

Reframing New Art Teacher Support: From Failure to Freedom

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In order to support new art teachers and encourage them as leaders of contemporary art education curricula, those invested in the preparation and development of beginning art teachers must examine the forces at play in new teachers’ professional lives, as well as the problems with existing support structures. In this article, I present seven perspectives on the new art teacher experience, ranging from feelings of failure, to problems inherent in preparation and induction practices, to issues of teacher identity and socialization, to the pursuit of professional agency within school cultures. I suggest readers view these perspectives as seven artworks hanging in an art studio, considering how one informs the other to create a space where new ideas and possibilities might be imagined.

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In “Episode 1: Investigation” from Season 7 of *Art in the Twenty-First Century (Art21)*, artist Leonardo Drew challenges himself in the course of his artwork, asking, “How do I get to the next place?” (Sollins, 2014). Answering his own question and pushing himself beyond his comfort zone (Fusaro & Hamlin, 2014), Drew responds, “...well you get rid of all the things that you find that are comfortable” (Sollins, 2014). In this article, I urge art educators in higher education and others invested in art curricula and pedagogy in school spaces, to follow Drew’s lead, envisioning ways to move beyond comfortable methods of supporting beginning art teachers by considering the limitations of those methods. The current, comfortable practices involve university teacher preparation programs training pre-service teachers through graduation and then letting the new teachers’ schools take over with programs such as induction, mentoring, and professional development. However, a review of the literature on new art teachers and new teacher induction indicates that these standard methods may not be enough. For example, many researchers in our field remain concerned about new art teachers’ abilities to implement postmodern¹ forms of curriculum given the strong hold modernism² still has on K-12 art education

¹ Postmodernism does not refer to a style or movement, but rather a split from modernism (Emery, 2002). In postmodern art education, the emphasis is no longer the modernist notion of the individual as expressing her/himself in a creative manner that is free from social forces (Emery, 2002). In postmodernism, individuals are understood as being inextricably connected to, part of, influenced by, and makers of the society and culture that surrounds them.

² Modernist art education emphasizes the formal qualities of art like the elements and principles of design and often uses Western European male art as the standard by which to judge all art (Gaudelius & Speirs, 2002). In modernist art classrooms, copying

curriculum (Bain, Newton, Kuster, & Milbrandt, 2010; Cohen-Evron, 2002; Gude, 2004, 2007, 2013; La Porte, Speirs, & Young, 2008; Wild, 2011). While the first reaction to problems such as postmodern curriculum implementation might be to continue to refine existing support strategies—refine teacher preparation programs or refine teacher induction programs—perhaps it is time to consider other possibilities. For example, could art education departments in higher education play a role in supporting their graduates as they negotiate their first years of teaching? It is time to step outside a zone of comfort and ask, “How do we get to the next place?”

In the same Art21 segment, Drew discusses the way he works on multiple pieces within the space of his studio so that the works can “speak to each other” (Sollins, 2014). Ideally working on seven pieces within the same space, Drew says that what happens in the making of one work will inevitably inform the making of his other works (Sollins, 2014) (Figure 1). Inspired by Drew’s example, I intend to situate the beginning art teacher experience in relation to bodies of knowledge, research, and literature both in and outside of art education in order to consider how they might “speak to each other.” New art teachers, after all, live in the midst of school cultures informed not just by art education, but by a multiplicity of social and political forces. In order to support beginning art teachers and encourage them as leaders of contemporary art education curricula, those invested in the preparation and development of beginning art teachers must examine the forces at play in new teachers’ professional

or using images from popular culture is highly frowned upon and there is a definite distinction made between “fine art” and commercial art (Emery, 2002). Legitimate subject matter includes figure drawing, still life, and landscape and may include reference to some of the styles of the Avant-Garde, like cubism, surrealism, or fauvism (Emery).

lives, as well as the problems with existing support structures. Therefore, in this article, I present seven perspectives relevant to the new art teacher experience. These perspectives range from feelings of failure (my personal experience), to problems inherent to preparation and induction practices, to issues of teacher identity and socialization, to the pursuit of freedom within school cultures. I do not offer practical advice to combat the issues new teachers face; rather I offer up this article as a way to better understand a problem in need of creative solutions and a prompt to begin envisioning those solutions. I intend for the reader to view these seven sections as Drew views seven artworks hanging in his art studio; imagine standing in the midst of these “artworks,” considering how one informs the other so the space as a whole becomes one in which new ideas and possibilities might be imagined.



