), 90–104.
- Budge, K., & Clarke, A. (2012). Academic development is a creative act. *International Journal for Academic Development*, 17(1), 59–70.
<https://doi.org/10.1080/1360144X.2011.587192>
- Bullough, R. V., & Kridel, C. (2003). Adolescent needs, curriculum, and the eight-year study. In B. S. Stern & M. L. Kysilka (Eds.), *Contemporary readings in curriculum* (pp. 59–67). Thousand Oaks, CA: SAGE.
- Cameron, J. (2016). *The artist's way: A spiritual path to higher creativity*. New York, NY: Tarcher and Perigree.
- Cane, F. (1935). Art in the life of the child. *Progressive Education*, 12(6), 155–162.
- Cane, F. (1983). *The artist in each of us* (Rev. ed). Craftsbury Common, Vt: Art Therapy Publications.
- Choi, S. (2013). Relational aesthetics in art museum education: Engendering visitors' narratives through participatory acts for interpretive experience. *Studies in Art Education*, 55(1), 51.
 Retrieved from
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=edsjsr&AN=edsjsr.24465509&site=eds-live&scope=site&custid=gsu1>

- Clardy, A. (2000). Learning on their own: Vocationally oriented self-directed learning projects. *Human Resource Development Quarterly*, 11(2), 105–125. bth (11579104). Retrieved from <http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=11579104&site=eds-live&scope=site>
- Coneway, K. H., & Meier, C. (2012, April 11). Everyone can benefit from the therapeutic values inherent in art [Web log post]. Retrieved from Art at the Center Internship website: <http://artatthecenterinternship.blogspot.com/2012/04/everyone-can-benefit-from-therapeutic.html>
- Cordova, D., & Lepper, M. (1996). Intrinsic motivation and the process of learning: Beneficial effects of contextualization, personalization, and choice. *Journal of Educational Psychology*, 88(4), 715–730. <https://doi.org/10.1037/0022-0663.88.4.715>
- Crist, C. (2020, December 3). COVID-19 Possibly Arrived in the U.S. in Dec. 2019. Retrieved March 15, 2021, from WebMD website: <https://www.webmd.com/lung/news/20201202/covid-19-possibly-arrived-in-the-u-s-in-dec-2019>
- Crotty, M. (2009). *The foundations of social research: Meaning and perspective in the research process*. Los Angeles, CA: Sage. /z-wcorg/.
- Csikszentmihalyi, M. (2004). Mihaly Csikszentmihalyi: Flow, the secret to happiness. *TED2004*. Retrieved from https://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow
- D'Amico, V. (1953). *Creative teaching in art* (Rev. ed.). Scranton, PA: International Textbook Co. Retrieved from files/45/175066.html
- D'Amico, V. (1966). Art education today: Millennium or mirage? *Art Education*, 19(5), 27–32.

- de Cosson, A. (2004). The hermeneutic dialogic: Finding patterns midst the aporia of the artist/researcher/teacher. In R. L. Irwin & A. de Cosson (Eds.), *A/r/tography: Rendering self through arts-based living inquiry* (pp. 127–152). Vancouver, Canada: Pacific Educational Press.
- de Freitas, E. (2012). The classroom as rhizome: New strategies for diagramming knotted interactions. *Qualitative Inquiry*, 18(7), 557–570.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia*. Minneapolis, MN: University of Minnesota Press.
- Dewey, J. (1934). *Art as experience*. London: Capricorn Books.
- Dewey, J. (1998). *Experience and education* (60th Anniversary). Kappa Delta Pi.
- Dewey, J., & Jackson, P. (1990). *The school and society and the child and the curriculum*. Centennial Publications of The University of Chicago Press.
- Douglas, K. M. (2004, February 21). Re: Newbie intro and questions. Retrieved from TAB-ChoiceArtEd website: <http://groups.yahoo.com/neo/groups/TAB-ChoiceArtEd/conversations/messages/55>
- Douglas, K. M. (2013, September 1). WOW, moosewinks, and building pedagogy from the classroom UP [[Online forum comment]]. Retrieved from <http://groups.yahoo.com/neo/groups/TAB-ChoiceArtEd/conversations/topics/28278>
- Douglas, K. M., & Jaquith, D. B. (2009). *Engaging learners through artmaking: Choice-based art education in the classroom*. New York, NY: Teachers College Press.
- Douglas, K. M., Jaquith, D. B., & Thompson, C. M. (2018). *Engaging learners through artmaking: Choice-based art education in the classroom (TAB)*. New York, NY: Teachers College Press.