Figure 1. Still from *Episode 1: Investigation*, in Season 7 of *Art in the Twenty-First Century* (Sollins, 2014)

Artwork 1: Failure

I have never forgotten what it was like to be a new teacher, constantly negotiating my evolving philosophy of art education, the latest theories in art journals, and the presentations I heard at conferences

within the realities of teaching. It was a process that, for me, was always challenging and that left me in a constant state of anxiety, analysis, and judgment of my own teaching. The analysis I imposed upon on myself served to make me a better teacher; I always knew there was more work to be done and improvements to be made. However, my compulsion to be “successful” existed simultaneously with a sense of failure, which at times seemed debilitating.

Through critical and informed reflection, I have been able to contemplate the personal and social forces which may have fostered those feelings of failure during my first years of teaching. For example, there was a personal tension between the postmodern philosophy of art education I had developed in my university courses and the ways I saw myself straying from those beliefs as I was influenced by a school art culture still heavily informed by modernism.

My ideas about art education were rooted in curricula connected to students’ personal lives, based on big ideas, inclusive of popular visual culture, and intended to foster meaning-making; the school art curriculum was mainly media-driven and emphasized observational and technical skills, as well as the elements and principles of design.

While the school art curriculum was merely a guide I was free to interpret, and I worked with amazing veteran art teachers (grounded in modernist traditions) who I valued as mentors, somehow this was not enough; I needed someone who could help me implement a curriculum I believed in. During those first years of teaching, my identity as a new teacher was in a state of

constant turmoil and I was left viewing the tension I was feeling as personal failure rather than opportunity.

In addition to the inner tension I felt in relation to curriculum implementation, the feelings of failure I experienced during those first years were connected to an emphasis on both supervisory and performance evaluation rather than development. Although current trends in supervision suggest collegiality and formative assessment, historically the role of supervision has been inspection (Glickman, Gordon, & Ross-Gordon, 2014, p. 8). In my own experience I recall being observed and evaluated by administrators who sat in on one class period out of an entire school year to fulfill their duties of completing a prescribed checklist which determined the “quality” of my teaching. Additionally, competition between school art departments was encouraged through the publishing of test scores for all Advanced Placement Art History and Studio Art courses, and of Scholastic Art Award totals for each school throughout the county-wide system. Ultimately, the competitive and evaluative nature of the school culture led to a fear of never being “good” enough, and a form of isolation in which I felt the need to resolve my feelings of failure on my own instead of seeking the support and advice of peers or mentors.

Only recently have I been able to look back to those first years of teaching with some sense of understanding. When I was *in it*, I was not able to name the forces acting upon me; those forces which led me to feel as though I was a failure despite some evidence otherwise, and those forces which neglected my development as a teacher who wished to lead her students beyond formalist practices. I wanted to teach in ways that aligned with my, admittedly young but still valuable, identity as a teacher. However, without a support

system, that identity was at constant risk of being subsumed by the forces of school socialization.

Artwork 2: Preparation

Researchers in our field remain concerned about new art teachers’ abilities to implement postmodern forms of curriculum (Bain et al., 2010; Cohen-Evron, 2002; Gude, 2004, 2007, 2013; La Porte et al., 2008; Wild, 2011). For teacher educators, this raises the question of whether or not newly graduated teachers fully comprehend and implement contemporary theories of education once they are situated in their own classrooms. A study by Bain, Newton, Kuster, and Milbrandt (2010) looked at this issue and found that while all of the participants in their study experienced university art education methods courses which required them to use theme-based multi-cultural, social justice, or issues-oriented approaches to constructing curriculum, when the novice teachers transitioned to the public school system they were “quickly asked to assimilate into the school culture and maintain the procedures and content that contributes to the status quo” (Bain et al., 2010, p. 243). The studies and articles cited here (Bain et al., 2010; Cohen-Evron, 2002; Gude, 2004, 2007, 2013; La Porte et al., 2008; Wild, 2011) indicate teacher preparation programs cannot trust that an emphasis on postmodern theories in undergraduate education will lead to a marked shift in the art education curriculum of public schools.