- Eisner, E. W. (1967). Educational objectives: Help or hindrance? In D. J. Flinders & S. J. Thornton (Eds.), *The curriculum studies reader* (pp. 129–135). New York, NY: Routledge.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven: Yale University Press.
- Eisner, E. W., & Barone, T. (2006). Arts-based educational research. In J. L. Green, G. Camilli, & P. B. Elmore (Eds.), *Handbook of complementary methods for research in education* (pp. 95–109). Mahwah, NJ: Lawrence Erlbaum Associates.
- Florida, R. L. (2012). *The rise of the creative class: Revisited*. New York: Basic Books.
- Gaspari, E. (2012). Teaching for innovation. In D. B. Jaquith & N. E. Hathaway (Eds.), *The learner directed-classroom: Developing creative thinking skills through art* (pp. 99–106). New York: Teachers College Press.
- Gates, L. (2010). Professional development through collaborative inquiry for an art education archipelago. *Studies in Art Education*, 52(1), 6–17. eue (505361229). Retrieved from <http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=505361229&site=eds-live&scope=site>
- Gaw, C. (2006). Electronic portfolios in the choice classroom. *School Arts*, 106(2), 12.
- Gaw, C. (2012). The secret art of boys. In D. B. Jaquith & N. E. Hathaway (Eds.), *The learner-directed classroom: Developing creative thinking skills through art* (pp. 107–119). New York: Teachers College Press.
- Gnezda, N. M. (2009). The potential for meaning in student art. *Art Education*, 62(4), 48–52. Retrieved from <http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=505436319&site=eds-live&scope=site>

- Gouzouasis, P. (2008). Toccata on assessment, validity and interpretation. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. 221–232). Rotterdam, The Netherlands: Sense Publications.
- Gouzouasis, P., Irwin, R. L., Miles, E., & Gordon, A. (2013). Commitments to a community of artistic inquiry: Becoming pedagogical through a/r/tography in teacher education. *International Journal of Education & the Arts*, 14(1). eric (EJ1011353). Retrieved from <http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ1011353&site=eds-live&scope=site>
- Gregory, D. C. (2009). Boxes with fires: Wisely integrating learning technologies into the art classroom. *Art Education*, 62(3), 47–54. Retrieved from <http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=505419461&site=eds-live&scope=site>
- Griffin, N. C., & Wohlstetter, P. (2001). Building a plane while flying it: Early lessons from developing charter schools. In B. S. Stern & M. L. Kysilka (Eds.), *Contemporary readings in curriculum* (pp. 101–111). Thousand Oaks, CA: SAGE.
- Grube, V. (2009). Admitting their worlds: Reflections of a teacher/researcher on the self-initiated art making of children. *International Journal of Education & the Arts*, 10(7), 1–15. Retrieved from <http://www.ijea.org/v10n7/>
- Grube, V. (2012). Room with a view: Ethical encounters in room 13. *Art Education*, 65(6), 39–44.
- Gude, O. (2007). Principles of possibility: Considerations for a 21st-century art & culture curriculum. *Art Education*, 60(1), 6. Retrieved from

<http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.27696187&site=eds-live&scope=site>

Hafeli, M. (2009). Forget this article: On scholarly oblivion, institutional amnesia, and erasure of research history. *Studies in Art Education*, 50(4), 369–381.

Halupa, C. (2015). Pedagogy, andragogy, and heutagogy. In *Transformative curriculum design in health sciences education* (pp. 143–158). IGI Global. <https://doi.org/10.4018/978-1-4666-8571-0.ch005>

Hathaway, N. (2008). 10 Teaching and Learning Strategies in a “Choice-Based” Art Program. *Arts & Activities*, 144(1), 36–53. eue. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eue&AN=505334088&site=eds-live&scope=site&custid=gsu1>

Hathaway, N. E., & Jaquith, D. B. (2014). Where’s the revolution? *The Phi Delta Kappan*, 95(6), 25. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=edsjsr&AN=edsjsr.24374508&site=eds-live&scope=site&custid=gsu1>

Hetland, L., Hogan, J., Jaquith, D., & Winner, E. (2018). *Studio thinking from the start: The k-8 art educator’s handbook*. New York, NY: Teachers College Press. /z-wcorg/.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2007). *Studio thinking: The real benefits of visual arts education*. Teachers College Press. Retrieved from <http://www.amazon.com/dp/0807748188>

Hyslop-Margison, E. J., & Richardson, T. (2005). Rethinking progressivism and the crisis of liberal humanism: Historical and contemporary perspectives on education for democratic citizenship. *International Journal of Progressive Education*, 1(2), 49–58.

- Iafelice, M. (2017). Re/Presenting Artful Pedagogy: Relational Aesthetics in Early Childhood Contemporary Art Experiences. *Journal of Childhood Studies, 41*, 4.
<https://doi.org/10.18357/jcs.v41i4.16715>
- Irwin, R. L. (2008a). A/r/tography. In L. Given (Ed.), *The SAGE encyclopedia of qualitative research methods* (Vol. 1, pp. 26–29). Thousand Oaks, CA: SAGE Publications.
 Retrieved from
<http://link.galegroup.com/apps/doc/CX3073600026/GVRL?u=atla29738&sid=GVRL&xid=ae27cebc>
- Irwin, R. L. (2008b). Communities of a/r/tographic practice. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. 71–80). Rotterdam, The Netherlands: Sense Publications.
- Irwin, R. L. (2013). Becoming a/r/tography. *Studies in Art Education: A Journal of Issues and Research, 54*(3), 182–215.
- Irwin, R. L., Beer, R., & Springgay, S. (2006). The rhizomatic relations of a/r/tography. *Studies in Art Education, 48*(1), 70–88. eue (505184095). <https://doi.org/10.2307/25475806>
- Irwin, R. L., & de Cosson, A. (Eds.). (2004). *A/r/tography: Rendering self through arts-based living inquiry*. Vancouver, Canada: Pacific Educational Press.
- Irwin, R. L., Kind, S. W., & Springgay, S. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry, 11*(6), 897. edb. Retrieved from
<http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eedb&AN=18875804&site=eds-live&scope=site>

- Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice-based research. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. xix–xxxiii). Rotterdam, The Netherlands: Sense Publications.
- Ivashkevich, O. (2009). Children's drawing as a sociocultural practice: Remaking gender and popular culture. *Studies in Art Education*, 51(1), 50–63.
<https://doi.org/10.1080/00393541.2009.11518790>
- Ivashkevich, O. (2012). Rethinking children: Power, pedagogy, and contemporary art education practices. *Art Education*, 65(1), 40. Retrieved from
<http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjrs&AN=edsjrs.41480237&site=eds-live&scope=site>
- Jackson, P. W. (1990). Introduction. In J. Dewey, *The school and society and the child and the curriculum* (pp. ix–xxxvii). Centennial Publications of The University of Chicago Press.
- Jaquith, D. B. (2011). When is creativity? Intrinsic motivation and autonomy in children's artmaking. *Art Education*, 64(1), 14–19.
<https://doi.org/10.1080/00043125.2011.11519106>
- Jaquith, D. B. (2012). Time as a choice in self directed learning. In *The learner directed classroom: Developing creative thinking skills through art* (pp. 18–29). New York: Teachers College Press.
- Jaquith, D. B., & Hathaway, N. E. (Eds.). (2012). *Learner-directed classroom: Developing creative thinking skills through art*. New York, NY: Teachers College Press. /z-wcorg/.
- Kavanagh, K. M., & Fisher-Ari, T. R. (2018). Curricular and pedagogical oppression: Contradictions within the juggernaut accountability trap. *Educational Policy*.
<https://doi.org/10.1177/0895904818755471>

- Kohn, A. (1993). Choices for children: Why and how to let students decide. *The Phi Delta Kappan*, 75(1), 8–20. JSTOR. Retrieved from <https://www.jstor.org/stable/20405017>
- Leblanc, N., Davidson, S. F., Ryu, J. Y., & Irwin, R. L. (2015). Becoming through a/r/tography, autobiography and stories in motion. *International Journal of Education through Art*, 11(3), 355–374. eue (109227258). https://doi.org/10.1386/eta.11.3.355_1
- Leggo, C., Sinner, A. E., Irwin, R. L., Pantaleo, K., Gouzouasis, P., & Grauer, K. (2011). Linger in liminal spaces: A/r/tography as living inquiry in a language arts class. *International Journal of Qualitative Studies in Education (QSE)*, 24(2), 239–256. eric (EJ913452). Retrieved from <http://ezproxy.gsu.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ913452&site=eds-live&scope=site>
<http://www.informaworld.com/openurl?genre=article&id=doi:10.1080/09518391003641908>
- L'Engle, M. (2018). *A wrinkle in time*.
- MacDonald, A. J., Baguley, M. M., & Kerby, M. C. (2017). Collaboration as metaphoric construct and guiding practice in artmaking and teaching. *Studies in Art Education*, 58(4), 312–324. ARTbibliographies Modern (ABM); ProQuest Central; Research Library; Social Science Premium Collection (2133355315). <https://doi.org/10.1080/00393541.2017.1368290>
- MacDonald, A., & Moss, T. (2015). Borderlands: Traversing spaces between art making and research. *Qualitative Research Journal*, 15(4), 445–458. <https://doi.org/10.1108/QRJ-05-2015-0032>