Supporting pre-service teachers as leaders of contemporary art education requires understanding their entrance into the profession of teaching as populated by a proliferation of inherited discourses (Britzman, 2003; Ritchie & Wilson, 2000). Not only do new teachers themselves enter the profession with over fifteen years of an “accidental apprenticeship” (Ritchie &

Wilson, 2000; Lortie, 1975) of teaching, but their colleagues, students and even family and friends are also subsumed by the social constructs of what it means to be a “good teacher” (Britzman, 2003). Pre-service art educators have spent most of their lives in art classrooms influenced by previous movements in art education (e.g., Modernism, Creative Expressionism, Discipline-Based Art Education), and they are equally likely to begin as new teachers in schools where contemporary theories of art education are not being practiced (Gude, 2007, 2013). Although art education programs in higher education may vary in philosophy, pre-service teachers prepared in progressive, postmodern programs are exposed to art education curricula and pedagogy still uncommon in many K-12 school spaces. As Ritchie and Wilson (2000) note, it is naïve to assume that a few university courses are enough to overcome the years pre-service teachers experienced as students in addition to the “array of contending social and political ideologies calling out to them” (p. 10).

With all of this taken into consideration, it is apparent that if new art teachers are to implement curricula that are innovative, creative, and push beyond the status quo then they have a difficult road ahead. Yet the relationship between the university, which has encouraged progressive teaching, and the new teacher officially ends at graduation. This leaves the new teacher to rely on the hope of an encouraging new teacher induction program, relevant professional development, or, if they are lucky, some like-minded teachers who can work with them toward a shared vision.

Artwork 3: Induction

Although new teacher induction and mentoring have become prolific in public school systems nationwide, research has yet

to clearly confirm either the effectiveness of induction programs on measurable outcomes such as teacher retention, practices, and student achievement, or just what kind of “effective teacher” such programs aim to support and retain (Ingersoll & Strong, 2011; Hobson, et al., 2009; Shockley, et al., 2013). Despite the fact that Ingersoll has completed the largest body of empirical, data-driven research on new teacher induction, even he and Strong (2011) admit that, “existing research is uncritical as to the outcomes examined” (p. 227). Research into the effectiveness of new teacher induction does not take into account the, “multiple and competing definitions of the goals of schooling and hence also multiple and competing definitions of the ‘effective’ teacher” (Ingersoll & Strong, 2011, p.227). This raises important questions about the goals of induction programs as well as the intentional and *unintentional* outcomes.

Because the goals of schooling and the definition of an “effective teacher” are highly contested topics in contemporary education, there needs to be more clarity about the educational ideals new teacher induction programs are supporting – or stifling. For example, some induction programs might encourage teachers to deliver unquestioned, traditional content. In fact, one of the common goals of new teacher induction programs is to help new teachers smoothly transition into existing school cultures (Wang, Odell, & Schwillie, 2008). However, this goal is insufficient when considering the existing culture and practice of teaching in the United States has been criticized for its “irrelevance to the needs of students for participating in a global economy, sustaining social diversity, and expanding democratic ideals” (Wang & Odell, 2007, p. 474). In other words, it should not be assumed that helping new teachers become socialized into existing school cultures is a goal without need for

interrogation. Due to the criticisms of the culture and practice of teaching, new teacher induction needs to be understood as one part of the new teacher experience which may be socializing novices into a status-quo without considering the need for reform.

Not only do many new teacher induction programs lack educational vision which moves beyond the status quo, they also position new teachers as objects within the education system. Induction of new teachers is tied to an educational system focused on student test scores (Devos, 2010) or other forms of measurement based on predetermined criteria, and empirical research emphasizes this particular role of induction by looking specifically for the ways induction can be proven effective through quantitative student achievement data. Forms of induction which focus on student test scores are indicative of an assets approach to teacher learning and development in which teachers are evaluated and assessed based on predefined standards and learning outcomes (Akkerman & Meijer, 2011). An assets approach is problematic as it perpetuates “a discourse *about* the teacher, that is, the teacher as being the object we look at from above or from the outside” and neglects “an understanding of how teachers themselves make sense of their teaching practice” (Akkerman & Meijer, 2011, p. 308). The crucial piece missing from an assets approach to new teacher induction is the teacher her/himself.

Artwork 4: Identity

Akkerman and Meijer (2011) report the growing interest in research on teacher identity reflects a more holistic approach to understanding the teacher experience. When teacher identity is central to professional development, the focus is on questions about how teachers understand themselves as teachers and what kind of teachers they hope

to become, rather than on the acquisition of skills or techniques (Akkerman & Meijer, 2011). Teacher identity is described in the literature as being: ongoing and dynamic (Flores & Day, 2006); open, negotiated, and shifting (Flores & Day, 2006); dependent upon and formed within multiple contexts (Rodgers & Scott, 2008); formed in relations with others and involving emotions (Rodgers & Scott, 2008); and “a continuing site of struggle” that is not something teachers have, but something they “*use* to justify, explain and make sense of themselves in relation to other people, and to the contexts in which they operate” (Maclure, 1993, p. 312 emphasis in original). Rodgers and Scott (2008) further explore Maclure’s (1993) description of identity by suggesting that identity involves the, “construction and reconstruction of meaning through stories over time” (p. 733). New teachers, in particular, develop their professional identities by combining prior experiences in school and pre-service training with their experiences in the present (Feiman-Nemser, 2001). Rodgers and Scott (2008) cite Morris Mitchell, director of the Putney Graduate school of Teacher Education³ from 1950 to 1964 who said, “A teacher teaches who he is” and translate this to mean that, “since a teacher teaches from herself, self-awareness is an ethical necessity” (p. 744). Flores and Day (2006) contribute to this understanding by suggesting, “a sense of professional identity will contribute to teachers’ self-efficacy, motivation, commitment and job satisfaction

³ The Putney Graduate School of Teacher Education (PGS) was affiliated with the Putney School of Putney Vermont and was based on the principles of John Dewey and Theodore Brameld (Rodgers, 2006, p. 1267). The school took a radical stance during its run from 1950 to 1964, educating teachers as autonomous agents of change, as independent critical thinkers, and for personal transformation around issues of social justice (Rodgers, 2006, p. 1267).

and is therefore, a key factor in becoming and being an effective teacher” (p. 220).

In a 2002 study of why good art teachers in Israel left the public school system, Cohen-Evron found that because good art teachers have high expectations and a strong agenda as art educators, they are more likely to experience a conflict between their identity and their experience as new teachers that seems insurmountable. While some teachers in her study pushed aside their idealistic teaching identities and became “mediocre, technocratic teachers who survived in the system,” others chose to leave the profession (Cohen-Evron, 2002). The teachers who felt their school “left open the option of being meaningful and creative arts teachers” (Cohen-Evron, 2002, p. 92), found opportunities to pursue and negotiate their teaching identities within their school context and were able to persevere as art teachers. According to Cohen-Evron (2002), providing spaces to negotiate teaching identity is essential if schools wish to retain new teachers and support their development. Creating such spaces requires, “...perceiving teaching as an ongoing process of becoming and opposing the notion of teaching as fulfilling a function, a pre-designed role, and gaining experience in classroom management” (Cohen-Evron, 2002, p. 92). Although Cohen-Evron’s (2002) study took place in Israel, it highlights the importance of supporting new teachers in considering their identities as both internally guided, and socially and experientially constructed.