- Merriam, S. B., & Bierema, L. L. (2014). *Adult learning: Linking theory and practice*. San Francisco, CA: Jossey-Bass.
- Milbrandt, M. K., Felts, J., Richards, B., & Abghari, N. (2004). Teaching-to-learn: A constructivist approach to shared responsibility. *Art Education*, 57(5), 19–33.
<https://doi.org/10.1080/00043125.2004.11653563>
- Parker, T. C. (1938). The artist teaches. *Progressive Education*, 25(5), 387–400.
- Pepper, F. (1939). Creative expression for all children. *Progressive Education*, 26(5), 314–319.
- Perkins, E. G., & Carter, M. C. (2011). In search of the wild things: The choice, voice, and challenge (CVC) model for creative instruction. *Art*, 64(1), 20–24.
- Pitri, E. (2013). Skills and dispositions for creative problem solving during the artmaking process. *Art Education*, 66(2), 41–46.
- Postman, N. (2004). Contemporary Readings in Curriculum. In B. S. Stern & M. L. Kysilka (Eds.), *The information age: A blessing or a curse?* (pp. 75–80). Thousand Oaks, CA: SAGE.
- Randolph, A. W. (2004). The memories of an all-black northern urban school: Good memories of leadership, teachers, and the curriculum. In B. S. Stern & M. L. Kysilka (Eds.), *Contemporary Readings in Curriculum* (pp. 83–90). Thousand Oaks, CA: SAGE.
- Richardson, L., & St. Pierre, E. A. (2005). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *The handbook of qualitative research* (pp. 959–978). Thousand Oaks, CA: Sage Publications.
- Roberts, T. (2008). What's going on in room 13? *Art Education*, 61(5), 19–24.

- Robinson, S. K. (2013, July). *How to change education from the ground up*. Video. Retrieved from <http://www.thersa.org/events/video/vision-videos/how-to-change-education-from-the-ground-up>
- Rostan, S. (2010). Studio learning: Motivation, competence, and the development of young art students' talent and creativity. *Creativity Research Journal*, 22(3), 261–271.
<https://doi.org/10.1080/10400419.2010.503533>
- Rufo, D. (2012). Building Forts and Drawing on Walls: Fostering Student-Initiated Creativity inside and outside the Elementary Classroom. *Art Education*, 65(3), 40–47. Retrieved from <http://www.arteducators.org/research/art-education>
- Rufo, D. (2013). BUzZ: A guide to authentic and joyful creative learning. *Power and Education*, 5(2), 1–18.
- Sands, I., & Purtee, M. (2018). *The open art room*. Worcester, MA: Davis Publications.
- Schubert, W. H. (2003). The curriculum-curriculum. In B. S. Stern & M. L. Kysilka (Eds.), *Contemporary readings in curriculum* (pp. 41–47). Thousand Oaks, CA: SAGE.
- Sesto, C. (2012). Building a strong voice of inner authority in a Montessori choice-based art program. In D. B. Jaquith & N. E. Hathaway (Eds.), *The learner-directed classroom: Developing creative thinking skills through art* (pp. 49–55). New York: Teachers College Press.
- Siegesmund, R. (2012). Dewey through a/r/tography. *Visual Arts Research*, 38(2), 99–109.
- Springgay, S. (2004). Body as fragment: Art-making, researching, and teaching as a boundary shift. In R. L. Irwin & A. de Cosson (Eds.), *A/r/tography: Rendering self through arts-based living inquiry* (pp. 60–74). Vancouver, Canada: Pacific Educational Press.