Artwork 5: Transitional Spaces

In Elizabeth Ellsworth’s (2005) book, *Places of Learning: Media, Architecture, Pedagogy*, she states, “We think only in relation. We think only in process and in the constant movement across the boundaries between our inner and outer realities, and that movement, in its very

crossing, reconfigures those boundaries and what they make of ourselves and of others” (p. 61). In considering Cohen-Evron’s (2002) call to create spaces for new art teachers to negotiate their identities, it is worthwhile to consider how a model of new teacher support might allow new teachers to traverse the boundaries of inner and outer realities in order to better understand their own becoming. Ellsworth (2005) describes places of learning, or transitional spaces, as encounters between the inside of the self and the outside of the social environment which result in a change in both (p. 60). One of the characteristics of a transitional space, however, is that, “unlike spaces that put inside in relation to the outside in an attempt to make the inside comply with the outside, transitional space opens up a potential for learning about the outside without obliterating the inside” (Ellsworth, 2005, p. 61). With this in mind, careful attention needs to be paid to what it means for new teachers to “negotiate” their identities with their experiences in school cultures. Negotiation can be defined as a discussion between participants attempting to reach an agreement (Merriam Webster, 2015); in other words, new teachers are trying to make some sense of how their identities and their experiences can come to an agreement. For some new teachers, however, that negotiation might result in what Parker Palmer (2007) refers to as a “pathological” relationship in which the identity of the individual is completely lost (p. 174). As Cohen-Evron found in her study, some new art teachers gave in to a definition of an art teacher that was entirely defined by external forces.

Marcia Baxter-Magolda (2001) defines self-authorship as, “the capacity to internally define [one’s] own beliefs, identity, and relationships” (p. xvii). When people reach the final phase of self-authorship, they have achieved an internal

foundation which allows them to manage external influence rather than be controlled by it. According to Baxter-Magolda's (2001) longitudinal study of 39 participants from the beginning of their college years through their twenties, the transition from external to internal self-definition was crucial in the move toward self-authorship, which participants rarely solidified before the age of thirty. New teachers, who often enter the field in their early twenties, are still early in their journey toward self-authorship; therefore the risk of being defined by external forces is great. For this reason, if spaces for new teachers to "negotiate" their identities are to be provided, those spaces must be intentional in their pursuits. For example, will the goal be to further socialize teachers into the existing school culture, or to foster opportunities for new ways of being?

Artwork 6: Autonomy and Agency

In a review of the literature from 1969 to 2005 on pre-service candidates' transition from student teacher to professional educator during their socialization into school culture, Cherubini (2009) discovered that the same new teacher concerns have been documented for over 35 years. Cherubini broke his review into three time periods and although distinct themes emerged in each time period, he proposes that the overall conceptualization of new teacher experiences has been largely based on an industrial age perspective of the new teacher. In the industrial age perspective, individuals, in this case new teachers, need extrinsic affirmation and, "rely on the organizations' values and hierarchy for meaning and direction" (Cherubini, 2009, p. 94). In Cherubini's (2009) chronological review of the literature, new teachers were consistently described as experiencing a process of adjustment and compromise, feelings of disenchantment, socialization

into a professional role, and chaotic work experiences embedded in a sink or swim culture which left the new teacher with two options – survive or perish (Cherubini, 2009). Cherubini (2009) argues that a post-industrial conceptualization of new teachers is largely absent from the literature. From a post-industrial perspective, individuals have an, "emancipated identity defined not by the external agencies of social and institutional membership, but by self" (Limerick, Cunnington, & Crowther, 1998, p. 115 as cited in Cherubini, 2009, p. 94). The lack of emphasis on "individualism" or "self-realization" of new teachers in the literature suggests a lack of acknowledgment of, or support for, the agency of new teachers despite the fact that new teachers are products of the post-industrial era and "perceive themselves as autonomous and mature professionals who can exercise their unique capacities within school organizational culture" (Cherubini, 2009, p. 94). Therefore, Cherubini (2009) proposes that induction should not be conceived of as a process of accepting new teachers into an existing hierarchy, but should instead raise the consciousness of new teachers' sense of individualism so that they are better positioned to assume active roles in their schools and classrooms (p. 94).