- Springgay, S., Irwin, R. L., & Kind, S. (2008). A/r/tographers and living inquiry. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the Arts in Qualitative Research* (83rd–91st ed.). Thousand Oaks, CA: Sage.
- Springgay, S., Irwin, R. L., Leggo, C., & Gouzouasis, P. (Eds.). (2008). *Being with a/r/ography*. Rotterdam, The Netherlands: Sense Publishers.
- Stankiewicz, M. A. (2001). *Roots of art education practice*. Worcester, MA: Davis Publications.
- Sullivan, G. (2008). Painting as research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research* (239th–250th ed.). Thousand Oaks, CA: Sage.
- Szekely, G. E. (2012). Testing the world through play and art. In D. B. Jaquith & N. E. Hathaway (Eds.), *The learner-directed classroom: Developing creative thinking skills through art* (pp. 64–78). New York: Teachers College Press.
- The Framework. (n.d.). Retrieved October 14, 2019, from Studio thinking website:
<http://www.studiothinking.org/the-framework.html>
- Topography. (n.d.). Retrieved March 24, 2021, from Www.dictionary.com website:
<https://www.dictionary.com/browse/topographic>
- Welling, J. B. (1939). The place of the arts in the progressive school program. *Progressive Education*, 26(5), 308–313.
- Wilson, S. (2004). Fragments: Life writing in image and in text. In R. L. Irwin & A. de Cosson (Eds.), *A/r/tography: Rendering self through arts-based living inquiry* (pp. 41–59). Vancouver, Canada: Pacific Educational Press.
- Winner, E. (2006). Studio thinking: How visual art teaching can promote disciplined habits of mind. In C. Martindale, P. Locher, L. Dorfman, & D. Leontiev (Eds.), *New directions in*

aesthetics, creativity, and the arts (pp. 189–205). Amityville, NY: Baywood Publishing Company.

Wraga, W. G., & Hlebowitsh, P. S. (2003). Toward a renaissance in curriculum theory and development in the USA. In B. S. Stern & M. L. Kysilka (Eds.), *Contemporary readings in curriculum* (pp. 69–74). Thousand Oaks, CA: SAGE.

Zalmstra, D. (2012). The important thing. In D. B. Jaquith & N. E. Hathaway (Eds.), *The learner-directed classroom: Developing creative thinking skills through art* (pp. 143–147). New York: Teachers College Press.

Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education Theory and practice. *Studies in Art Education*, 50(4), 382–399.

Zimmerman, E. (2010). Creativity and art education: A personal journey in four acts. *Art Education*, 63(5), 84–92.

Zorach, W. (1938). Art: The new tendencies in art. *Progressive Education*, 25(5), 370–377.

APPENDICES

APPENDIX A

A/r/tographical Navigation of Choice



APPENDIX B

A/r/tographical Navigation of Choice, side view



APPENDIX C

Mrs. Serymoji's Virtual Art Studio, image and link



https://docs.google.com/presentation/d/e/2PACX-1vS16h0XIk2zJUYKEBUbTbMYC0dubmi7QLTaPjOCqa5BA1eMEZPANqdsyKgQ0cedbjc4rk6VPKjzJV16/pub?start=false&loop=false&delayms=3000&slide=id.g8d93e2e230_0_4

APPENDIX D

INSTITUTIONAL REVIEW BOARD

Mail: P.O. Box 3999
Atlanta, Georgia 30302-3999
Phone: 404/413-3500

In Person: 3rd Floor
58 Edgewood
FWA: 00000129



April 28, 2020

Principal Investigator: Melanie Davenport

Key Personnel: Davenport, Melanie; Sery, Amy

Study Department: Art Education, Georgia State University, Middle & Secondary Education

Study Title: NAVIGATING CHAOS AND TAKING RISKS: AN ART TEACHER'S EXPERIENCES BEING ARTIST/RESEARCHER/TEACHER

Submission Type: Exempt Protocol Category 1

IRB Number: H20598

Reference Number: 358595

Determination Date: 04/27/2020

Status Check Due By: 04/26/2023

The above-referenced study has been determined by the Institutional Review Board (IRB) to be exempt from federal regulations as defined in 45 CFR 46 and has evaluated for the following:

1. Determination that it falls within one or more of the eight exempt categories allowed by the institution; and
2. Determination that the research meets the organization's ethical standards

If there is a change to your study, you should notify the IRB through an Amendment Application before the change is implemented. The IRB will determine whether your research continues to qualify for exemption or if a new submission of an expedited or full board application is required.