A study by Lane, Lacefield-Parachini, and Isken (2003) examined a program similar to the kind Cherubini proposes in which pre-service teachers (not in-service teachers in this case) were intentionally developed and supported as "change agents." Participants in the study were master's degree students in a program designed to prepare teachers specifically for urban settings and whose vision was to reform urban schools by developing teachers as "critical educators" (Lane et al., 2003, p. 56). Part of the philosophy of the program was that, "novice teachers need to develop feelings of ownership so they feel

empowered to transform the urban educational setting rather than feel defeated by it” (Lane et al., 2003, p. 56). This study explored the nature of student teaching placements in two schools in which student teachers were placed with teachers who did not have a critical orientation, and aimed to find out whether or not these types of placements could result in critical reflection of both student teachers and guiding teachers. The study found that at the end of the first year, “pre-service teachers had become change agents for their guiding teachers in terms of implementing changes and thinking about practice” (Lane et al., 2003, p. 57). The quality and variety of support the student teachers in this study received from their university program makes their experience unique. For example, school principals and university liaisons met with the student teachers to discuss readings about the common pressure in urban schools to conform to the “norms,” and encouraged them to continually examine their beliefs and the beliefs of the guiding teachers (Lane et al., 2003, p. 57). The student teachers and guiding teachers also wrote in interactive journals in which they could reflect and question each other (Lane et al., 2003). Programs like the one studied by Lane et al. (2003), could inform ways of thinking about induction which, as Cherubini (2009) suggests, support the individualism and active positioning of new teachers.

Deborah Bieler (2013) suggests the value of holistic mentoring as a way to both strengthen teacher agency and meet the deeper human needs of new teachers, especially in a data-driven educational climate. Bieler (2013) conceptualizes holistic mentoring as inspired by the work of bell hooks, Paulo Freire, Mary Rose O’Reilly and Nel Noddings; this kind of mentoring fosters “individual autonomy,” pursues reciprocal teaching and learning

relationships, and stands, “continually poised to explore all the factors that contribute to student teachers’ developing professional identities – their beliefs, goals, worldviews, life experiences, and expectations” (p. 24). Holistic mentoring, according to Bieler (2013), can also be considered a form of activist pedagogy that

...works against (1) the ways in which teacher preparation programs often essentialize student teachers by positioning them only *as* student teachers and (2) the ways in which new teachers often experience student teaching and the first year(s) of teaching as a time merely to ‘survive’ or to ‘get through with the least amount of pain’ (as stated by two of the participants in her study). (p. 24)

Each of the authors (Bieler, 2013; Cherubini, 2009; Lane et al, 2003) introduced in this section, in addition to Akkerman and Meijer (2011) from the previous section on identity, propose a way of working with new teachers – whether in preparation programs, induction programs, mentoring relationships, or professional development – that provides new teachers with agentive experiences, “driven not by external factors but rather by the participants’ identities, questions, and aspirations” (Bieler, 2013). A shift in approach of this nature could help change the support of new teachers from the kind that serves only to socialize them into existing cultures, to a form of support which aims to develop new teachers who are leaders of reform and transformation (Bieler, 2013).

Artwork 7: Freedom

We do not know how many educators see present demands and prescriptions as obstacles to their own development, or how many find it difficult to breathe. There may be thousands who, in the absence of support systems, have elected to be silent. Thousands of others (sometimes without explanation) are leaving the schools. (Greene, 1988, p. 14)

This quote from *The Dialectic of Freedom* (1988) speaks to a climate of education felt by Maxine Greene almost three decades ago and yet her words still ring true today. Startling statistics indicate that as many as 50% of new teachers leave the profession within the first five years (Ingersoll & Smith, 2004). In fact, a recent study of middle school teachers in New York City found that 66% of teachers left within the first five years (Marinell & Coca, 2013). In a review of new teacher induction literature (Long, McKenzie-Robblee, Schaefer, Steeves, Wnuk, Pinnegar, & Clandinin, 2012), the authors raise concern that, “perhaps induction and mentoring [have] become the acceptable or taken-for-granted solution to the problem of early career teacher attrition and retention without sufficient attention to the research base” (p.7). If current induction practices, which aim to help new teachers smoothly transition into existing school cultures, are not proving effective in lowering the alarming teacher attrition rates, then perhaps induction has been targeting the wrong problem. Perhaps the problem is not that teachers need help transitioning into school cultures, but that existing school cultures—fraught with

increasing standardization, evaluation, and accountability—are themselves the problem. If this is the case, then new art teachers must be understood as situated in these complex school cultures and, if change in school art curricula is a deep concern, new types of support will be needed in order to help beginning teachers affect change.

Greene (1988) describes human freedom as the, “capacity to surpass the given and look at things as if they could be otherwise” (p. 3). Given this definition, it is apparent that the pursuit of freedom is necessary for new art teachers if they teach in contexts in which their identities are compromised and in which change is needed. Of course, freedom does not come easily. Some of the first steps in the pursuit of freedom involve interpreting lived situations, naming obstacles, and distancing oneself from social realities in order to imagine otherwise (Greene, 1988). For new teachers who are simply trying to survive in their new context, time for critical reflection may be scarce; obstacles may be interpreted as natural; and as established in previous sections, the ability to resist external forces may be limited. Due to these limitations, it is difficult for the pursuit of freedom to be accomplished alone. But, as Greene (1988) explains, participation in dialogue and solidarity with others can strengthen the pursuit of freedom, lead to new perspectives, and ultimately effect transformation.

Conclusion

When the new art teacher experience is understood in light of these seven “artworks,” it becomes clear that the challenge of supporting beginning teachers is complex and current strategies may not be meeting the needs of our new teachers or their students. As Feiman-Nemser (2003, 2012) reminds us, even the best mentoring and induction programs “cannot make up for an unhealthy school climate, a competitive

teacher culture, or an inappropriate teaching assignment” (2003, p. 29; 2012, p. 14). Concern heightens when we consider that teachers of specialty subject areas like art may be marginalized in general induction programs. If art educators in higher education and others invested in art curricula and pedagogy in school spaces feel strongly that students deserve to experience an art education that reflects the contemporary curriculum movements in our field, then they must also believe that new art teachers deserve to be supported in their attempts to provide those experiences for their students—and must envision intentional ways to provide that support beyond leaving it up to school systems. As Bain et al. (2010) suggest in the implications of their study, “If personal and social transformation is an end goal for education, higher education needs to consider ways to assist and support graduating students in negotiating and promoting curricular changes as novice teachers” (Bain, et al., 2010, p. 243). While there are some universities that offer programs which attempt to fill the gap between pre-service and in-service teaching (Hofstra University, 2015; Hines, Murphy, Pezone, Singer, & Stacki, 2003; Picower, 2011; Schuster, Buckwalter, Marrs, Pritchett, Sebens, & Hiatt, 2012; Ramirez, 2015; The University of Chicago, 2015; Thompson, 2014), many of these programs are specific to post-baccalaureate certification programs or urban teaching contexts, and none that I have found are specific to art education. Without proven models to look to for guidance, the task may seem daunting; however, the vast literature on teacher preparation, induction, mentoring, identity, and socialization can be our guide. Although I have focused on the potential for higher education to extend support to new art teachers, there is also room for state organizations, museum-sponsored

initiatives, or teacher learning communities to take up this call. My investigation of and engagement with the literature has led me to believe that new support initiatives should: a) be external, yet complementary to school-based induction programs in order to provide true advocacy for new teachers in a non-evaluative manner; b) be holistic, allowing new teachers to traverse the boundaries of inner and outer realities through honoring their becoming identities and fostering critical awareness of their contexts; c) encourage self-authorship (Baxter-Magolda, 2001) and freedom (Greene, 1988) in the continued pursuit of bringing contemporary theories and practices to students; and d) foster dialogue and collaboration with peers toward a shared vision. This is not an exhaustive list, nor is it a formula or model; but it is a place to start. My intention in this article has been to illuminate an area of concern and position readers in a generative space amid seven “artworks,” where new ideas and possibilities might be imagined. The question remains, who is willing to do the work necessary to make change happen? As Leonardo Drew might ask, “How do we get to the next place?”

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