A Status Check must be submitted three years from the determination date indicated above. When the study is complete, a Study Closure Form must be submitted to the IRB.

This determination applies only to research activities engaged in by the personnel listed on this document.

APPENDIX E

Georgia State University
Parental Permission Form

Title: Navigating chaos and taking risks: An art teacher's experiences being artist/researcher/teacher

Principal Investigator: Dr. Melanie Davenport

Student Principal Investigator: Amy Noel Sery

Procedures

Your child is being asked to take part in a research study. This research will take place beginning in mid-August through October 2020 during your child's regular art time, which may be virtual. The research Mrs. Sery is conducting is autobiographical, a study of her own artmaking, art teaching, and researching the way she teaches art to the students through reflection and art creation in her art studio at home. For part of the research, Mrs. Sery will be using student/teacher conferencing notes and student artwork to aid in daily reflections of the art studio use by the students. Art making and conferencing notes are a part of the normal classroom activities which also include making choices in the tools and materials your child uses to create art. Mrs. Sery may be conferencing with students at least once each 9 weeks to take notes about your child's artistic choices, decisions, and ideas for current and future artwork. If virtual, the choices, decisions, and ideas for current and future artwork may be collected through Seesaw and/or surveys to aid in Mrs. Sery's reflections. If you give permission that your child can take part, Mrs. Sery may use the notes and artwork while she is writing in her daily reflective journal. If photos of student artwork is to be used in the final study, student names will be digitally removed for confidentiality.

Voluntary Participation and Withdrawal

You do not have to be in this study. You may choose to opt out of allowing Mrs. Sery to use the conference notes to aid in her daily reflections.

Contact Information

Contact Dr. Melanie Davenport at 

Contact Amy Noel Sery at 

Consent

If you are willing to give permission for your child to be included in this research, please sign below.

Parent or Guardian

Please print your child's name and grade level

APPENDIX F

Hola familias de Briarlake,
 Universidad Estatal de Georgia
 Formulario de permiso de los padres

Título: Navegar por el caos y asumir riesgos: las experiencias de un profesor de arte como artista / investigador / profesor

Investigador principal: Dra. Melanie Davenport

Estudiante Investigadora Principal: Amy Noel Sery


Procedimientos

Se le pide a su hijo que participe en un estudio de investigación. Esta investigación se llevará a cabo a partir de mediados de agosto hasta octubre de 2020 durante el tiempo habitual de arte de su hijo, que puede ser virtual. La investigación que está llevando a cabo la Sra. Sery es autobiográfica, un estudio de su propia creación artística, enseñanza de arte e investigación de la forma en que enseña arte a los estudiantes a través de la reflexión y la creación artística en el estudio de arte de su casa. Como parte de la investigación, la Sra. Sery utilizará notas de conferencias de estudiantes / maestros y obras de arte de los estudiantes para ayudar en las reflexiones diarias del uso del estudio de arte por parte de los estudiantes. Las notas de creación de arte y conferencias son parte de las actividades normales del aula, que también incluyen la toma de decisiones en las herramientas y materiales que su hijo usa para crear arte. La Sra. Sery puede estar en conferencias con los estudiantes al menos una vez cada 9 semanas para tomar notas sobre las elecciones artísticas, decisiones e ideas de su hijo para el arte actual y futuro. Si es virtual, las opciones, decisiones e ideas para obras de arte actuales y futuras se pueden recopilar a través de Seesaw y / o encuestas para ayudar en las reflexiones de la Sra. Sery. Si da permiso para que su hijo pueda participar, la Sra. Sery puede usar las notas y las ilustraciones mientras escribe en su diario de reflexión diario. Si se van a utilizar fotografías de las obras de arte de los estudiantes en el estudio final, los nombres de los estudiantes se eliminarán digitalmente por motivos de confidencialidad.

Participación voluntaria y retiro

No es necesario que participe en este estudio. Puede optar por no permitir que la Sra. Sery use las notas de la conferencia para ayudar en sus reflexiones diarias.

Información del contacto

Comuníquese con la Dra. Melanie Davenport al 

Comuníquese con Amy Noel Sery al 

Consentimiento

Si está dispuesto a dar permiso para que su hijo sea incluido en esta investigación, firme a continuación.

Padre o guardián

Escriba en letra de imprenta el nombre y el nivel de grado de su hijo